



Eden
Valley
Museum

Museum News ^{£3}

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2012

- everywhere has a story to tell





Eden Valley Museum
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Charity Registration Number: 1065466

2013 PROGRAMME

The museum will open at 2pm on **Wednesday 6 February** after the winter break with the following new exhibitions:

Pills, Potions and Poisons: The History of Hospitals and Health Care in the Eden Valley

Lost and Found: Selected artefacts found in the Eden Valley by members of the West Kent Metal Detector Club

At last the Museum can display something from the Roman Period!

This exhibition will include coins from pre-Roman times through to the present day. Civil War, WWI and WWII artefacts, and objects from every day life dated throughout the history of the Eden Valley.

Other exhibitions and displays planned during 2013 will celebrate:

The 40th Anniversary of the Edenbridge and District Twinning Association: 22 May to 31 August.

Rural Life in the Eden Valley: as depicted in images in the museum collections, 4 September to 21 December.

Our **free-guided walks start on Saturday 8 June** – see inside the back cover for other dates.

Children's educational workshop: October, date tba.

Annual members' evening: December, date tba.

Further dates and details of our 2013 programme will be published during the coming year.

Cover image: Holy Trinity Church, Crockham Hill, 2011. Famous as the burial place of Octavia Hill, founder of the National Trust. Reproduced by kind permission of the photographer: Stuart McGregor.

Back cover: The first Fatstock Show after World War II on 3 December 1952. Located where the market car park now stands, Edenbridge, Kent, England. ©John Topham / TopFoto

Correction: Please note that the correct caption for the image on the cover of Museum News no. 25 is: Image donated to the museum by Jackie Spittles for the WW2 Exhibitions, March 2005. Alec Everest, second from back. Image no. JH/BM70 5e.

This issue of Museum News has been compiled by Helen Jackman and Joan Varley

FROM THE CHAIRMAN:

‘What a year this has been for Britain, Edenbridge and our Museum. For Britain the Diamond Jubilee was all absorbing and included a major contribution by an Edenbridge firm for the Queen’s barge. The Museum celebrated by locating 60 valley dwellers who have affected our lives. This was followed by the greatly admired Olympic organisation and Team G.B.’s triumphs in cycling, athletics, rowing, and tennis.

Edenbridge is now looking at the possibility of one or even two supermarkets arriving with the promise of local jobs. Our exhibition of shops in Edenbridge may need updating! A revived Chamber of Commerce is fighting to bring businesses and success to the town by organising the Christmas shopping festival and lights; and with the help of John Surtees an even better fun day for Festival 2013.

Our friends of the Museum are at an all-time high level. A successful Churchill fund raising dinner was held at Sweetwoods Golf Course, and the series of talks about the Arts and Crafts movement, which had a strong local input, were well attended. Both events made a welcome contribution to our funds.

Work has started to source funding to modernise the displays in the museum and increase accessibility. Much of this funding will have to be matched in cash or kind, so we will need donations and volunteers more than ever.

Lastly this issue of Museum News is one of our most interesting – I hope you enjoy reading it.’

Alan Smith, EVMT Chairman

GOODBYE AND THANK YOU

Our thanks go to Michael St. Clair Hannah who served as editor for the last three issues of Museum News. Michael not only edited each issue, but also researched and submitted interesting articles on Cowden and the Wealden Iron Industry (Issue no. 23); and Edenbridge and the Four Railway Eras (Issue no. 24); and his wife, Nina contributed Italian Prisoner of War Camp in Tonbridge (Issue no. 25). All three issues received glowing reviews in the Journal of Kent History. We hope to continue his high standard.

KAY WILSON WINS THE ALAN DELL LOCAL HISTORY AWARD 2012

Congratulations to museum volunteer Kay Wilson on being awarded the ADLHA for her meticulous research on the shops and businesses in Edenbridge High Street.

Kay has written articles about properties in the High Street for Museum News and her research is available in the museum archives.

ART FOR LIVING

During 2012 the museum celebrated the Cultural Olympiad with a series of themed events under the umbrella title of ‘Art for Living’. The late 19th and early 20th centuries saw the rise of the Arts and Crafts movement which encompassed art and social reform. Its founders and practitioners dedicated their lives to improving the surroundings that we live in and their ideals are still relevant today. The museum’s ‘Cultural Olympiad’, comprised five literary evenings and a children’s educational workshop with an accompanying Arts and Crafts display. During the first literary event in April, visitors were treated to two enthusiastic speakers who wove together the connections between the Pre-Raphaelite movement, the ‘Cottage Painter’ Helen Allingham, and the birth of the Arts and Crafts Movement. Local resident and museum member John Isherwood introduced the Pre-Raphaelites with an illustrated talk which he has kindly re-worked into an article for this publication. The other talks have been reviewed and summarised by museum members and follow the Isherwood article.



Hugh Mackay Baillie Scott (1865-1945) memorial in Edenbridge cemetery, 2012. © Joan Varley

THE PRE-RAPHAELITES

By John Isherwood

Like proverbial London buses, resurfacing of the Pre-Raphaelite Brotherhood (hereafter “PRB”) never occurs singularly! When I gave my first talk on this topic (to Biggin Hill Friday Friends) last year it was preceded the same week by an ITV programme on PRBs by Andrew Lloyd Webber. As I write (9th September 2012) a major exhibition on the subject opens on 12th September at Tate Britain. The following is a condensed version of a talk I gave at the Museum in April 2012.

The year is 1848, eleven years into Queen Victoria’s reign. It was a year of great revolutions “Ousting the Old Order”. There was a meeting of the Chartists – a socialistic movement in England and in Kensington where they tried unsuccessfully to march on London; in France, King Louis Philippe abdicated and a French Republic was proclaimed; there were also risings in Vienna, Bohemia, Hungary and elsewhere; and the Communist Manifesto was proclaimed by Marx and Engels.

The Place: 7 Gower Street, near the British Museum, the home of a Mr and Mrs Millais.

The Problem: British Art had largely “hit the buffers”! The annual Summer Exhibitions at the Royal Academy were regularly called dull and uninspiring although since the accession of Queen Victoria in 1837 people hoped for a new movement. Enshrined within the RA was a style and method of painting invented in 16th century Italy. In the hands of Raphael and his successors this had produced breathtaking and articulate works but in British hands in the first decade of Victoria’s reign this produced dull – even embarrassing pictures. Furthermore the use of bitumen in paintings by Reynolds, Wilkie etc. produced an unstable area of muddy darkness, which the PRB came to despise.

The “Cause”: three young friends, all students at the RA School met at Gower Street and sought to set up a Revolution in Art. As with all revolutions, our artistic one did have a germ of inception elsewhere. In 1803 Johann Frederick Overbeck left Vienna for Rome and set up a fraternity of painters to revive early Christian piety in art. Also a rather shadowy figure, Ford Maddox Brown, born in 1821 in

Calais preceded the PRB with a clear-cut realistic style with daylight effects and delicate fresco-type colouring. Maddox Brown gave painting lessons to Rossetti and they became lifelong friends. Perhaps we know Maddox Brown best for his murals in Manchester Town Hall.

The aim of these three friends was an ambitious one. They sought to reform English painting from a mass of dull pictures and hark back to the pious and naturalistic approach of the 14th and 15th centuries i.e. Pre-Raphael. And so they banded together and called themselves the Pre-Raphaelite Brotherhood. The three painters concerned were John Everett Millais, William Holman Hunt and Dante Gabriel Rossetti.



The Light of the World 1851-1856
by William Holman Hunt. *Mono Book Illustration.*
© TopFoto - 1148842

Rossetti: Although of an Italian father and half Italian mother he was born in England and never left it. He was the “Ideas Man” of the trio and the inspiration of the inception of the movement. He was a painter, poet, and drug addict, but technically – particularly regarding perspective, not a great artist. Born in 1828, he died at the age of 53.

Holman Hunt: Born 1827, just the oldest of the trio, in London and of skilled working class origins. He is now regarded as the “Only True Pre-Raphaelite” as he used the same style all his life. Perhaps he is best known as the creator of the religious icon “The Light of the World” inspired by Revelations 3.20. His other famous works include “The Scapegoat”, and “Strayed Sheep” (aka “Our English Coasts”) painted at Fairlight. To a modern eye his paintings are very moralistic.

Millais: Born in 1829 to an old Jersey family, he was a child prodigy and entered the RA School at the age of 11 – its youngest ever student. In my view, at his best, he was the second finest British painter of the past 200 years – second only to Turner. He produced masterpieces including “Christ in the House of His Parents” and “Ophelia” where the model was Lizzie Siddal – partner of

Rossetti. She posed in a bath of water heated by candles, which went out and aggravated her neuralgia and TB. In later life, with a large family to support he wasted his talent on potboilers such as “Bubbles” and “Cherry Ripe”.

The PRB set out their aims (i) to have genuine ideas to express (ii) to study nature attentively (iii) to sympathise with what is direct, serious and heartfelt in previous art. However you can't really have a “Brotherhood” of three people and so they enlisted James Collinson, a Roman Catholic at the time engaged to the High Anglican Christina Rossetti. A modest painter, he resigned from the PRB in 1850. Thomas Woolmer, a sculptor born in 1825 in whose early years found commissions unforthcoming and emigrated to Australia (the subject of F.M. Brown's famous “The Last Of England”). He didn't find any gold and returned to England and later became known for monuments for Palmerston, Queen Victoria, Landseer and others. Frederick Stephens, born in 1828 in London who found paintings difficult to finish and became an art critic and art teacher. And lastly, William Michael Rossetti, a clerk in the Inland Revenue not a painter but Secretary to the PRB.



Ophelia, 1852 by Sir John Millais.

© The Granger Collection / TopFoto - GR0026537_H



The Last of England
by Ford Maddox Brown 1852.
© TopFoto - 0718424

In early years the PRB painted mainly in oils (although later – and especially Rossetti - sometimes used water colours). Their method of oil painting was first to sketch the design on the whole canvas and then each day apply white oil paint to a small area, with the first coat of coloured paint applied when the undercoat was wet. This gave a brilliant translucent look. Their early works were largely religious or from poems by Keats etc. or Shakespearian themes. However, then as now, religious paintings did not sell well and their work was not popular with landed gentry who often preferred paintings of their dogs or dead game!

The Brotherhood frequently, early on, added the letters “PRB” in their work, which irritated art critics who could not understand the significance. Critics also resented the PRB and associated it with a militant high church sect of the time (which in fact later became the Oxford Movement and finally led to Newman and others defecting to Rome). Dickens was particularly vitriolic against “Christ in the House of His Parents” describing the boy Jesus as a “hideous, wry necked boy in a nightgown”. However Ruskin, the leading art critic of his day, largely supported the PRB (despite Millais having run off with his wife Effie). By the mid-1850s the purpose of the movement seemed in question.

Millais doubted it’s *raison d’être* and Hunt had left for the Holy Land.

In 1854, however, Edward Coley Burne Jones and William Morris heard of the PRB when studying at Oxford University and when viewing PRB works such as the “Light of the World” in the RA Exhibition of that year. Burne Jones went on to become a “second phase” pre-Raphaelite painter and Morris became a polymath. Morris’s company (which became Morris & Co.) produced a stained glass window designed by Burne Jones for Crockham Hill Church but which was actually installed in Edenbridge Parish church and shows “Christ on the Cross” i.e. a living tree the branches of which extend to all five lights. It can still be viewed today. There were a great number of other, often provincial, artists working in the pre-Raphaelite manner including Arthur Hughes, famous for “April Love” born in London in 1832, and William Lindsey Windus, a Liverpool artist most famous for his painting “Too Late”.

Why and when did the movement end? First there was a feeling that the pictures showed “bathos” rather than pathos i.e. emotion was laid on excessively and secondly, that the pictures were religiose rather than simply religious. Finally,

Impressionism (what you would see in the blink of an eye) came into fashion. Apart from occasional re-surfacing of the movement, PRB works became very unpopular in the 1950s, 60s and 70s and could be bought for a song – these works now sell for millions!

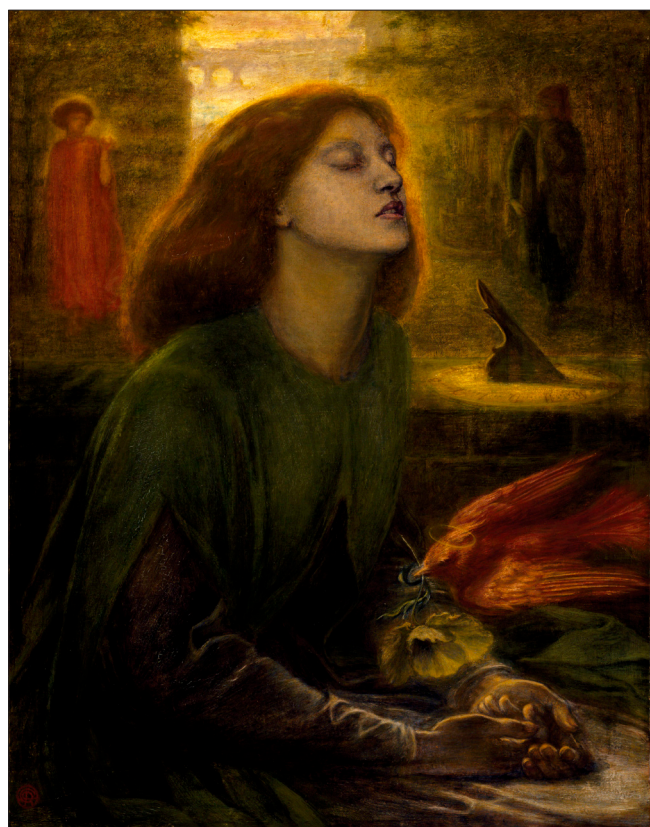
And so what became of our three “brothers”.

Hunt – unlike the other two, continued to paint in the same style for the rest of his life. He died at the then ripe old age of 83 and such was the esteem in which he was held that his remains were interred in St. Paul’s Cathedral.

Millais was elected President of the RA in early 1896 but already had cancer and died aged 67 in August that year. He was the first artist to be honoured with a Baronetcy but failed in artistic terms to fulfil his early promise.

Rossetti – a rather tragic figure, married his model and muse Lizzie Siddal, who died of an overdose of laudanum. Rossetti himself became increasingly reliant on drugs and died at 53 in Burchington.

Love them or hate them I think you have to admire their sheer craft, the inspiration they brought to art, and the pleasure they still bring us today.



Beata Beatrix (Lizzie Siddal) 1864-1870
by Dante Gabriel Rossetti.
© World History Archive / TopFoto - WHA039024

ART FOR LIVING 1: Art

Insights into the life of the “Cottage Painter” Helen Allingham, a talk by Annabel Watts

On April 24th acknowledged expert, Annabel Watts gave the audience a fascinating insight into the life of the ‘cottage painter Helen Allingham’. Annabel’s interest in this Victorian artist dates back to 1980 when she visited an exhibition of the artist’s work in London and recognised many of the views and buildings in the paintings as being located around Witley, Surrey where she had always lived, including houses family members had lived in. Since then, Annabel has traced and photographed over 170 buildings painted by Allingham, showing that Allingham’s cottages and farmhouses really did exist and how many of them have been adapted to 20th century life, when so much around them has changed.



Dairy Farm, Crockham Hill by Helen Allingham on sale recently est. £30-40,000. EDEVT: P2004.1172

In addition to illustrating her talk with Allingham paintings, Annabel took us on a journey through the artist’s life. From the early years when her artistic talent was inspired by her maternal grandmother Sarah Smith Herford, and her aunt Laura Herford - both accomplished artists of their day, to securing a place in the Royal Female School of Art in London at age 17. Then on to her first commission in 1869 for four full-page illustrations in the *Once a Week* magazine which then led to more commissions for magazines and children’s books. In 1874 she married William Allingham, 24 years her senior and a close friend of Thomas Carlyle, Alfred Lord Tennyson, Robert Browning, John Ruskin, and Dante Gabriel Rossetti, of the

Pre-Raphaelite Brotherhood. In 1889 William died, leaving Helen with a young family and very little money. She was now dependent once again on her painting skills and applied herself prolifically, often fetching hefty sums for her ever-popular cottage pictures. In 1890 the Royal Society of Painters in Watercolours finally opened their membership to women, and Helen had the honour of being the first elected into the Society.

Helen Allingham was an accomplished artist and water colourist who, in later years tried to diversify. However, due to reduced personal circumstances, she became constrained by the commerciality of her rural scenes, which today, however, serve as a valuable historic record of rural life and architecture in the mid to late 1800s.

Joan Varley

ART FOR LIVING 2: Architecture

Introduction to the Arts and Crafts Movement, a talk by Dr Anne Anderson

This first talk on June 15th by Dr Anne Anderson of Kingston University highlighted the essential philosophical and socialist ideal, which formed the backbone to the Arts and Crafts movement. The 'Father' of the movement was William Morris, and although his designs were inspired by an idealised world of handmade, pre-industrial craftsmanship, this was coupled with a strong sense of responsibility to improve the lot of the working classes, and along with his art work he was also the founder of 'the Socialist League'. His early communal business, Morris, Marshall, Faulkner and Co., was an attempt to return to an idealised 'guild' or 'brotherhood' of like-minded artists who worked together for the good of all.

It was entirely fitting to the ideals of the Movement that it was Arts and Crafts architects who designed the villages of Sunlight, Bourneville and Welwyn Garden City, financed by industrialists who shared their ideals.

This emphasis on the essential principals behind the flamboyant style, so familiar from William Morris designs and the Philip Webb building at Standen, East Grinstead, threw a fascinating light on the movement. Dr Anderson pulled back the veil on the beautiful sinuous wood carvings, intricate floral

wallpapers and flowing curves of the designs to reveal a far more thoughtful art movement with strong guiding principals of social reform.

Claire Donithorn

ART FOR LIVING 2: Architecture

Hugh Mackay Baillie Scott, a talk by Diane Haige

The second talk on this evening focused on Mackay Hugh Baillie Scott. Diane Haige had recently been in charge of the renovations at Blackwell, the masterpiece of Baillie Scott's work on Lake Windermere. Baillie Scott lived in Edenbridge for the latter part of his life and he is buried in Edenbridge churchyard. There are several examples of his houses in the Sevenoaks, Limpsfield and Edenbridge areas, as he built relatively modest houses as well as properties on a grand scale.

Diane Haige gave a resumé of Baillie Scott's life, starting with his initial training in agriculture, as his father had plans for him to take over sheep farms in Australia, before he changed the direction of his future career and joined an architectural firm. He lived and worked in the Isle of Man for many years before moving to Bedfordshire and eventually Edenbridge. He wrote extensively in the architectural magazine *The Studio* and consequently gained an international reputation, with works in Switzerland and Germany, and influenced architects such as Charles Rennie Mackintosh in Glasgow and Frank Lloyd Wright and others in America.

Diane showed clearly his innovative ideas, using open-plan design, which allowed for a flow of light and sense of space, yet had intimate designated areas for different activities. Decoratively, carved woodwork and stain-glass windows were used as features to enrich and define the areas. The woodwork at Blackwells was particularly highlighted, as each column was shown to be an individual carving of different plant forms, exquisitely designed.

Diane's enthusiasm and wonderful pictures certainly encouraged a visit to Blackwells (open to the public) and gave one an appreciation of the achievements of this innovative architect and his beautiful buildings. The packed audience in the

church enjoyed a fascinating evening.

Claire Donithorn

ART FOR LIVING 3: Social Reform

The Healing Gift of Space, a talk by Kev Reynolds

On Thursday September 27th a full house in



Church Meadow, Crockham Hill, April 1992.

© Kev Reynolds

Rickard's Hall enjoyed this talk by Kev Reynolds, a travel writer and long-term resident of Crockham Hill. With the help of many slides, Kev told the story of Octavia Hill and how her passion for providing the poor of inner cities with free access to the countryside led to the founding of the National Trust.

Octavia, the eighth child of corn merchant and banker James Hill, was born in 1838 in Wisbech, Cambridgeshire, where her father had established a school with his wife Caroline using the teaching methods of the educational reformer, Johann Pestalozzi. By the time the Hill family left Wisbech in around 1840, Octavia's father was bankrupt and his marriage had broken down. Octavia moved with her mother to Finchley, at that time a village surrounded by countryside, which she was free to enjoy. As a young woman, she helped her mother to run the Ladies Guild, an organisation for the empowerment of women. It was at this time that Octavia met John Ruskin who was to become a valued friend for 20 years. She persuaded John to purchase three houses in London as good quality housing for poorer families. Octavia managed these and other houses with particular attention to the well-being of the tenants, with a Christmas

party and visits to the zoo.

Octavia's sister, Gertrude, acquired a cottage in Crockham Hill called 'The Warren' and from her time spent there, Octavia became fond of this part of Kent. She and her companion, Harriet Yorke, later built 'Larkfield', a country home close to Gertrude's. Whenever returning to London from Larkfield, Octavia would take bunches of flowers back for her tenants.

As part of her work with the open space movement, Octavia's first attempt to buy an open area for the public to enjoy was unsuccessful. After raising £8,500 of the £10,000 needed to purchase the land, the owner withdrew the offer. Further attempts at buying land were successful and led to the development of the National Trust, which Octavia founded with Robert Hunter and Hardwicke Rawnsley in 1895. Among the first open spaces to be purchased by the Trust were Ide Hill and Toys Hill where Octavia erected a well for the villagers but as Kev told us, the well was only used when she was in the vicinity as it was heavier work to draw water from it than to carry water up from the valley below!

While at Crockham Hill, Octavia walked regularly on Mariners Hill, which was eventually bought by the National Trust in three lots, the last purchase completed just before her death in August 1912. Kev ended his fascinating introduction to Octavia's life and work by saying that it is up to every one of us to ensure that her legacy of land 'for ever, for everyone' is safeguarded for future generations.

Kay Wilson

ART FOR LIVING 4: Gardens

Restoration of the gardens at Standen, at talk by James Masters

On October 9th James Masters, the Head Gardener at Standen, talked to a packed Rickard's Hall about the restoration of the gardens at this National Trust property near East Grinstead. For over 10 years he has meticulously researched the designs that Mrs Beale, the original owner of the property, created around the house. Although the house has long been recognised as a pre-eminent example of a Philip Webb Arts and Crafts House, the surrounding gardens were not considered of

particular importance. James' research, using Mrs Beale's diaries and photos of the time, has uncovered spectacular plants that she had sent back from foreign travels, such as rare rhododendrons, maples and azaleas, and has uncovered features of the grounds that had become hidden by overgrown plants. James also discovered that where William Morris wallpapers were used to decorate rooms in the house, Mrs Beale carefully planted appropriate flowers outside windows to mirror the designs.

James was delighted to confirm that the funds were now in place for him and his army of volunteers to undertake major restoration work on the garden. Their hope is that they can now return areas of the garden to how Mrs Beale had planted and visualised it, allowing the garden to take its place amongst the important gardens of the period, and enhance any visit to the property.

Through his series of photographs of the garden, then and now, and his enthusiasm for the task ahead, I am sure Standen will have many extra visitors from those present at the talk, who will watch with fascination as the garden unfolds.

Claire Donithorn

ART FOR LIVING 4: Gardens

Gertrude Jekyll's own home and garden in Surrey – Munstead Wood, a talk by Annabel Watts

The second talk on October 9th was from Annabel Watts who works as a gardener at Munstead Wood, the garden and home of Gertrude Jekyll the influential garden designer of the Arts and Crafts period. The house was designed by Edwin Lutyens, who Gertrude worked closely with on many projects, providing sympathetic gardens which were very different to the formal planting of the High Victorian gardens of the time.

Annabel took us on a tour of the garden in a series of beautiful photographs that also took us through the changing seasons.

For Miss Jekyll the gardens were used to experiment with her planting ideas, trying out planting combinations, colour schemes and developing particular plants. She also used it as a plant nursery

where she bred plants which were sent throughout the country to fulfil her planting commissions. The photographs showed the woodland area with a 'river of daffodils' planted amongst silver birch, white foxgloves and a spectacular white lily, flower borders with warm, red and orange planting at one end, moving to cool, blue, purple and silver leaved planting at the other.

There were also glimpses of the beautiful interior of the house and that showed how Miss Jekyll had embellished the house using her skills in wood carving and inlaid work. Her tombstone refers to her as 'an artist, gardener and craftsman' and Annabel's talk showed her in all these lights.

The present owners, Sir Robert and Lady Clark, have recreated the garden over 40 years and it stands as a monument to Gertrude Jekyll and to them. Annabel pointed out that Miss Jekyll needed 17 workers to run her garden whilst it is now maintained by 1½!

Claire Donithorn

The final talks, in the Art for Living series, took place on the 8th November when a large appreciative audience were treated to a wealth of artistic treasures.

ART FOR LIVING 5 Antiques: The Contents of the House at Standen, a talk by Christopher Hill from the National Trust.

Standen is an icon of the Arts and Crafts Movement; famous as the most complete survival of the work of Philip Webb, and for its William Morris interiors. The house was completed in 1894 for a wealthy London solicitor, James Beale. At the time its electricity and plumbing were a perfect example of modernity.

When living close to the artistic community in Holland Park the Beales were introduced to the work of William Morris, and chose to adopt this style when decorating and furnishing their new home. Invoices, retained in the archives, show how they bought directly from the Oxford Street shops; Morris and Co., Debenhams, Liberty's and Heals, reflecting the retail revolution of the time. Many of the embroidered hangings, bedspreads and cushions were purchased in kit form, then worked in silk and

wool by Margaret Beale and her daughters.

When James Beale died in 1912 the house was left in trust to his seven children. It was this wide division in ownership that was instrumental in preserving so much of the original interior. It was not until the last survivor, Helen Beale, died in 1972 that the house passed to the National Trust. In the early days of their ownership, Standen survived with some financial support from Arthur and Helen Grogan, who leased part of the property and acted as honorary administrators. The Grogans also brought in a number of important objects and paintings of the period, to augment the Beale's furnishings.

Christopher Hill illustrated his talk with images of many of the treasures to be found in the house. The original light fittings and lamps by W.A.S. Benson, a protégé of Morris; the many wallpaper and textile designs; the Collinson and Locke bedroom suites and the exquisitely embroidered Acanthus bedspread, handmade at the Morris and Co. factory in the embroidery department. (To view the collection at Standen online: www.nationaltrustcollections.org.uk)

The National Trust endeavoured to make the house more accessible by showing it furnished as a family home. This was in conflict with Arthur Grogan's vision of a museum for the Arts and Crafts movement. Christopher Hill explained the dilemma by citing the example of two pianos. Should they display the piano used by the Beale family, or the more interesting Manxman piano designed by the Arts and Crafts architect, C.R. Ashbee, after a prototype by Baillie Scott, and representative of the period?

Compromise has delivered the superb collection now on show at Standen – enhanced, but representing a complete Arts and Crafts interior within a late 19th century domestic setting.

Helen Jackman

ART FOR LIVING 5 Antiques: Arts and Crafts Metalware and Jewellery, a talk by Chrissie Masters from The Design Gallery at Westerham

The Arts and Crafts Movement was a design

revolution – and much more. Rejecting the mass production of the Industrial Revolution, the proponents of the movement set up medieval-style guilds which involved both the artists and craftspeople in the whole process of creating pieces of great beauty.

Two of the most important designers of the time were based in the local area. John Paul Cooper built Betsom's Hill on The Avenue in Westerham in 1911. He lived and worked there until his death in 1933, producing by hand exquisite metalware and jewellery. Some of necklaces now sell for £20,000. Bernard Instone, a talented Birmingham silversmith, trained with Cooper in 1911-1912.

Charles Robert Ashbee founded the Guild of Handicraft in London in 1888. Like Morris, he was a passionate social reformer, desiring to improve the lives of London slum-dwellers. He dedicated himself to training apprentices and moved the majority of his staff and their families to Chipping Camden in the Cotwolds in 1902. Later in life, he moved to his wife's family home in Godden Green and was instrumental in town planning in Sevenoaks.

Ironically it was Liberty and Co., with their cheaper, factory-produced lines that were made to look hand crafted, that led to the demise of the Guild of Handicraft.

Chrissie Masters also examined the work of Archibald Knox for Liberty, the remarkable enamelling of Ramsden and Carr and Alexander Fisher, and the copper and brass pieces of the Keswick and the Newlyn Schools. Charles Rennie Mackintosh and the Glasgow designers were discussed, concluding with the contemporary silversmith-engraver Malcolm Appleby, who grew up in Beckenham and continues the spirit of the Arts and Crafts Movement in his studio in Scotland.

Chrissie Masters illustrated her talk with some stunning pictures and examples of jewellery and metalware of the period.

Helen Jackman

from a summary provided by Chrissie Masters

THE EARTH MOVED

The Crockham Hill Landslip of 1596

By Kev Reynolds

In the early hours of 16 October 1987 the landscape of southern England changed under the onslaught of warm, hurricane-force winds that swept up from the south and southwest. Homes were battered and hundreds of thousands of trees were felled and uprooted, turning the benevolent South into Nature's battleground. But that change was superficial, for within a few years - even with the loss of all those trees - the land was healed, though memories remain for all who lived through the experience.



Fallen trees at Crockham Hill after the Great Storm of 1987 © TopFoto 1085317

Of more lasting change to the landscape of Crockham Hill is that which began on 18 December 1596, continued in its most dramatic form for the next eleven days, but remains unresolved more than 400 years later. The cause of this upheaval was a major landslip that took place in that bowl of hills between Froghole and the present site of the Parish Church, as we see from the following report in Hasted's *Kent*, compiled two centuries after the event.

'In the year 1596, the following astonishing scene happened ... in two closes, separated from each other only by a hedge ... part of them sunk, in three mornings, eighty feet at the least, and so from day to day. This great trench of ground, containing in length eighty perches, and in breadth twenty-eight, began, with the hedges and trees there on, to loose itself from the rest of the ground lying round about it, and to slide and shoot all together

southward, day and night, for the space of eleven days. The ground of two water pits, the one having six feet depth of water, and the other twelve feet at the least, having several tufts of alders and ashes growing in their bottoms, with a great rock of stone underneath, were not only removed out of their places, and carried southward, but mounted aloft, and became hills, with their sedge, flags, and black mud upon the tops of them, higher than the face of the water which they had forsaken; and in the place from which they had been removed, other ground, which lay higher, had descended, and received the water on it. In one place of the plain field there was a great hole made, by the sinking of the earth, thirty feet deep; a hedge, with its trees, was carried southward; and there were several other sinkings of the earth, in different places, by which means, where the highest hills had been, there were the deepest dales; and where the lowest dales were before, there was the highest ground.'



Landslip area at Crockham Hill taken from Froghole, June 2011. © Kev Reynolds

Hasted took his information from a contemporary account gathered by Robert Bostock ('a justice of the peace'), Sir John Studley, vicar; John Dowling, 'gentleman' - and many others from Westerham who came over the hill daily to witness the upheavals. They described hearing 'the cracking of the roots of trees, the breaking of boughs, the noise of its hedgewood breaking, the gaping of the ground, and the riving of the earth asunder, the falling of the torn furrows.'

With no prior knowledge of this landslip, the casual observer wandering across the Church Meadow today on the footpath which crosses a stream, ascends a slope then mounts 134 steps past Buttles Steps Cottage to gain Froghole Lane, will no doubt

be aware of the undulating nature of the meadow, but be more conscious of the panoramic view across the Weald that demands his attention. Only if he takes that footpath week after week throughout the year will he notice that the hills and hollows are changing shape. For this is an unsettled land; the earth is moving.

Geology students from Southampton University make sporadic visits to Crockham Hill to plot the changes, but it's not necessary to have an understanding of geology to be fascinated by this meadow and connect with its history. Simply to walk across the meadow is to witness history in the making. It may not be as dramatic as an earthquake or volcanic eruption, but for those who discover this upheaval for themselves, it can be truly exciting.



Church Meadow, Crockham Hill from Froghole, May 2010. © Kev Reynolds

In *Landscapes of Britain* the authors point out that greensand, of which Crockham Hill and the long ridge stretching to east and west is formed, is a porous rock through which water percolates down to the impermeable clay beds of the Weald. The Froghole slope is pocked with springs (early sources of the Eden) to indicate a substantial water table lying underground which acts as a lubricant to aid slippage. Following a long period of rain, pressure builds from this water table to encourage buckling; in a period of drought the water table eases and the over-riding greensand slips.

The north-western edge of the Church Meadow is rimmed with trees and bushes, above which the next field to the west lies at a much higher level and, when viewed from certain angles, shows itself

as a large rectangular block backing the church. It would appear that in the 1596 landslip, the current Church Meadow broke away from this block, perhaps undercut by a series of springs.

In 1756 a similar disturbance occurred on the southern slope of Toys Hill when a field of two and a half acres 'kept moving imperceptibly ... and became full of clefts and chasms, some only a foot deep, others as large as ponds, six or eight feet deep, and ten or twelve feet square, and most of them filled with water... Part of a hedge moved about three rods southward ... Another hedge separated to the distance of eight feet ... which was on a level before with the rest of the field, after this, [it] overhung like a precipice...' (Hasted).

The Crockham Hill landslip is ongoing 'work in progress', and clues to its future shape may be read by a study of shadowed gullies that appear, by sudden damp patches that reveal a change in vegetation, and by bands of rock that slowly emerge from the turf. Stand at the kissing gate that carries the footpath out of the Church Meadow and onto the footbridge over the stream that divides the fields, and look back towards Crockham Hill village. Can you see the church? No? Well thirty years ago you could, and no doubt the time will come when you will be able to see it once more. But for now there's a hillock in the way.

For those of us in Crockham Hill, the earth moves – and continues to do so, day after day throughout the year. It is the miracle of Genesis in action.

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A PHOTOGRAPHIC JOURNEY AROUND THE EDEN VALLEY:

A series of photographic displays at the museum which began with Marlpit Hill in July 2011 and concluded with Marsh Green in May 2012.

By Joan Varley

Our photographic journey around the Eden Valley has highlighted some notable individuals who have lived, for at least part of their lives, here. Some were born here, some were raised here, and some spent their remaining days here. Between them they have endowed us with a rich heritage. They have protected our environment and endowed us with beautiful landscapes and buildings. They have brought pleasure to us, both as children and adults, with their literary endeavours. They have made us laugh; entertained us; challenged us; brought both joy and awe into our lives; and left a rich legacy.

Our journey took 11 months and we travelled north, east, south and west, encompassing most of the villages and hamlets with which we share this beautiful valley. Space constrains how many of the aforesaid individuals I can expand upon here, and those that are left out are in no way less important to the story of the Eden Valley than those who are included; and that statement also applies to the many unnamed individuals who adorn the wealth of images in our collection and whose names we may never know; nor indeed those whose existence was never captured photographically, but who nevertheless played their part in our history.

The journey began in **Marlpit Hill**, once separate but now joined with Edenbridge. Almost immediately a little known literary connection was discovered in the guise of one Israel Watts Phillips. Phillips was a pupil of George Cruikshank (an illustrator of Dicken's novels) who went on to supply many cartoons to 'Diogenes' (a not very long-lived rival of *Punch*) under the signature 'The Ragged Philosopher'. Phillips also wrote *The Wild Tribes of London* (1855), an account of London slums and their inhabitants. A dramatised version was staged at the City of London Theatre followed by many plays and comedies, all in London theatres, and mostly they were successful, but he was frequently in financial difficulties. In October 1869, whilst living at Eagle Lodge, Main Road,

Marlpit Hill, he filed for bankruptcy with debts of £1,978. During his time in Marlpit Hill he wrote a number of letters to his publisher and included cartoons of his life here along with some very memorable comments including:

"...The house is looking perfectly charming; the beauty of the surrounding scenery is a compensation for many worries. I have an uninterrupted view for miles and miles around of meadow and upland..."

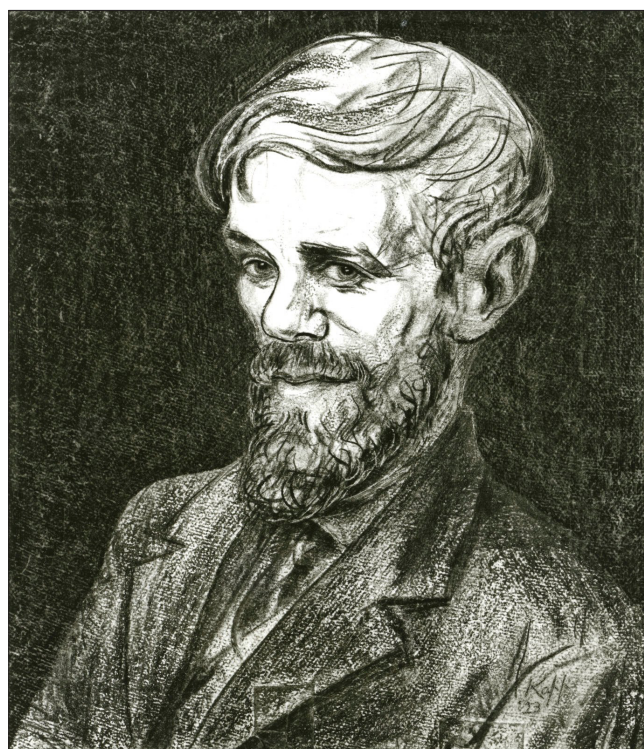
and I particularly liked

"...half an hour ago. Sitting at my study window I saw a yard of snake crossing the road from the opposite field to our neighbour's front hedge, leaving its trail in the dust behind it. Everybody is out searching, but as yet, "no effects." Owing to the foolish destruction of the hedgehogs by the Farmers' Club last year, this part of Kent swarms with vipers, keeping up the Garden of Eden analogy in admirable completeness..."

(Watts Phillips, E. 1891)

In August we moved on to **Crockham Hill** and Toys Hill, very much associated with one of the founders of the National Trust, Octavia Hill, who resided there during her final years and who is buried in Crockham Hill churchyard.

A photograph in the museum collection of a portrait drawing of D.H. Lawrence initiated



D.H. Lawrence, 1885-1930. Photograph of a Portrait Drawing by Edmond X. Kapp (1890-1978).

© EVMT EDEVT:P2005.1331

research into his connection with Crockham Hill. It came to light that Lawrence used to visit a house called The Cearne, so named because it was encircled (encircled) by a forest. The Cearne was built in 1895-6 for the influential English critic and publisher's reader, Edward William Garnett (1868-1937), and his wife Constance Clara Black (1861-1946), a translator of Russian. The Cearne remained the Garnett's home, and they on affectionate terms, when two years later Garnett began a lifelong liaison with the painter Ellen Maurice (Nellie) Heath (1872-1962). They entertained several generations of writers at The Cearne, including Joseph Conrad, D.H. Lawrence and W.H. Hudson. Lawrence was a frequent visitor and many of his dialect poems, including the long 'Whether or Not', were written by the log fire at The Cearne.

In April 1912 Garnett provided Lawrence with a haven at The Cearne when he ran off with Frieda Weekley and was an outcast in English society. Lawrence's poem, 'At The Cearne' commemorates this visit.

The influence of the Arts and Crafts movement in the Valley began to come to light in Crockham Hill. The Cearne was designed by the Arts and Crafts architect William Harrison Cowlshaw (1869-1957) a disciple of William Morris. In addition, a stepped pergola at Acremead was designed by the architectural partnership of Arnold Dunbar Smith (1866-1933) and Cecil Claude Brewer (1871-1918), who were also influenced by the Arts and Crafts movement.

When we moved on to **Four Elms** we discovered that St. Paul's Church contains interesting work by William Lethaby, another architect and architectural historian whose ideas were highly influential on the late Arts and Crafts and early Modern movements in architecture. He was a personal friend of William Morris and Philip Webb, becoming a significant and influential member of their circle and acting as co-founder of the Art Workers Guild in 1884.

The legacy of a local philanthropist was also a feature of the Four Elms display. Mrs Hastie-Kennedy was born Theresa Stanfield Williams, daughter of John and Mary Stanfield Williams of Eaton Square, London and Boones Park, Four Elms. After she married Mr Hastie-Kennedy she went to live in Leamington, Warwick, however she

never forgot Four Elms and throughout her life she carried out many good deeds for the villagers and on her death in 1939 aged 89, her funeral took place at St Paul's Church, Four Elms.

Her good work carried on after her death as she left money for Christmas gifts for 52 children of Four Elms and Toys Hill and this continued until the 1960's; one and a half acres of land as a recreation field; a Mansion House to be built as a holiday home for clergy; and £4000 to endow it.



Mr and Mrs Hastie-Kennedy of Boons Park, Four Elms, c.1899. © EVMT EDEVT: P2008.1566

This house is now called Dunmore. She also left 19 acres of land at Toys Hill to the National Trust. At her funeral the vicar called her Lady Bountiful and on her tomb it reads 'A woman of good deeds'.

Bough Beech presented us with a mystery. *Where was the Old Swan Beer House, which later became Brook Cottage?* An inscription on the back identifies the house as Brook Cottage. It also states that it was at one time The Old Swan Beer House. A Mr Brown lived here. His son was called Richard and he worked as a fireman on the railway. It has been suggested that it was located on Clinton Lane, but do you know better? Can you shed any further light upon this story?



Brook Cottage / The Old Swan Beer House.

© EVMT EDEVT: JH362

The tranquil scene at Bough Beech Reservoir today hides the history of four houses, and there were several objectors at the Public Inquiry in 1964, which eventually ended in agreement that there was a need for such a reservoir.

Bayleaf, Winkhurst Farm, (*which can be seen at the Singleton Weald & Downland Open Air Museum*)

Little Winkhurst and Redwood were the four properties at risk when the decision to flood this part of the Valley was taken.

Bough Beech Place, formerly Ivy House, was already a ruin and all that remains today are the images of how it used to look. An impressive property with beautiful grounds and a walled garden.

The small historic village of **Hever**, less than two miles from Edenbridge, is perhaps best known for its castle and its infamous resident, Anne Boleyn, who played a significant part in the history of our country through her marriage to Henry VIII. But how many people know of its connection with another English Queen? Anne of Cleves, Henry VIII's fourth wife was granted Hever Castle as part of her settlement when her marriage to Henry VIII was annulled. It remained in her possession until her death in 1557.

Once again the influence of the Arts and Crafts Movement came to light in the discovery of How Green House, an architecturally important country house near Hever. It was designed by Scottish architect Robert Weir Schultz who worked in Norman Shaw's office, a progressive architect and a leading exponent of the Arts and Crafts Movement. Schultz worked with another talented man, whom he was influenced by, the previously mentioned



Ivy House, c.1950.

© EVMT EDEVT:P2002.200



Ivy House and grounds, c.1950.

© EVMT EDEVT:P2002.203



The walled garden at Ivy House, c.1950.

© EVMT EDEVT: P2002.205

William Lethaby (Schultz Undated).

Mowbray Charrington, of the brewing family, commissioned Schultz to design a small country house for his family on the site of an existing farmhouse at How Green. It was completed in 1905, at a cost of £5,000. A typical terraced house at that time would have cost about £100. The plan was of the 'Butterfly' principle, the wings being angled to take full advantage of the view over the Eden Valley, and perfectly orientated to enjoy the maximum sunlight. The design was shown at the Royal Academy in the summer of 1906 (*en.wikipedia.org*).

St Peter's Church, Hever contains a memorial window to Sir Frederick Bramwell, a famous engineer who, as Arthur Mee says, "was trying to put steam traffic on the road when the development of the railways stopped him."

Bramwell was born on 7 March 1818 in Finch Lane, Cornhill in the City of London. He was apprenticed in 1834 to John Hague, a mechanical engineer who invented a system for driving trains by means of atmospheric pressure. In 1845, along with another of Hague's pupils, Bramwell proposed a scheme for an atmospheric railway in a low-level tunnel from Bank via Charing Cross to Hyde Park Corner. The details of the scheme (including hydraulic lifts to raise the passengers) were worked out, but nothing came of it.

In 1853 he set up his own business and moved almost exclusively to the legal and consultative side of his profession. He was among the first to practise regularly as a scientific witness or technical advocate. He became president of the Institution of Mechanical Engineers in 1874, and served continuously for twenty-eight years on the council of the Society of Arts. From 1885 to 1900 he was honorary secretary of the Royal Institution. He was a liveryman of the Goldsmiths' Company, and was prime warden of the company in 1877-78. He was knighted on 18 July 1881.

"**Chiddingstone**," said the Victorian painter, Sir John Millais, who often stayed at the Castle, "is the most charming and untouched village in England and I know nothing else like it." (Gunnis, R. undated). Purchased by the National Trust in 1939 to ensure its preservation, the houses in Chiddingstone are generally of the 16th and 17th century, however, the building that is now the post office is mentioned as far back as 1453 and many of the other buildings probably took materials from earlier settlements. The row of Tudor houses that make up the village have inspired artists and provided the backdrop for several films.

Just outside the village, a footpath leads to the Chiding Stone - a large carved sandstone boulder - from which the village gets its name. The popular tale is that either nagging wives or wrong-doers were brought to the stone and 'told off' - or chided - by the assembled village. It is also believed to be an Old Saxon boundary marker and a Druids' altar. There is no strong evidence to support or disprove any of these theories and, indeed, either all or none may be true.

Research for the Chiddingstone display brought to light another mystery property, a photograph identified as "Manor House, Chiddingstone", but as yet we have been unable to identify the location of this property, or whether it still exists today. Perhaps you can help?



Manor House, Chiddingstone
©EVMT EDEVT: P2001.1.132

Chiddingstone Causeway is most famous for the manufacture of cricket balls, however, during World War I the large fields between St. Luke's Church in Chiddingstone Causeway and Charcott were used as an airfield. It hosted a fighter squadron of bi-planes, with Knotley Hall at Leigh being used to house the officers. It was also used as an emergency airfield in the Second World War, and even the cold war period has left its ghostly touch in a nuclear fallout shelter in the corner of the field. Between the wars it was used for playing polo and for air displays, specifically Alan Cobham's aerial circus.



Alan Cobham's aerial circus, 1926.
© EVMT EDEVT: P2005.1377.6

Penshurst lies to the east of Chiddingstone, in the far reaches of the Eden Valley, but still within the remit of the museum. The village grew up around Penshurst Place, the ancestral home of the Sidney

family and there are many Tudor-looking buildings in the village. Penshurst Church dates from the 12th century.

An interesting Penshurst resident was Arnold Frank Hills (1857-1927), businessman, sportsman, philanthropist and promoter of vegetarianism. In 1880 Hills joined the board of his father's company, Thames Ironworks & Shipbuilding. In 1895, Arnold set up the Thames Iron Works Football Club which, in 1900, became West Ham United FC. The Thames Iron Works, the last great shipbuilder on the Thames, was closed down on 21st December 1912. Although he was in poor health, Hills lived to see West Ham United play against Bolton Wanderers in the F.A. Cup Final in 1923. He died at his home "Hammerfield" in Penshurst on 7th March 1927. Penshurst village hall is named after him. (www.spartacus.schoolnet.co.uk).

Chiddingstone Hoath, or Rendsley Hoath as it was originally, brought us the 'School in the forest' and a fascinating insight by E. M. Butcher nee Collins, discovered online.

"I was taken to school on my first day by my elder brother. The war was over and peace reigned once again. Teaching must have been difficult for Mrs Townsend, the senior teacher, and Miss Coomber as there were only two classrooms divided by folding doors. It was not unusual for us to be practising our reading whilst the older children were singing the tonic sol-fa on the other side of the screen. Both teachers were very dedicated and cared so much for us all. I can remember receiving a doll at Christmas. Miss Coomber had made one for every little girl in her class. I cannot remember what presents the boys received, but each boy had one. Miss Coomber must have worked the whole year to get the presents finished in time."



The school in the forest, Chiddingstone Hoath, c.1930.
© EVMT EDEVT:P2001.1.146

Markbee is situated on the High Weald, the highest point between Chart Hills to the north, and Ashdown Forest to the south.

The enigma of the name 'Buckhurst' was at the forefront of research on Markbee, as there appeared to be multiple properties which included 'Buckhurst' in their name. I was lucky to find an explanation in our History Information Files which had been provided by Jane Gladstone of Old Buckhurst.

"We have researched the property and have come to the conclusion that originally the house was called Low Buckhurst Farm but by the time we bought it, it was known as Buckhurst Farmhouse. As there are other houses in the village called Buckhurst Farm, Buckhurst Farmhouse, High Buckhurst, Lower Buckhurst and Buckhurst Cottage, at the suggestion of Sevenoaks District Council we decided to call it Old Buckhurst!"

Cowden lies on two county boundaries, between Kent and Sussex and between Kent and Surrey with St Mary Magdalene Church at the heart of the village. On 14th October 1961 virtually the whole village surrounded the church on the occasion of the wedding of Juliet, the daughter of Sir John Mills and his wife Mary, to American actor Russell Alquist. No doubt today, the whole paparazzi would have been in full attendance as well. The bride's sister, Hayley was her bridesmaid.

The Mills family lived at Sussex House Farm in the 1950s/1960s. In the 1980s Roger Hargreaves, the author of the Mr Men and Little Miss series of children's books, also lived at Sussex Farmhouse. In 1987 he gave a piece of land, which adjoined his property, to St Mary Magdalene's Church, Cowden. When Hargreaves died in 1988 he was buried in the graveyard extension, on the land he had donated the previous year.

Our journey concluded in May 2012 with the village of **Marsh Green** which before 1950 boasted an inn, a tearoom, a laundry and a village cobbler; sadly only the Wheatsheaf Inn remains. The writer and playwright John Osborne (1929-1994) lived at Christmas Place in the 1970s, but rather than focus on the famous, I would like to end on another mystery.

The museum holds two very similar images of five adults standing in front of a house in Christmas



Wedding Day smiles from 19 year old actress Juliet Mills as she arrives on the arm of her famous father, actor John Mills, for her marriage to American actor Mr Russell Alquist at the parish church in Cowden. 14th October 1961. © TopFoto

Lane, Marsh Green, taken around 1900 and it would be fascinating to know more about this family or group of people. Can you help?



House in Christmas Lane, Marsh Green, c.1900. © EVMT EDEVT:P2010.1782

This report highlights just a few of the stories and characters that came to light during our photographic journey around the Eden Valley. All of the displays, along with additional images and text can still be viewed in folders at the museum.

This project has been a collaborative effort involving a number of volunteers and the curator, but deserving of a special mention are Sheila Summers-Asquez who, amongst other tasks, retrieved and returned in excess of 1000 original photos from where they are stored, and Stuart McGregor who went in search of new images to complement those already in the collection and provide visitors with some 'then and now' comparisons. Finally a big thank you to all of the photographers, whether professional or private who through their efforts have left a lasting historical record of life in the Eden Valley.

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RECENT ACQUISITIONS

A BRIEF HISTORY OF SWAYLANDS

By Helen Jackman

Swaylands, Penshurst is one of the most imposing Victorian houses in the Eden Valley so the museum was delighted with recent donations, from different sources, of images of the buildings and grounds; some of the staff working there during the time it was being used as a hospital; and photographs of some of the boys when it was a school. This prompted us to investigate the social history of the house.



EDEVT:P2012.1965 Swaylands, c.1920

The history of the house begins in the mid nineteenth century when William Woodgate, solicitor, bought thirty acres of fields, some known as Swaylands, at the top of Rogues Hill, Penshurst. Here he built a three gabled property, Swaylands House. The building was designed as a miniature of the splendid mansion where his own family had lived until his father was declared bankrupt, Summerhill in Tonbridge. When William died, in 1866, he was buried in Fordcombe churchyard and a memorial erected in Penshurst Church.

For the next decade the house was owned by Edward Cropper JP, a retired Manchester businessman who built, at his own expense, the Maenclochog light railway from his slate quarry at Rosebush, Pembrokeshire. Edward Cropper died in 1877, without making significant changes to the house or grounds, and the estate was sold to a successful and well-connected banker.

This third owner, George Drummond, was a

partner in the family banking firm Drummond and Co. The bank was founded in 1760 for ex-patriot Scots, and finally purchased by the Royal Bank of Scotland in 1924. The headquarters were in Charing Cross, but later rebuilt close Admiralty Arch. Swaylands provided just the home George Drummond needed; a country house in idyllic surroundings but close enough to London for the daily commute by train to his office. He led a country squire's lifestyle and extended the house and grounds to make it a suitable setting for his wealth and influence. In consultation with a respected architect of the day, George Devey, they created mock Tudor grandeur with turrets, battlements and towers. A local builder, Hope Constable, took twenty years to complete the scheme. He bought land, farms and cottages in the district; built houses for the workers, created a lake and, most famously, constructed the largest rock garden in Europe, complete with massive sandstone boulders and waterfalls, supplied with water pumped up from the river.



EDEVT:P2012.1972 The Rock Garden at Swaylands, c.1920

George married the grand-daughter of the Duke of Rutland and had four daughters and three sons. The extended family all remained at Swaylands once they had married and had families of their own. There was a small dairy and every morning each child's nursemaid walked down to fetch fresh milk for her particular baby. The stable block housed the horses needed for the carriages and landaus, and also the race horses who ran under the family colours of red and gold. The carriages and even the perambulators carried the family crest of a ringed eagle.

The family socialised and entertained all the

notables of the day. George was a friend of the young King Edward VII and he became godfather to George's eldest daughter, Edwina. At a later date George V became godfather to his grandson George. One son Alex married the actress Pauline Chase, said to be J.M. Barrie's favourite Peter Pan and John Buchan is rumoured to have written *The Thirty-nine Steps* while staying on the estate.

When George died in 1919, he was buried in Poundsbridge graveyard with memorials in Penshurst Church. His son sold the whole estate to a family friend, Sir Ernest Cassel. Sir Ernest was a financial adviser to Edward VII and good friend of Winston Churchill. The son of a Jewish banker, Ernest is reputed to have arrived penniless in Liverpool in 1869 but became one of the wealthiest men of his day, and a renowned philanthropist. Prompted by his concern for shell shocked soldiers returning from the Great War he converted Swaylands into a hospital for patients suffering from nervous diseases, putting much of his wealth into developing a completely up-to-date institution using revolutionary techniques. When he died he left his fortune to his grand-daughter Edwina, who was to become Lady Mountbatten. Edwina maintained an interest in the Cassel Hospital, presenting the employees with presents under the palm trees in the beautiful conservatory at Christmas.



EDEVT:P2012.1973 Swaylands c.1920

At the start of the WW2 the government requisitioned the site as a military hospital for skin diseases. After the war the government offered the site back to the Cassel family but by this time it was in a poor state of repair and they opted to relocate the hospital to Richmond in Surrey where it exists to this day. The estate was once again up for sale.



EDEVT:P2012.1979 Four young women lying as if asleep on roof at Swaylands, c.1924

In 1949 Middlesex County Council bought Swaylands and turned it into a boarding school, catering for boys with learning difficulties. At first only the older part of the house was used, but in the next six years many changes took place. The tropical houses became a dining room and art room; much of the first floor, which had been divided into small rooms, was pulled down and turned into dormitories and play rooms. Fortunately many of the original features were retained, such as the panelling in the library, the fire places and the main staircase.



Swaylands School, c.1985. © EVMT

At first there were about sixty boys at Swaylands, but by the 1970's this had risen to 200. The boys had a varied curriculum with an emphasis on practical work. One of the most popular lessons was working on the farm which had cows, pigs, poultry, sheep and horses. There was a flourishing Young Farmers group which exhibited at the County Show. It was a common sight to see boys practising for the show either being pulled along by a frisky cow or trying to push a reluctant one.

The school had its own vineyard which produced a



Image from a 1982-3 Swaylands School Pamphlet, 1982-3. EVMT Swaylands 021

white wine. Penshurst Vineyard crushed the grapes in return for Swaylands dipping their sheep. The wine was called Chateau Jock Strap – in honour of the teacher who was in charge!

The facilities at Swaylands were superb, having a swimming pool, tennis courts, rugby, football and cricket pitches, BMX track and an adventure playground. In the 1970's it was estimated that it cost approximately £22,000 to educate a boy at Swaylands, the same as for Eton.

In the 1980's it became government policy to integrate children with learning difficulties into main stream education, and Swaylands became a school for boys with behavioural difficulties. This was a challenging time as the staff not only had to deal with very disruptive behaviour, but also educate the boys to GCSE standard. Once again financial considerations came into play and the school closed in June 1994.



Image from a 1982-3 Swaylands School Pamphlet, 1982-3. EVMT Swaylands 019



Swaylands today. November 2012. ©J. Balean

After remaining empty for more than a decade Swaylands has now been converted into luxury apartments with communal use of the remaining gardens, tennis courts and sporting facilities.

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Swaylands: A brief history - 1841 to today. Author unknown, possibly the Vicar of Bidborough in 1970.

Memories contributed by Tom and Barbara Hennessy who have lived on the estate since 1969. Tom taught at the school until it closed and Barbara joined him for the last few years.

The museum has a School pamphlet for 1982-3 which includes multiple images of school activities, and additional images from the 1920s.



Image from a 1982-3 Swaylands School Pamphlet, 1982-3. EVMT Swaylands 022

THE HISTORY OF THE CINEMA SITE – EDENBRIDGE

By Joan Varley,
with contributions by Claire Donithorn

Early History

The Romans built three roads from North to South across the Weald, including the London to Lewes road, which incorporates Edenbridge High Street. On this route, Edenbridge was the logical halfway halting place for a night's rest, where animals could be watered and fed (Irwin 1982). It was not, however, until long after the Romans that Edenbridge developed into more than a small hamlet or collection of buildings, and much later into a village in the centre of a rural district. Whilst the village grew up around the crossing point on the river, the 'cinema site' lies in what became the centre of the village, close to the church, just north of the village square and opposite Ye Olde Crown Inn and Church House, or Doggetts Farmhouse as it would have been known when they were built in the mid and late 1300s. Taylour House, located directly opposite Ye Olde Crown Inn, was built by William Taylour at the time, it is thought, when he was 'Lord' Mayor of London (1468) (Varley 2009). The cinema site is directly north of Taylour house on the eastern side of the High Street.

Sources suggest that there would have been buildings of some description on this site at least from the early 1700s (Anon 1997), indeed a 1711 map of the Delaware Estate, held by the museum, clearly shows a row of cottages built at right-angles to the High Street approximately on this site. In the middle of the 19th century Edenbridge was a small town of less than a thousand people and the surrounding area was still essentially rural, agricultural and without much industry (Boyle 1983). Another map held by the museum, c.1853-78 shows cottages fronting onto the High Street at this site, and until fairly late in the 19th century the 'cinema site' was also the location of a post at which coaches changed horses on the London to Maidstone routes and from where Edenbridge mail was consigned to The Leicester Arms at Penshurst and collected from there by these stables (Willmer

1981). Local researchers have been unable to add further to the information about these buildings, however we are fortunate to have more detailed information about the site from the late 1800s. Indeed in 1910 'Edenbridge was described as "a long street of hogpounds." Oddfellows Hall has recently been built to replace three old cottages with hogpounds.' *Edenbridge Chronicle June 17th 1910 (EDHS Aspects 12)*

The Oddfellows (1882–1927)

The name Oddfellows refers to the various friendly societies and fraternal organisations operating in the United Kingdom during the 1800s and early 1900s. The term Odd Fellows comes from the fact that in smaller towns and villages, there were too few Fellows in the same trade to form a local Guild. The Fellows from a number of trades therefore joined together to form a local Guild of Fellows from an assortment of different trades, i.e. Odd Fellows. These groups provided a number of benefits to their members such as help with travel warrants when seeking work, free overnight accommodation when travelling, and insurance against times of sickness. Prior to the building of the Hall, the Oddfellows met at the White Horse Inn in Edenbridge High Street every Tuesday.



High Street, Edenbridge looking north. Oddfellows Hall on right, c.1920. ©EVMTEDEVT:P2005.1359

It appears that the Oddfellows owned the 'cinema site' from 1882, however, a newly built Oddfellows Hall on the site was officially opened on July 21st 1886 by the visiting Grand Master of the Order. It was an impressive new building, measuring 83ft 8in by 37ft 4in across and forming a conspicuous feature in the High Street with its frontage of red brick with red facings and windows filled with Cathedral tinted glass. Over the door a stone

arch bore the inscription Oddfellows Hall M.U. 1886. (M.U. = Manchester Unity). When the Grand Master unlocked the door he said “*I have the pleasant duty to perform of unlocking the door for the purpose of dedicating this hall for the use and extension of the principles of the Manchester Unity, and generally for the benefit of the friendly societies in this neighbourhood. I do not know anything that will advance the interests of a town like this more than to find a place where men can meet together socially for the benefit of themselves and the benefit of their friends, and I hope that the future of this hall will be that you will have members of societies meeting here for their own particular advantage, and also for the advantage generally of the community around this neighbourhood. I have now very great pleasure in unlocking this door, and declaring the hall open for the purposes for which it has been built.*” Nearly 200 then sat down to dinner in the hall (*Oddfellows Magazine 1886*).

In 1889 the Grand Master visited Edenbridge again to celebrate the 44th anniversary of the Eden Lodge and the following report was published in the *Oddfellows Magazine* for October to December that year: “The recently erected Oddfellows Hall, which is the property of the Eden Lodge, was gaily festooned with evergreens and coloured lamps to welcome the Grand Master, on November 6th. On his arrival at the station he was met by the officers of the Tonbridge District, and was then escorted by a torchlight procession, headed by the Edenbridge Brass Band, through the pretty little Kentish town to the Oddfellows Hall.” (*Oddfellows Magazine 1889*).

In 1908 the following report appeared in the *Edenbridge Chronicle* “By way of winding up the year, a most successful ‘Smoker’ (an end of year social evening when some of the members provide the entertainment.) was held at the Oddfellows Hall under the general chairmanship of Mr J Cheal, on Tuesday evening, at the conclusion of the usual fortnightly meeting. Those who contributed to the excellent musical programme were B Plows, W Seal, R Jenner, Cordery, West, Tingley, and messrs J and T Wallis. Mr Weaver proved an efficient accompanist.” (*Edenbridge Chronicle 1908*)

As well as hosting meetings, the hall was used by local groups to stage entertainments. The museum holds a small number of programmes from such events, including a performance of ‘Hiawatha’ by the Edenbridge Choral Society in 1909 when its President was the Hon. Patrick Bowes-Lyon, a local resident and uncle to the late Queen Elizabeth the Queen Mother (Varley 2009). The performance featured soprano – Madame Le Mar, tenor – Mr Sydney Ladbrook and baritone – Mr Cyril Jackson along with a band and chorus of 80 performers. Doors opened at 7.15pm, the performance commenced at 7.45pm and Carriages should come at 9.45pm. Reserved and numbered seats cost 2/6, second seats 1/- and the Gallery was 6d. One can only surmise that it must have been a resounding experience with Part 1 - *Hiawatha’s Wedding Feast* and Part II- *The Death of Minnehaha*.

EDENBRIDGE CHORAL SOCIETY.

President: THE HON. PATRICK BOWES-LYON.

Vice-Presidents:

REV. H. COWELL	COL. HY. STREATFIELD, M.V.O.
MRS. ING	SIDNEY STREATFIELD, ESQ.
DR. A. MUDIE	REV. C. ALDER STUBBS
G. A. PHILLIPS, ESQ.	LEONARD WALTERS, ESQ.
SIDNEY S. WILLIAMS, ESQ.	J. KENT, ESQ.
T. TIDY, ESQ.	REV. H. SOMERS COCKS, M.A.

Oddfellows' Hall, Edenbridge.

WEDNESDAY, APRIL 21st, 1909.

Coleridge Taylor's

"HIAWATHA" Parts I and II,
& miscellaneous
Selections.

Soloists:

Soprano	-	MADAME LE MAR
Tenor	-	MR. SYDNEY LADBROOK
Baritone	-	MR. CYRIL JACKSON

Leader of Orchestra: MR. J. WEAVER Pianist of the Society: MRS. BOTTLE, L.R.A.M.

Conductor - MR. W. E. WEAVER.

Band and Chorus of 80 Performers.

Doors open at 7.15 p.m. Concert to commence at 7.45 p.m.
Carriages at 9.45 p.m.

**Admission: Reserved & Numbered Seats, 2/6;
Second Seats, 1/-; Gallery, 6d.**

Plan of the Hall may be seen and Tickets obtained of the Hon. Sec.,
Mr. Walter Taylor, Edenbridge.

the King EDENBRIDGE CHRONICLE

Hiawatha, 1909. ©EVMT EDEVT:489(2)

The Great War

In September 1914 a recruiting meeting was held at the Oddfellows Hall, addressed by General Sir Neville Lyttleton, brother of the Hon. Mrs Talbot of Falconhurst. There was a guard of honour of Boy Scouts. The National Anthem was sung, there was a selection of music from the Town Band and Miss Sara Silner sang patriotic songs. Nine men left to join Kitchener's Army (Griffiths 1991).

Between the Wars

In 1920, the Oddfellows Hall hosted a fundraising event in aid of the Edenbridge Hospital. The performance was a children's operetta, "*The Wishing Cap*" by W. Smythe Cooper. The orchestra was directed by the great uncle of the donor, Countess Riccardi-Cubitt, who lived at Eden Hall, Stick Hill (now St Andrew's Convent). The Countess had been the Commandant of the Kent 88 Nursing Detachment during the Great War, when she opened her own home as a hospital.



Children's Operetta, "*The Wishing Cap*" programme, 1920. ©EVMT EDEVT:625.

The Cinema (1927-1959)

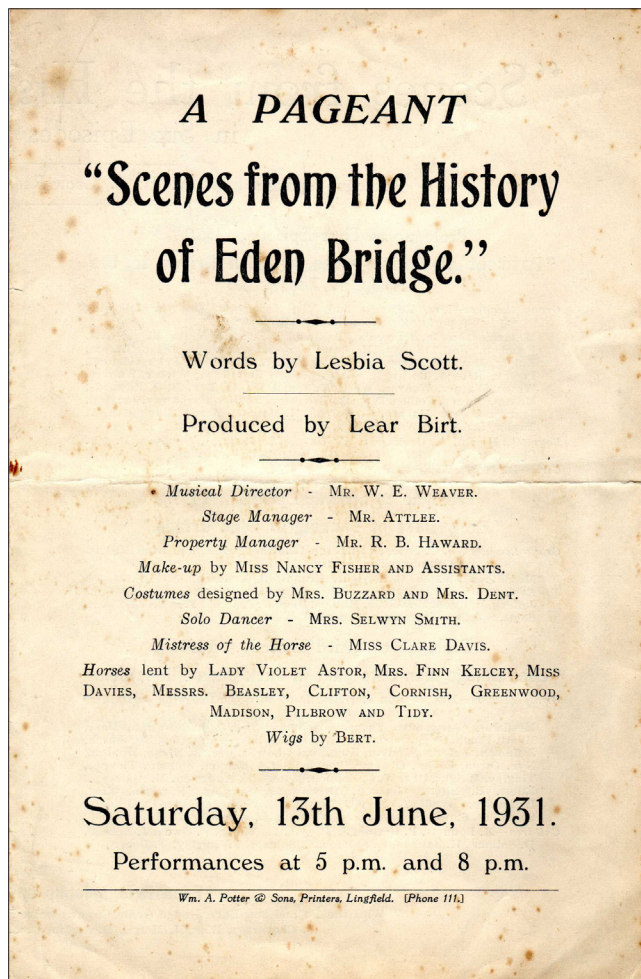
In December 1927 the building was leased to the Adelphi Advertising Co. and converted into a 330-seat cinema with a new Art Deco frontage. It opened on December 30th that year (Tapsell 1987, 2009). Locals can remember cycling into Edenbridge from the surrounding villages to pay 1/6d to watch a silent movie. Although the technology to produce a sound film was around from the 1900s and the first feature film originally presented as a talkie was *The Jazz Singer* in October 1927, silent movies would still have been the norm in cinemas in the late 1920s.

Another programme in the collection indicates that in 1931 the cinema was the venue for "Scenes from the History of Eden Bridge" performed on Saturday June 13th 1931 at 5pm and 8pm. This was a collaborative exercise with performances by various local groups: from Eden Bridge Town – *Payment of Chrism Dues by Eden Bridge to the Bishop of Rochester*; The Tannery – *Early Days of Tanning in Eden Bridge*; Marlpit Hill – *Eden Bridge men take part in Jack Cade's Rebellion*; Adjacent Villages – *Henry VIII meets Anne Boleyn while hunting near Eden Bridge*; Marsh Green – *Eden Bridge a meeting place for smugglers from the coast to London*; Eden Bridge Town – *Eden Bridge celebrates the victory of Waterloo*.

In 1937, as part of the celebrations for the coronation of King George VI, children from the local primary school were marched down the High Street and treated to a visit to the cinema to see a Laurel and Hardy film. By 1938 the proprietor, a Mr Milner, was running the cinema under the name Negresco.



Negresco Cinema c. 1956. © E A Sweetman & Son, Tunbridge Wells. ©EVMT EDEVT P:2001.1.8



Scenes from the History of Edenbridge programme, 1931. ©EVMT EDEVT:489 (3)



*Donald Southon, aged 14
©EVMT*

have to hear 'Moonlight Serenade' and I'm back there in the one and nines (1 shilling and 9 old pence). Bliss, despite the Blitz!"

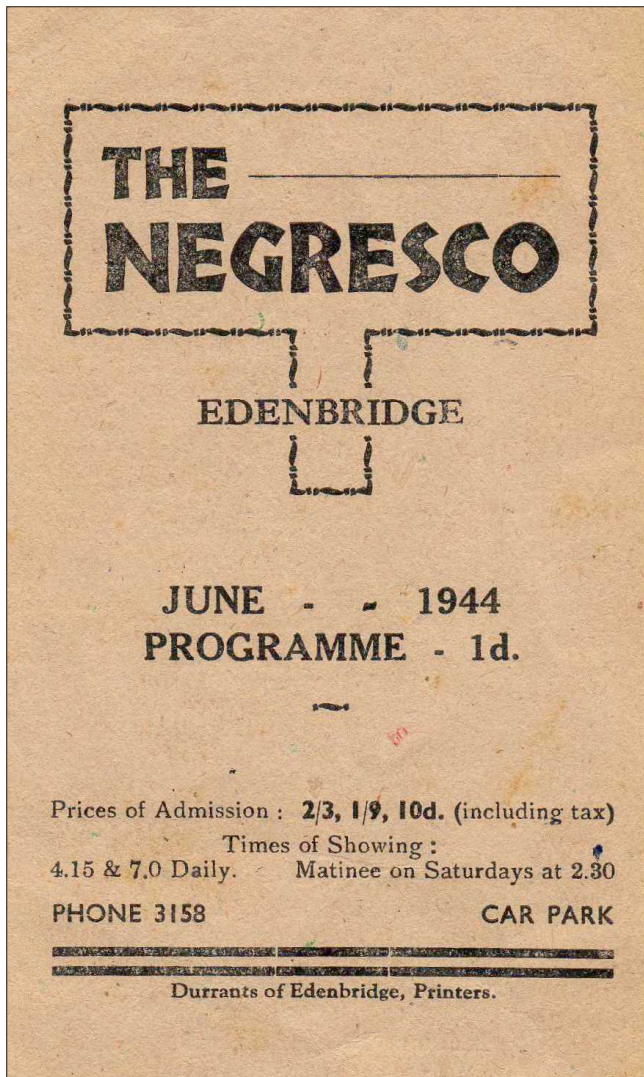
Another local boy, Don Wiffen, went to work at the cinema as a projectionist when he left school age 14yrs in 1942. He remained there until 1954, barring a break for service in the RAF. The

In 1940 a local lad, Donald Southon, age 16yrs was put in charge of the projection room. At that time the cinema, run by kindly Mrs Batt and her two sons, was very popular. It was open six days a week with two different programmes each week and wonderful Glen Miller recorded music in the intervals. "I only

projection room was like a steel box housing two projectors, one loaded with the first film to be shown, and the other being readied for the second film. Don worked variously with Don Southon, Alan Dawes, and John and Pam Seymour, who he trained. Mrs Batt was still the owner and her son Dennis helped to run the cinema whilst also working in an adjacent engineering workshop. Her other son William (Bill) ran his dairy business from the cinema, and Don used to get annoyed when the chink of the milk bottles sounded whilst the films were running.

The cinema had its heyday during the Second World War, when many troops were stationed locally, and during the early years of the war boxing matches also took place here. The cinema seats were unscrewed from the floor to make way for the boxing ring. The cinema was also a venue for gatherings of local groups such as the Red Cross, where they were given pep talks and reminded that 'careless talk costs lives'. Towards the end of the war a café was opened in the foyer of the cinema on the right hand side, opposite the ticket office. In 1944 a cinema programme cost 1d. The prices of seats were 2/6d for upstairs, 1/9d downstairs at the rear, 10d in the front. There were two shows daily at 4.15pm and 7pm and a Saturday matinee at 2.30pm. The films were classified as either U or A (until 1932 when the classification H (Horror) was introduced, which changed to X in 1951) and featured well known stars of the day such as Eddie Cantor (1892-1964) and Bette Davis (1908-1989), and also a future US President, Ronald Reagan (1911-2004) all of whom appeared in 'Thank Your Lucky Stars'. There were also British films, as on Thursday June 15th 1944, 'Get Cracking' starring George Formby (1904-1961) was the featured film. They showed the same programme from Thursday to Sunday, with a new programme starting on Mondays, the main feature film being accompanied by a full supporting programme. 'Thank Your Lucky Stars' was followed by 'The Major and The Minor' with Ginger Rogers and Ray Milland.

1953 was a bumper year for the cinema. By 1956 cinema programmes were free but tickets had gone up to 2/7d, 2/- and 1/1d. Daily performances were now at 4.20pm and 7.10pm with the Saturday matinee still at 2.30pm. The programme continued



June 1944 Programme ©EVMT EDEVT:577



April 1956 Programme. ©EVMT EDEVT:871

to change on a Monday and Thursday with 'We're No Angels' starring Humphrey Bogart (1899-1957) and Peter Ustinov (1921-2004) playing from Monday April 2nd to Wednesday April 4th that year. The café in the entrance pre-deceased the cinema, whose last advert was for the 1957 film 'Rockets Galore', starring Donald Sinden, Jeannie Carson, Roland Culver and Catherine Lacey. From 1957 business declined and in 1959 the cinema closed.



Youngsters emerging from the Negresco Cinema after watching the 'Thief of Bagdad' c.1940.

©EVMT EDEVT:P2012.1926.

Post Cinema Years

From 1964 to 1971 the building was in use as a supermarket, Vye & Son Ltd. This was taken over by Liptons in 1972. Liptons was a company set up at the end of the 19th century by the Glaswegian Sir Thomas Lipton. Although mainly a tea selling company in its early years, Liptons went on to develop 'supermarkets' focused on small towns. This enterprise flourished and established a chain of grocers, first across Glasgow, then the rest of Scotland, and finally throughout Britain. In 1982 Liptons was acquired by the Argyll Group and the supermarket business was re-branded as Presto, however this was long after Liptons in Edenbridge had closed (1972/3). Following the closure of Liptons local businessman Douglas G. Higgs opened up a carpet and furniture shop in the premises which remained in that location until 1976.

The museum has no records for the next 20 years, although local sources seem to indicate that the building was boarded up for most of that time.

First Find

A local resident unearthed an intriguing object at the cinema site in 1981. This created considerable interest both locally and on the BBC's Antiques Roadshow. For a detailed explanation of this discovery see the article by John Willmsmer, *Lace in Edenbridge?* reproduced overleaf. (pages 30-31).

From 1998 the building became a repository for the neighbouring Chevertons Antiques in Taylour House, followed in 2003 by antique dealers Restall, Brown and Clennel. During 2010 a local arts and crafts group, the Eden Valley Artists were granted access to use the window spaces for art displays, thus livening up an otherwise long-term 'dead' area in the High Street.

Eden Valley Artists window display, 2010
© EVA



2011 - Excavation dispels myth about diversion of Roman road

In January 2011 the building was demolished and the site was being prepared for re-development. Because of the possible archaeologically sensitive position of the site, in the middle of the ancient town, the planning permission had required that archaeologists provided a 'watching brief', which Bexley Archaeological Group undertook. From reports now housed at the Museum, it is clear that some small pieces of pottery, possibly dating to 18th Century, and pieces from a clay pipe, were found at the site. However, from a planning point of view, the conclusion that 'There is no significant archaeology present on this site' allowed the development to go ahead.

It was at this time that the Eden Valley Museum initiated a 'time-team' dig in an attempt to see if the old Roman Road once took a diversion towards the church at this point. Anecdotal stories led local archaeologists to seize the opportunity to test a theory suggesting there was a diversion to



Above: Claire Donithorn reviewing the excavations at the Cinema Site, 2012.
© Alan Layland

the road to the east of Taylour House. Museum archaeological volunteer, Claire Donithorn directed the contractors to the most promising areas where they opened up three trenches. The museum has kept details of the excavation and is reviewing the finds. Although nothing that was retrieved from the site is of the Roman period. Some sizeable pieces of antler were retrieved and further research may help to expand understanding of previous uses of the site.

The skyline of this part of Edenbridge High Street has now changed. A residential development called Meade Court now occupies the 'cinema site'.



Above and below: The Meade Court development. November 2012. © J.Balean



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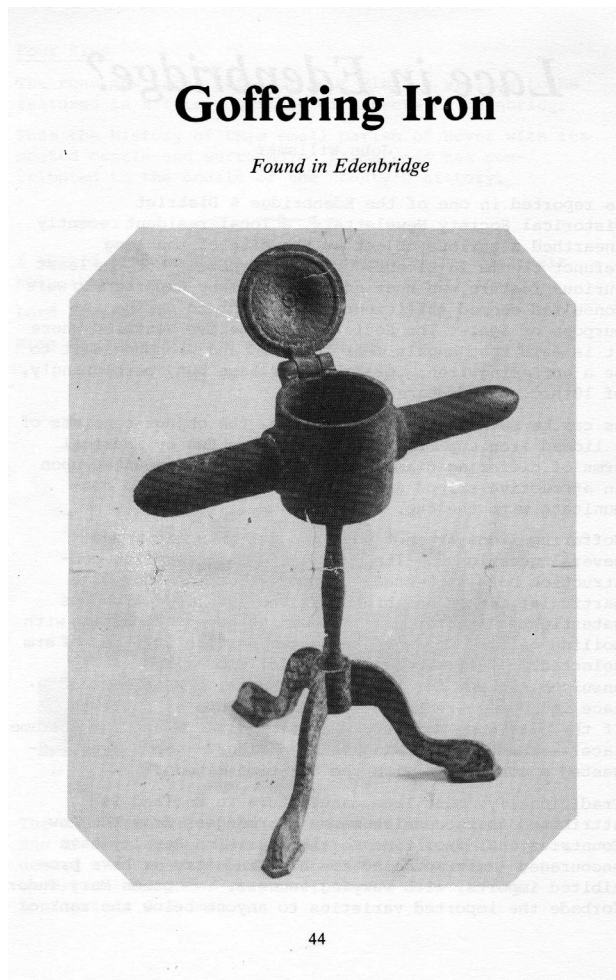
The following article is reprinted from Aspects of Edenbridge, EDHS 1981. With kind permission of the Edenbridge and District Historical Society (EDHS)

LACE IN EDENBRIDGE?

John Willsmer

As reported in one of the Edenbridge & District Historical Society Newsletters, a local resident recently unearthed a curious object at the site of the long defunct cinema in Edenbridge High Street. Not the least curious feature was that none of the many experts who were consulted seemed sufficiently confident to define its purpose or age. The Society nevertheless ventured where it is said that angels fear to tread and pronounced it to be a goffering iron; probably for lace but, perplexingly, of 19th century manufacture.

As can be seen from our photograph, the object consists of a lidded iron cup from which protrudes two cylindrical arms of differing diameters. The whole is mounted upon an attractive tripod and the arms are hollow and communicate with the cup.



Goffering irons are not uncommon but this one posed several questions. Its design and its cast-iron construction both suggested quantity production for a particular market and hinted at the 19th C. With its watertight character was the heating agent 'something with boiling oil?' Why were these two particular sizes of arm selected? They were too large for gloves and of unsuitable shape for tailoring or hats. What sort of lace could require this treatment so late as the 19th C? If the date was correct, did it preclude a use for costume lace? What was it doing in Edenbridge? Some even suggested a connection with the one-time cinema.

Traditionally, most lace manufacture in England is attributed to successive waves of refugees from the Low Countries and, from time to time, British Royalty have encouraged immigrants and the home industry or have prohibited imports, with varying success. Queen Mary Tudor forbade the imported varieties to anyone below the rank of baron and, presumably to keep the trade 'up market', prohibited even British costume-lace to any woman of a station below that of a knight's wife. In the wardrobe accounts of Charles I, one single entry called for 994 yards of lace for 12 collars and 24 pairs of cuffs and, again, 600 yards for the King's nightshirts.

However, the advent of Napoleon I dealt a severe blow to costume lace in France and elsewhere except for ecclesiastical apparel and, when a perfidious Englishman invented a machine capable of producing fine Brussels net (the hand industry appeared to be doomed).

Nevertheless, there was a revival in England under William IV (1830-7), when a petition was addressed to Queen Adelaide on behalf of destitute lacemakers. Although Honiton lace had been famous for centuries, the centre of the industry was actually at Beer, between Seaton and Exeter and it was here that £1,000 worth of lace was made by hand for Queen Victoria's wedding dress. Thus a 19th C. date for our object was not untenable.

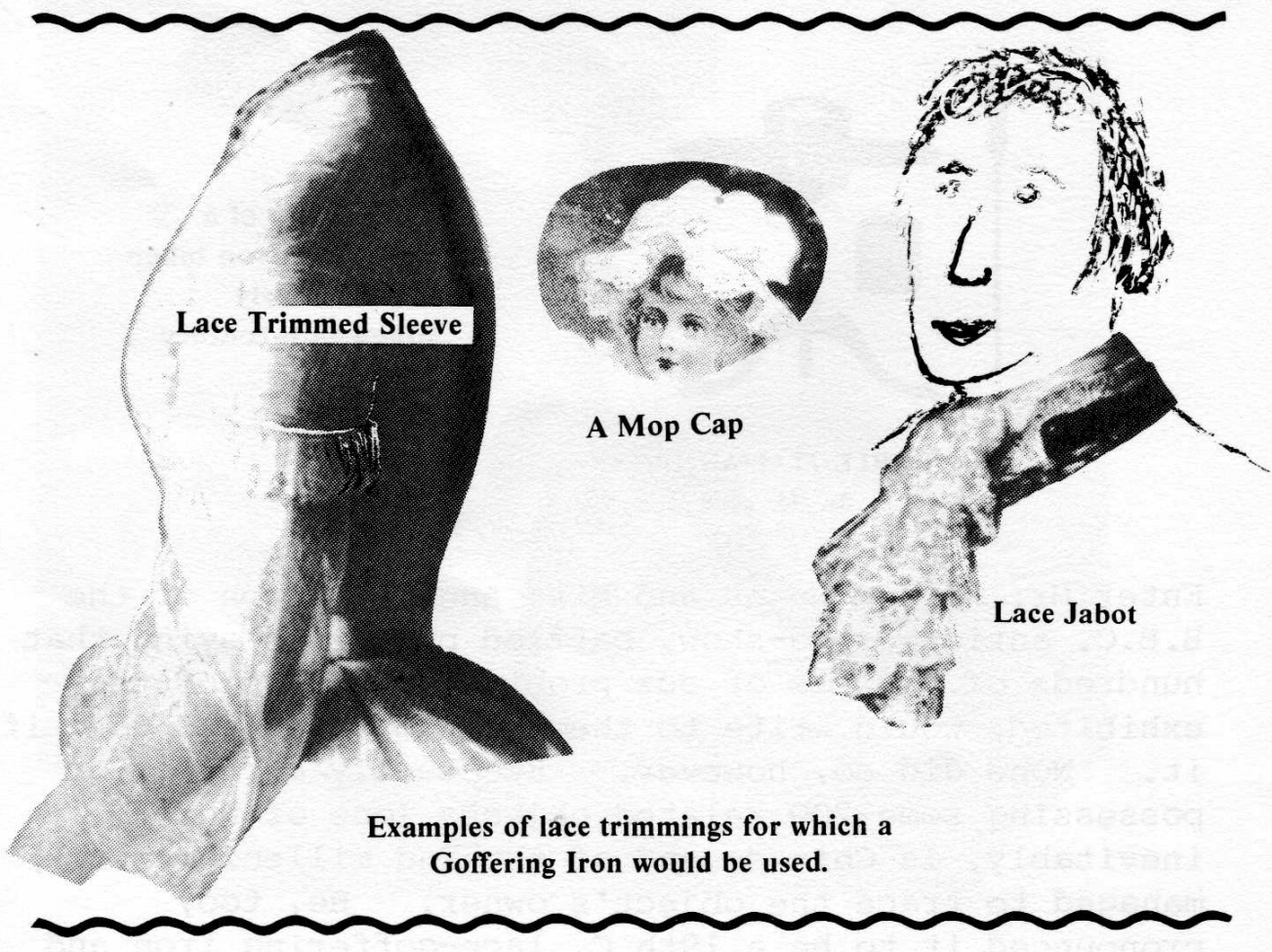


Illustration of a Goffering Iron taken from an early nineteenth-century catalogue.

Enter Mr. Arthur Negus and Miss Angela Rippon of the B.B.C, antique road-show, baffled but prophesying that hundreds of viewers of our problem piece, which they exhibited, would write to them next morning and identify it. None did so, however. Eventually a collector possessing some 200

related objects (one of which, inevitably, is Chinese and of the 2nd millenium B.C.), managed to trace the object's owner. He, too, pronounced it to be a 19th C. lace-goffering iron and stated that it was heated by placing a lump of hot iron in its cup. To clinch the matter he produced a catalogue, of early 19th C. Italian origin, advertising identical models at 3s. 9d each inclusive of the lump of iron. We illustrate this and also a somewhat similar article, but of village construction, which we have since seen at Zennor in Cornwall.

The old cinema is known to have succeeded a post at which coaches changed horses on the London and Maidstone routes. Until fairly late in the last century all Edenbridge mail was consigned to The Leicester Arms at Peshurst and was collected from there by these stables. The nearest lace-making locality at the period concerned seems to have been Maidstone. Was then the owner of the object an itinerant haberdasher? Had trade declined? Were there fewer ladies in Edenbridge wearing lace? Or had he merely over-indulged at The Crown? He seems not to have returned.



THE ROYAL OBSERVER CORPS

By Helen Jackman

A recent gift, previously loaned to the museum for the WW2 Exhibition in 2005 by Alfred Jeffrey, is the post plotting table used by the Royal Observer Corps in the Edenbridge area during WW2.



Brian Malyon, Albert Jeffrey and Ted Greenaway using the plotting table, 1960.

©EVMT PO-16e-5415

The Royal Observer Corps was a civil defence organisation run by volunteers. To monitor aircraft, observers used a simple but effective mechanical tracking device. Where the approximate height of an aircraft is known it becomes possible, by using a horizontal bearing and a vertical angle taken from a known point, to calculate the approximate position of that aircraft.



Brian Malyan, Ken Roberts, Albert Jeffrey and Neville Bradford with the plotting table and a Micklethwaite Height Corrector, c.1960. ©EVMT PO-16d-4414.

Posts were equipped with a mechanical sighting Micklethwaite height adjuster, positioned over a post instrument plotter consisting of a map grid. After setting the instrument with the aircraft's approximate height, the observer would align a sighting bar with the aircraft. This bar was mechanically connected to a vertical pointer which would indicate the approximate position of the aircraft on the map grid. Observers would report the map coordinates, height, time, sector clock code and number of aircraft for each sighting to the aircraft Plotters located at the Centre. Positioned around a large table map, the Plotters would wear headsets to enable a constant communications link with their allocated Cluster of posts, usually three in number.



Royal Observer Corps using the plotting table, c.1960.

©EVMT PO-16b-2412

The table was accompanied by hand written details of its provenance, adding greatly to its historical value. To quote from Alfred Jeffrey's letter.

'This is the original Chart Table used by the Royal Observer Corp post at Edenbridge during WW2. Originally the post was situated in the field east of Fairfield in Hever Road, a house which was systematically destroyed by vandals until little was left standing. Later in the war the post was re-sited at Delaware Farm where this table was used. An instrument was mounted on top of the table and in wartime the chart was marked with the squares of the National Grid. By estimating an aircraft's height, the instrument was aimed at it, and the pointer would show the estimated position.

Later on the compass points were used instead of the squares. These are marked round the edge of the chart table, OD being north, 3D south, 15 east and 45 west. Edenbridge post was S2 (Sierra Two), known as Sugar Two in wartime before the phonetic alphabet was changed. The arrows with distances and marked S1, S3 and S4 are the positions of the other three posts of the Sierra Cluster. The other numbers were other posts in the network that covered the country. Two other things of interest are the two lines pointing towards Edenbridge Church Steeple, and the long gone Tannery Chimney to help to line up the table accurately.

I joined the Royal Observer Corps the day after release from the Royal Signals in January 1948. I took over as Chief Observer from Bert Malyan (who was in charge throughout the war) until we disbanded in 1968.'

The local significance of this table is brought home when we read the despatch by Air Marshall Hugh Dowding, following the Battle of Britain. 'It is important to note that at this time they (the Observer Corps) constituted the whole means of tracking enemy raids once they had crossed the coastline. Their work throughout was invaluable. Without it the air-raid warning systems could not have been operated and inland interceptions would rarely have been made.'



Insignia for the Royal Observer Corps.



*Royal Observer Corps in Edenbridge, 1960.
©EVMT PO-16g-7417*



*Royal Observer Corps in Edenbridge, 1960.
©EVMT PO-16h-8418*



*Royal Observer Corps in Edenbridge, 1960.
©EVMT PO-16f-6416*

THE EDENBRIDGE & OXTED AGRICULTURAL SHOW – A COMMUNITY TRADITION FOR 175 YEARS

By Victoria Henley



At the beginning of the 19th century, there was great interest in spreading new ideas about farming to meet the growing food requirements of a booming population. The East Surrey Society held one of the first Agricultural Shows to encourage such innovation and education. 175 years later the August Bank Holiday gathering has evolved into the huge two day Edenbridge and Oxted Agricultural Show; on a showground the size of ten Wembley Stadiums. Still a place for farmers to exchange news and ideas, it's a great opportunity to educate young people about the country way of life, whilst also having fun.



Edenbridge and Oxted Agricultural Show, August Bank Holiday, c.1950-60

©Edenbridge and Oxted Show

The 2012 Show was run by volunteers, many of whom have had family connections going back generations, and the Show continues to carry on many of the traditions started back in the early years. In 1847 a Mr Spooner presented a large silver spoon to the East Surrey Society and this has now been continuously awarded as a Challenge Trophy ever since.

In 1890 the newly formed Oxted and Godstone Agricultural Society, whose Association Objective was “to encourage the breeding of better stock and horses in the district and encourage agricultural labourers and farm servants and better ploughing,” held its first show. In 1921 it merged with the East Surrey Society, holding a joint show in Oxted.

The Marsh Green Agricultural Show, started in 1918, became quite famous for the event it ran known as the Marsh Green Musical Derby. This was a one mile flat race, started by the entries slowly walking away from the start line while music was being played. As soon as the music stopped they turned immediately and raced to the winning post. It had to be discontinued in the early 1930s when the National Hunt Committee ruled that it was to all intents and purposes a “flapping meeting”, meaning an illegal race meeting.

In 1935 the Marsh Green Society amalgamated with the Edenbridge & District Horse Show and in 1947 the Edenbridge & Marsh Green Agricultural Society Show, and the Oxted and East Grinstead Shows, merged and held their August Bank Holiday Show in Edenbridge.

Trade stands have been a growing feature of the post-war shows. In 1950 there were 38 trade stands, with 145 at the 1986 show. Well over 300 different shops and stands were open for business at the 175th Anniversary Show in 2012.

In 1987, the 150th Anniversary year, a new showground was purchased at Ardenrun, Lingfield. This remains the 120 acre site of the Edenbridge and Oxted Agricultural Shows – one of the very oldest in the whole country.

The two day show now attracts about 45,000 visitors a year. The livestock section continues to be at the heart of the show and boasts the largest collection of cattle seen together anywhere in southern England. The modern showground has developed seven competition rings with over 1,500 horses, ponies and donkeys taking part in classes which range from Horse of the Year Show qualifiers to fun gymkhana classes – and the Hobby Horse Derby! Annual main ring attractions always feature parades of four and five-in-hand coaches and carriages, Shire and Heavy Horses and

historic vehicles, together with magnificent pipe bands, cavalcades of foxhounds and footpicks, international show-jumping and a main attraction the UK's number one motorcycle display team, Bolddog Lings.

The ever-popular horticultural marquee has grown to accommodate all the entries, nursery growers and the Gardening Roadshow. There is also a Food Hall, a WI tent, an Antiques and Collectables Marquee, a Crafts Marquee, a Stockman's Beer Tent and a Fur and Feathers Marquee.

The modern show displays all the traditional favourite animals but the list is now very extensive and includes bats, bees, falcons, ferrets, llamas, mules, poultry, rabbits and terriers. There is a Cookery Roadshow, a Dog Show, a Country Sports section, a display of vintage and historic cars and agricultural machinery, a Sheep Show and a children's section of popular fairground rides.

To celebrate the 175th Anniversary, the Red Barn, a Geronimo Inn on the corner of the Showground in Ray Lane, created a Victorian Village Square with food and entertainment typical of the early shows, including Punch and Judy. There was also an historic Anniversary Parade by visitors in Victorian



Cup and certificate for best decorative arrangement at Edenbridge and Oxted Agricultural Show, 1956. Photographer: John Topham. ©EVMT EDEVT:2003.704

costumes and a celebration church service to launch the Show. The 2012 Show was another chapter in the long history of the community's agricultural Show.



An RAF police dog performing as part of a display team at Edenbridge Show, 1956. Photographer: John Topham. ©EVMT EDEVT:2003.706



Pure Bred Arabian In-Hand Champion, Edenbridge and Oxted Agricultural Show 2012. ©J.Balean



Edenbridge and Oxted Agricultural Show, August Bank Holiday, 2012 ©Edenbridge and Oxted Show



Edenbridge and Oxted Agricultural Show, 1956. ©EVMT EDEVT:2002.597

DON GARMAN – THANK YOU

Don Garman played a significant role in the setting up of the Eden Valley Museum and along with his wife Pauline has continued to support the museum in various roles over a number of years. Their recent retirement to Cornwall has prompted these tributes.

Edenbridge Town Council were very impressed by the exhibition prepared by the Edenbridge and District Historical Society to celebrate 100 years of Parish and Town Councils. With the extent of interest in the wealth of historical items on display, it was decided that a permanent museum should be set up.

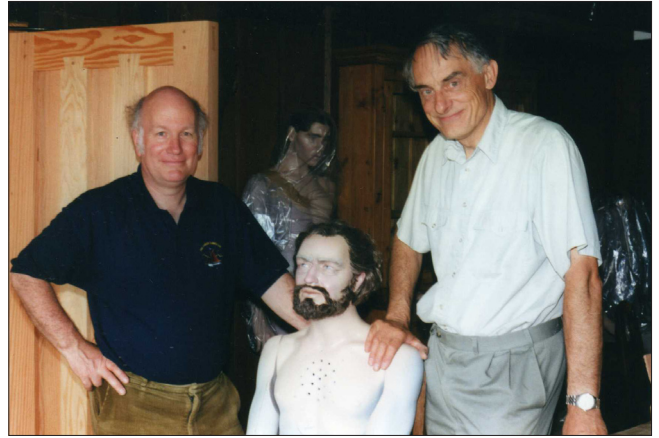
A joint committee was formed, comprising representatives of the Town Council, Historical Society, Great Stonebridge Trust, local schools and other interested parties. I was nominated as one of the Town Councillors. Our tasks included the location of a suitable building and the necessary funding to establish the museum.

It soon became clear that Don Garman was brimming with ideas and enthusiasm for the project and he set up the Eden Valley Museum Trust to progress the museum project. He persuaded me to become its first chairman and support him as Project Manager, allowing him to use his boundless energy in the development of the museum, spearheading the application for lottery funding, establishing a collections policy and planning the layout of the display.

Without Don's enthusiasm we would not have the successful museum that we have today and I am proud to have been involved with him in its creation.

Robin Bickers

In February 1997 I received a letter from someone I had never knowingly met and it eventually brought into fruition a dream that I had had for years, the Eden Valley Museum. One evening, in May of that year, I hesitatingly stepped through the front door of Church House to meet the writer of that letter, Don Garman. He had written asking me if I would



Don Garman and Robin Bickers, 2000 ©EVMT

be prepared to join what he called the “Edenbridge and District Museum Initiative – Research Group” and with some trepidation, I had agreed. I use the word “trepidation” for I had only heard of DG from those who, in hushed tones, told me he was “very high up” in the Historical Society and was secretly known as “he who should be obeyed.”

Don met me at the door that evening and I was soon to learn that he was very professional, efficient, patient, and he put his heart and soul into everything he did. He was quickly to become our “Project Manager”. It was the start of something very special, the organiser was someone very special and the culminations of the meetings that followed were very, very special.

From the start I liked and respected Don. He had a clear vision of what he wanted and had a pretty good idea of how he could get it. He did not easily take “No” for an answer. “Can't” was not in his vocabulary and “Impossible” had never been invented.

During one of these meetings he delegated me to source and purchase suitable antique furniture for the museum. After scouring dozens of antique shops for miles around and finding the budget inadequate for antique furniture I telephoned him to ask if he would accept “distressed pine” as I could obtain that within budget. “Don't ask me,” was the response, “that's what I delegated you to do; it's your problem, if you consider it's right, then go ahead!” Oh dear, then I knew what he meant by delegation.

Don was a “wizard” at fund raising. His fertile brain produced ideas galore and he was the

mastermind in arranging and securing the Lottery Funds. I used to wonder how he found the time for he was always out and about, dealing with something or other relating to the museum.

But, he was not afraid to get his hands dirty and hard work was not a problem. I shall never forget when the work party struggled to get some of the heavier display units installed, there was Don, shirt sleeves rolled up, heaving and puffing with the rest of us. He wouldn't ask us to do anything he was not prepared to have a go at himself. Well, not often!

I, like many of us, am very sorry that he has decided to bury himself in the West Country. But I do understand. Given the choice of trying to persuade ever ageing individuals like me to carry out miraculous and seemingly impossible tasks for the museum, or sailing my boat in the tranquil seas "down West", there would be no competition for me either!

We and the museum will miss you Don. But you can never be forgotten; you have left your mark in Edenbridge High Street and we thank you for that.

Dennis Leigh

'A Museum for the Eden Valley - A Millennium Project?' When Don handed out this report, with its bright orange cover, at the meeting of the Edenbridge and District Museum Initiative in January 1997, I wonder how many of those present realised what a momentous task they would be taking on? Or whether Pauline appreciated how little help she would get with the gardening over the next few years! There were reservations on the way and moments of dissent, but Don never appeared to have doubts. From the hard-hat stage, through to the opening by Lord Astor three and a half years later, his resolve never faltered.

The roots were planted back at the time of the successful Edenbridge and District Historical Society Exhibition, 'Edenbridge – 100 years'. Alan Dell orchestrated the initial push for a local museum and Don, as the Project Manager, picked up the reins to make the dream come true. This started with his meticulous planning, market research and the writing of development and policy plans. Whereas similar projects might have relied

on paid consultants Don used his networking skills to recruit local professionals; architects, surveyor, solicitor and accountant - all prepared to give their time for free and invaluable in providing expert guidance. The venture was then carried through by his motivation of the army of dedicated volunteers, too many to mention, who took on responsibility for publicity, accounting, membership, education, information technology, construction and all the other jobs that arose as the project progressed.

After fifteen years memories fade and I can think of no better way to recall the magnitude of the undertaking that Don headed than by recounting the process and some of the tasks involved.

A development grant was secured from the Great Stone Bridge Trust and Church House was eventually ear-marked as the most suitable venue. This led to the setting up of a joint working group comprising the Town Council and the Museum Initiative, with negotiations taking place with Sevenoaks District Council and English Heritage over change of use and modifications to the building. Creating a legal framework was a priority for grant applications, and the next task was the setting up a charitable trust and writing a constitution.

Don shouldered most of the responsibility for fundraising. He wrote the museum's application to the National Heritage Lottery Millennium fund which was submitted in tandem with that of the Town Council, who needed half a million for the renovation of the building. Commended by the lottery organisers on the detail and quality of the application no doubt led to the successful award of £118,000. The next task was to find the partnership funding and capital and revenue streams to secure the future. Here, seeking diversity, he contacted local businesses, town and parish councils and private trusts for financial or in-kind contributions. The membership scheme delivered subscriptions and cost saving measures were introduced such as registration for VAT.

One of the early tasks was to establish a collection policy and Don chaired the research group, that had the task of gathering five hundred objects, the minimum required to set up a museum. To swell the donations from local people he visited

and arranged loans from Sevenoaks and Tunbridge Wells Museums and Hever and Chiddingstone castles.

Once the building was procured, funding promised and a collection on the way, a gallery designer was commissioned and briefed on the storyline. The displays were planned and a diverse set of volunteer skills came into play; from writing the script for the graphics and guide book, to digitising the photographs for the CD Rom and clothing the mannequins. Finally our highly skilled gallery construction team moved in to transform the building; tenancy and rent agreements were signed, and a president nominated.

In addition to maintaining constant contact with the contractors and volunteers, Don worked hard to generate enthusiasm. His vision was not of a museum of static displays but an active organisation drawing in the community. Members received newsletters, attended talks and made visits to other museums and the British Library. Family activity days were arranged to engage the public.

Sustaining momentum through publicity was approached from every angle, including regular features in the local press, talks to local societies,



Don Garman, 2001 ©EVMT

and the setting up of a website. Displays were mounted at the annual Edenbridge Festival and twice at the Edenbridge and Oxted Agricultural Show, once with an award of a silver cup.

Our first curator Elizabeth Amias was appointed, and using her Leicester University Museums Diploma implemented the necessary conditions for museum practice, such as the documentation and care of the collection, so we could meet the registration standards. Don guided her in developing the educational facilities and programmes, training the stewards, buying the office furniture, stocking the shop and ensuring that we complied with health and safety standards.

There were some frustrations and moments of disappointment; such as the refusal of permission for a lift to enable disabled access because of the listed status of the building, and the electrical contractor who failed to deliver. In the final days the lights in the museum burnt late into the night, often with Don, working alone or with Pauline, to finish the displays. At last, when the procession left Stangrove Park on the 24th June, 2000 for the grand opening, this ambitious project was completed, within budget and on time.

Don's claim was always that this was a museum developed 'for the community by the community'. Indeed, it was the army of dedicated, hard-working volunteers who made it come to fruition, but this would never have happened without his belief, commitment and inspired leadership.

Thank you Don for guiding us in such an assured and confident way; and thank you Pauline for lending him to the community and providing Edenbridge with its widely acclaimed museum.

Helen Jackman

For one who has benefited so much from the museum being 'developed by the community for the community' I should like to add my appreciation.

I first met Don when I joined the museum team in 1997. Having thoroughly enjoyed the amazing 'Edenbridge – 100 Years' exhibition and later learning that volunteers were needed for the forthcoming museum I offered to mount

an exhibition about shops in the High Street for Heritage Open Days weekend. I had to produce all the graphics on an electric typewriter I barely knew how to use and I commissioned a set of 'present day' images from a local photography student. Don came up with matching historical ones from the EDHS collection and it was presented on the society display boards in the Community Hall (later Rickard's). In the early summer of 2000 I joined the construction team and could be found thoroughly enjoying myself on my hands and knees painting floors and creating effects for the galleries. I was thrilled to be asked to join the Galleries and Exhibitions sub-Committee after we opened and I have Don to thank for putting his faith in me when I applied for the Hon. Curator post. This was a new direction in my life and I needed a lot of guidance. Don is the best teacher I have ever had.

We all owe him a huge debt of gratitude for his dedication to the Museum Project. His skills as strategic planner and teacher have benefited the museum and its visitors for the best part of 15 years. Whilst still in full time work he found the time to lead the Project team and the Research Group. After we opened he chaired the Executive Committee and the Galleries and Exhibitions Committee. When he stepped down from these heights he became a volunteer so we could still benefit from his knowledge of local history. He became a Museum Assistant and also led walks for us and the EDHS, generously donating any fees he received to museum funds. We also called on his help to develop guides for our historic building and to train our group of Guided Walks leaders. If you went on one of Don's walks you always came away with a much better understanding of the subject.

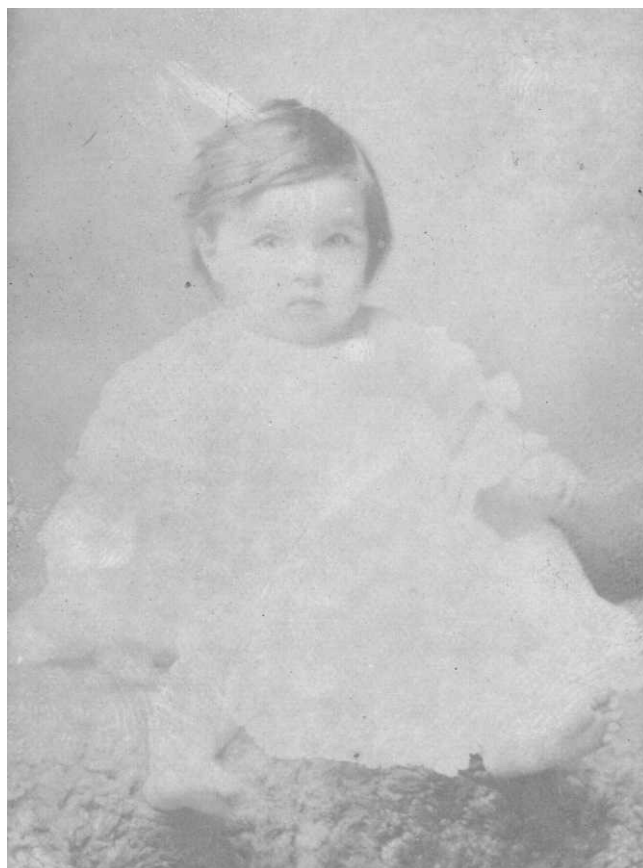
Pauline was also a dedicated volunteer. Her final task for us has been to remake a brand new dress for 'Florence' the little girl on the farm display. When the museum was being set up I believe she had all the models in their house! Don and Pauline, thank you. You will both be greatly missed but we wish you all the happiness you deserve in your retirement. The Eden Valley has gained a gem that you and the other founders can be very proud of.

Jane Higgs MBE, Hon. Curator since 2003

MYSTERY IMAGES

These orphan images have been found amongst our archives.

Can you identify either of these images ?



KENT PHOTO ARCHIVE (KPA)

www.kentphotoarchive.org.uk



Find us on: [facebook.](#)

Collections of historic images from as early as 1860 up to the post war years.
Select/Click one of the logos below to view images in that Collection.

 MEDWAY ARCHIVE COLLECTION A glass plate Collection originally from Rochester Guildhall Museum. NUMBER OF ARCHIVE IMAGES - 920	 MAIDSTONE MUSEUM COLLECTION The largest Collection on site with over 4000 historic glass plate, photo print and postcard images predominantly of Kent and the South East but also showing places of interest elsewhere in the UK and beyond.. NUMBER OF ARCHIVE IMAGES - 4726	 ASHFORD MUSEUM COLLECTION Archive images showing old Ashford town and the surrounds. NUMBER OF ARCHIVE IMAGES - 522
 SNODLAND MUSEUM COLLECTION Photo prints and postcards of old Snodland, local towns and villages. NUMBER OF ARCHIVE IMAGES - 976	 THE WAR & PEACE COLLECTION Glass plate images 1935 - 1950 showing military and civilian people and places. NUMBER OF ARCHIVE IMAGES - 4003	 EDEN VALLEY MUSEUM COLLECTION Images predominantly of Edenbridge and West Kent towns and villages. NUMBER OF ARCHIVE IMAGES - 199
 LYDD MUSEUM COLLECTION Archive images showing places and people in and around historic Lydd. NUMBER OF ARCHIVE IMAGES - 252		

** PLUS a further 125 images of Old Kent not part of the above Collections but included when using 'SEARCH ALL IMAGES' below **

SEARCH ALL IMAGES: and/or Feature -

Current total number of Archive images on site - 11638
 [Links](#)
 [Contacts](#)
 [About](#)
 [Administration](#)

KPA comprises a group of three members of the Maidstone Camera Club and this online photo archive grew out of a Lottery funded project to save a collection of glass plate images stored at Maidstone Museum. This original collection has now been added to with images from other museums and heritage collections including: The Medway Archive, Snodland Museum, Ashford Museum, The War and Peace Collection and Lydd Museum.

The website is a dedicated photo archive aimed at creating a unique record of Kent's past through old images (pre-1960), sometimes together with more recent photographs of the same locations for comparison of old and new. The Eden Valley

Museum was invited to contribute to this archive because KPA hold very few images from West Kent.

The museum is contributing a selection of historic images from the late 1800s and early 1900s. Given that at present none of the images in the EVMT collections are accessible online this provides an opportunity to share some of our images with a wider audience alongside similar collections, and further raise the profile of the museum. Ownership of the images remains with the contributing organisation and any requests for copies of images are forwarded to that organisation.



OLYMPIC RINGS

Hon. Curator Jane Higgs, Secretary to the Executive Committee, Jane Wroe (in white coat and cap) and Anna Griffin, Chair of the Curatorial Committee joined with museum members, volunteers, families and friends to mark the start of the 2012 Olympics at 8.12 a.m. on Friday 27 July. Jane Wroe is holding the Market Yard Bell, last rung in 1928 to signal the start of cattle sales. The bell was rung in Edenbridge High Street to warn farmers that selling at the market was about to begin. The ringer was either Thomas Smith or 'Nobby' Tingley. The bell was handed down to Jack Burt (for many years a harness maker in the High Street) by 'Granny' Langridge a well-known resident of Church Cottage. Whilst the last cattle market was held in 1928, Fatstock Shows (*see back cover*) continued to be held there until the 1960s.

FROM THE VISITORS BOOK...

Made me want to find out more about the area,
Claire Stockdale, Marlpit Hill.

Really interesting artefacts and very informative staff.
Terry and Maureen Chipperfield, Gillingham, Kent.

Great photographie exhibition. Very interesting.
Martin and Sarah Bissex, Hever.

We love coming here and learning the history of Edenbridge.
Natasha and Dotty from Crowborough.

Very interesting- wonderful displays. Very helpful staff. Thank you.
Lesley Hill, Bulkington, Warwickshire

I just loved playing with the steel drum and looking in the desks.
Allan Stuart, St. Leonards-on-Sea.

Come and visit the
Eden Valley Museum
Giftshop where you
will find an intriguing
collection of gifts and
souvenirs, carefully
chosen to reflect the
area and the exhibits
within the Museum.

**CHURCHILL
DINNER AT
SWEETWOODS
GOLF COURSE
TO SUPPORT THE
EDEN VALLEY
MUSEUM
MAY 2012**

Images © Jonathan Pyle



- Alan Smith,
Chairman of the EVMT**
- Martin Long
Host and Owner of
Sweetwoods Golf Course**
- Elizabeth Fleming, DL
President of the EVMT**
- Lord Astor of Hever,
ex-President of the EVMT**
- Randolph Churchill,
supporter of the EVMT**
- Jane Higgs MBE
Hon. Curator of the EVMT**



**New toy display at the
Museum**

Image © EVMT



EDEN VALLEY MUSEUM

A Dynamic Social History Museum in a 14th Century Farmhouse

MUSEUM OPENING TIMES

February to December 2013

Wednesday and Friday 2 to 4.30pm

Thursday and Saturday 10am to 4.30pm

Sundays (June, July and August) 2 to 4.30pm

Details of any special opening dates will be posted on the museum notice board and disseminated via the local press.

FREE GUIDED WALKS

Saturdays June 8th, July 13th, August 10th, September 14th

In June, July and September the walks will start at 2pm

In August the walk will start at 6.30pm

All walks start at the museum

MEMBERSHIP

Annual individual membership £10

Annual family membership £20

Annual corporate membership £75

DONATIONS

Cheques should be made payable to:

Eden Valley Museum Trust

Send to:

The Treasurer, Eden Valley Museum, Church House,
72 High Street, Edenbridge, Kent TN8 5AR

You can also donate online via the Charities Aid Foundation:

go to: www.cafonline.org and search using our charity number:

Eden Valley Museum Trust - Registered Charity No. **1065466**

LEAVING A GIFT IN YOUR WILL

Leaving a legacy in your Will to the Eden Valley Museum is a gift to future generations. Helping to safeguard the future of our past.

If you would like to discuss leaving a legacy, please contact The Treasurer, Eden Valley Museum, Church House, 72 High Street, Edenbridge, Kent TN8 5AR

EDEN VALLEY MUSEUM

Find us on the web at: www.evmt.org.uk;

on Facebook: www.facebook.com; and on: www.easyfundraising.org.uk



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