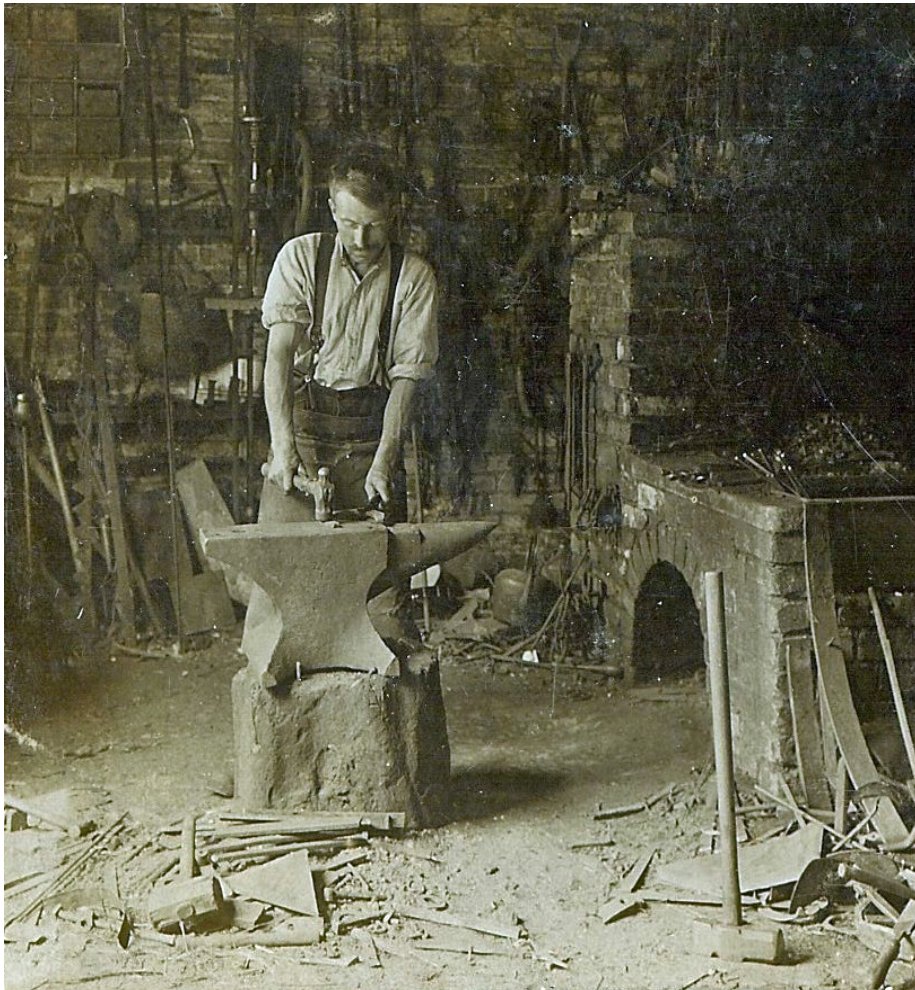


# Sketches of Hemingfords' History

Articles for HEMLOCS, Spring 2020

Bridget Flanagan



*There were two forges in Hemingford Abbots, both run by the Perkins family. This photo was taken at the forge near the double bends at the eastern boundary of the village*

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# Sketches of Hemingfords' History

## Foreword

With our regular programme of talks and visits cancelled during the spring and summer of 2020 due to the coronavirus pandemic, Hemingfords' Local History Society has been able to gather virtually around stories from the archives, thanks to the enterprise of member Bridget Flanagan. Bridget has drawn on her extensive involvement with many aspects of Hemingfords' village life and her thorough knowledge of historical sources to produce a series of illustrated articles. Ranging in theme from our 'big' private houses to our 'lost' public houses, from roads old and new to river crossings past and present, they remind us that change is always with us. History tells us that what is the accepted way of things at any one time doesn't stay that way for ever, and that 'normal' will at some stage be replaced by a 'new normal', pandemic or no pandemic. Bridget's articles show, for example, that a hundred years ago it was normal to drive a flock of sheep down the street in Hemingford Grey, or to expect a choice of six pubs in Hemingford Abbots. As lockdown has restricted our travel and leisure activities and confined us to our homes and gardens, it has been a pleasure to read about holidaying on the Great Ouse and gardening at River View. We are grateful to Bridget for writing these articles, and to Stuart Harrison for organising their publication in book form for a wider audience.

Simon Clemmow

Chair, HEMLOCS

Summer 2020

The HEMLOCS website, [www.hemlocs.co.uk](http://www.hemlocs.co.uk), includes details of the Society's forthcoming programme, books and articles (including those in this publication), audio interviews of villagers' reminiscences, galleries of archive photos, and much, much more on the history of these beautiful riverside villages.

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## Introduction

You are about to read a book that was never intended to be a book. But here it is.

At the beginning of April 2020, shortly after the Public Health emergency put the country into lockdown, the social buzz of the Hemingford villages stopped abruptly; people retreated - either to isolate or restrict to essential movement. We all hunkered down, our lives dominated by ever increasing grim news, fear and sadness. I thought I might try, in a very small way, to counter isolation and lighten the gloom. Knowing how people are fascinated by old photographs, I suggested sharing some of my extensive archive of village scenes with the members of HEMLOCS.

Somewhat tentatively I tried out a short article about changes along the High Street in Hemingford Grey. The article was personal in style – I knew my readers, and they me. I was aware that my readers were a knowledgeable bunch, so there was no point in repeating familiar tranches of village history. I aimed to write something different, something new, enjoyable and perhaps just a bit quirky. The feedback from the first article was so warm and positive, that I was emboldened to continue.

Thus, every ten days until the end of June, I wrote an article. In each one I took my readers around the two Hemingford villages and chatted about the history of people and places. The pictures told the stories, and I am delighted they could be used in this way. As the articles progressed, I linked them with recurring themes and threads: the river, floods, routes, and landscape - some of the fundamental influences that have shaped the Hemingfords' history. But I hasten to point out that my articles are not definitive historical records – they are, as they are titled, 'Sketches'. I wrote them when the archives of the Record Offices, libraries, museums etc were all closed. I had to rely on the resources of my own library and collections, be very careful not to over-reach myself or make assumptions, and be exceedingly wary of temptations offered by the internet. I hope more research and detailed information might be added in future.

But from the outset these Sketches have been a joint effort. I have been helped by so many people. Thank you to everyone, but especially to one: Stuart Harrison, who has been brilliant. (I wonder if, at the beginning, he anticipated the extent of the task?) The articles, and this book, would not have happened without him. He calmly took on the multiple jobs of formatting, photo-editing, email distribution, printing, delivering, and above all, giving me sound advice, support and encouragement with endless patience.

And now – looking forward. This book comprises the ten Sketches in a slightly revised and enlarged format. It will be printed and will also be available as a pdf on the HEMLOCS website where it will replace the individual articles. When the articles were first posted on the internet in April, they didn't remain 'in house' with HEMLOCS members for long; they gained an energy to travel within the villages and then beyond to a wider Hemingford diaspora. That impressive energy came from my fellow HEMLOCS members. Thank you most sincerely; your collective support and enthusiasm enabled me to write and share the articles and this book with you.

Bridget Flanagan



## Sketch 1

## Sheep and Geese in Hemingford Grey

I think we all enjoy old photographs of our villages and neighbourhood because they bring our local history to life. The camera has recorded a particular view with just a second's click - or maybe a bit longer in the days of early photography – and in so doing has literally 'captured' a moment in time in the resulting photograph. On the whole these photographs from the late 19C and early 20C are not at all glamorous; they are straightforward, ordinary street scenes – well composed, but not manipulated or nuanced. Their visual image conveys a multitude of facts and information that would otherwise take pages of words. And because we are familiar with the scene today, we almost feel that we can step into the photos of yesterday.

Here is a sequence of views of part of the High Street of Hemingford Grey which I thought you might like to follow, and track how the scene gradually develops over c30 years. First, not a photo but a watercolour painting by Sir Ernest Albert Waterlow, RA, PRWS, (1850-1919). (The date is unknown but, as Ernest Waterlow painted several scenes around St Ives that were exhibited between 1902-05, it is probably c1902.)



*Figure 1: Hemingford Grey by Sir Ernest Waterlow*

Here he paints a gentle, peaceful scene of Hemingford Grey; I wonder when a flock of sheep was last driven down the village High Street at the same time as someone sat outside their cottage door feeding their geese? Even allowing for some artistic licence, it is a glimpse of a much more rural village.

The cottage to the far right was one of three dwellings (see the three front doors in the painting) in the house that we know today as The Glebe. Interestingly, the painting shows the whole building as rendered at that time, whereas now we recognise it for a fine display of exposed timber framing. Beyond The Glebe, in the last cottage of the adjacent terrace, of what was then five dwellings, can be seen the sign for The Lion pub. Across the road, at what is now The Apex, there is the sign for another pub, The Wagon and Horses.

Following on from the painting are five photos that add later detail to this part of the High Street; three of the photos were used for postcards. In the late 19C and early 20C when the postal service provided three or four deliveries and collections per day, postcards were used as the equivalent of today's email and text messages. People also enjoyed making albums of their received cards – humorous, topographical, romantic, whimsical or saucy – and would have been astounded at how valuable these have become a hundred years later.

Next we view the High Street from the east in two postcard photos. The first (Figure 2) is of The Wagon and Horses pub; this, as in the painting at Figure 1, is of a pre-WWI date, but a little later because the sign for The Lion pub is no longer to be seen.

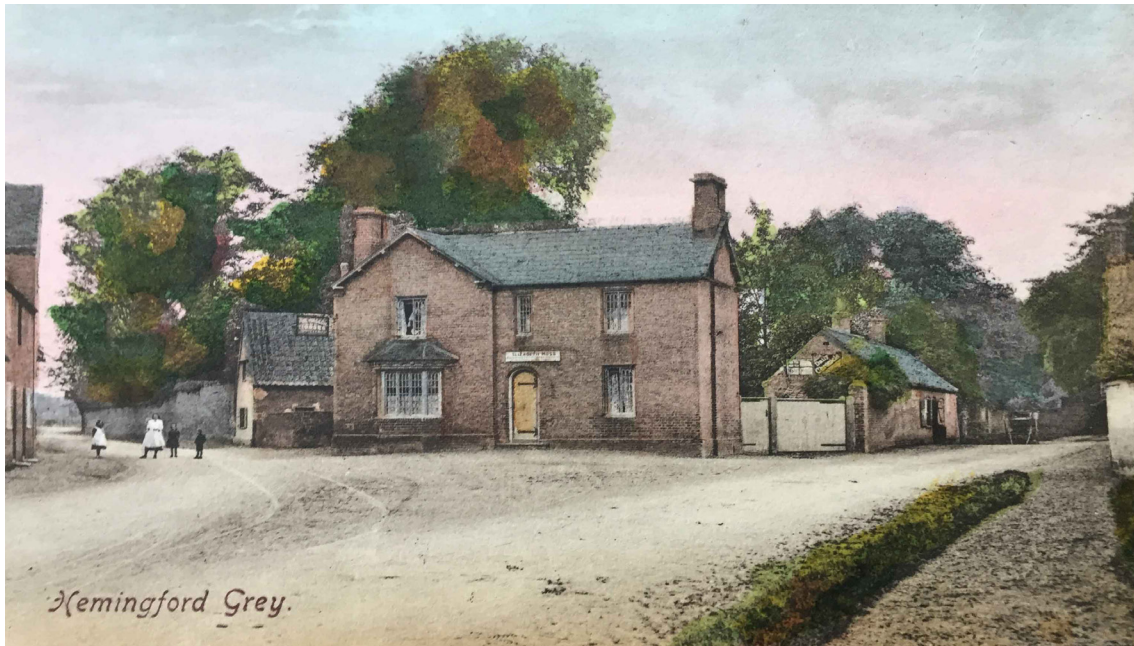


Figure 2

The road to the right is Church Street, or Back Lane as it used to be known and here, just beyond the pub, we get a good view of the village blacksmith's shop. There is a cart parked outside, maybe waiting for the horse to be shod.



Figure 3



The postcard of the High Street (Figure 3) was posted in 1926, but its photograph could have been taken a year or two earlier. We see that the cottage at the eastern end of the terrace, which had been The Lion Pub, has become the village Post Office and advertises a public telephone. We can just see the other four cottages in the terrace – extremely close together and very small. Across the road are the high garden walls of 29 High Street, an imposing house, the home of the Bevan family.



Figure 4



Figure 5

These two photos, Figures 4 and 5, are very probably of the same date, as that of the Post Office postcard, 1925-26. One was published in 1926 in the Inventory of the Historical Monuments in Huntingdonshire - part of the Victoria County History. We see the external appearance of The Glebe significantly changed from Ernest Waterlow's painting. The 16C building still has three front doors, but the western two-thirds have exposed timbers and are newly painted. Perhaps they have now become one house? The eastern end is still rendered. Some gentrification seems to be emerging, and there may be new owners.

The final view in the sequence in Figure 6 is from another postcard, and the date is a few years later – into the 1930s. Unfortunately, the postmark is obscured, but we can see the car registration plate of the Southend area which is of c1930-37. (This same car appears in other Hemingford Grey postcard photos and so I think it must have been the photographer's own car – of which he was clearly very proud. In contrast to his transport status, the message on the back of the postcard is from someone living in the cottage who describes her daily travel of eleven miles each way on her bicycle to her job at the Chivers factory in Histon.)



Figure 6

But look how the High Street has been transformed in this photo! The buildings are the same, but we immediately notice the new road surface and kerbed footpaths. This is a significant change for the village - the days of the watercolour painting of a street with livestock and of the photo with a blacksmith's shop and horse-drawn cart look to be long gone. An entirely different era has begun - a modern street with a metalled road for cars and a separated footpath for pedestrians. And no place for sheep or geese!

## Sketch 2

## The Hemingfords Pub Crawl

Any one fancy going down the pub? Ah, no - can't do that just now. Instead, let's try a photo-crawl of the pubs, past and present, of both Hemingford villages. Today, there's just two – The Cock in Hemingford Grey and The Axe & Compass in Hemingford Abbots. But in the late 19C and early 20C we know of 15 - six in Hemingford Abbots and nine in Hemingford Grey. So for a Hemingford drinking man who liked a change of scene - a different pub every night for over a fortnight.

This article is predominantly pictorial. Present restrictions do not allow for Record Office and Archive research to find out full details of dates, ownership, landlords, breweries etc. The compilation of these images is a 'first' and hopefully it will stimulate further research.

Let's make a start at the eastern end of the parishes at Armes Corner on the London Road: an ideal site for a pub. London Road was the main southern approach to the market town of St Ives until Harrison Way was opened in 1980 and, as might be expected, there was a cluster of pubs and hostelries along this road. The New Crown was in existence by 1850, its name probably referencing Queen Victoria's coronation, and later it became The Old Crown. But it had become known as 'Armes Corner' after the Armes family who were licensees from c1890 and the name has stuck. The pub closed in 1967.



Figure 7

The photo is August 1912 and the unusual and high summer floods have brought opportunities for professional photographers for news illustrations. A report by the Royal Meteorological Society describes the events: *The summer of 1912 had been truly dreadful being unremittingly cool and wet, with the mean temperature of August a mere 12.9°C. The storm [that followed] of Aug 26th was arguably the most intense widespread rainstorm to afflict lowland England in the entire twentieth century.* The epicentre was just east of Norwich, where over seven inches of rain fell in 24 hours. Across East Anglia, but particularly in Norfolk, widespread damage resulted and much of the harvest was lost. This photo is one of several taken at the time by George Ketton, who lived in Westwood Road St Ives and also had a studio in Ramsey. How much of the action is staged is open to conjecture, but a crowd has gathered to be part of the spectacle of the chauffeured car being towed by the horses. The car is probably a 1906 Peugeot Type 81A. (It would be wonderful to put a name to the owner of the London registered car – research ongoing!)

Turning west towards the village, Filbert's Walk, on the right, is today a footpath between fields. In 1820, the developer John Green of St Ives built a terrace of 31 houses at the northern end of the path. Never able to resist an opportunity for self-promotion he named it 'Green Walk'; similarly, he named the pub in the middle of the terrace The Green Man (see just beyond the group of people in Figure 8). The small one-bedroom terraced houses were on three floors, and their sculleries, at cellar level, invariably flooded most winters. The whole terrace was demolished in 1960.



Figure 8

Turning right out of Filbert's Walk we immediately come to Victoria Terrace. The terrace of 36 cottages plus a house at both ends was built in 1850. The Queen's Head occupied the house Number 1, at the eastern end. The two photographs, Figures 9 and 10 – again with floods – show the Terrace and, in the close-up (most probably also August 1912 and by George Ketton), The Queens Head when Charles Maile is *Licensed to sell Beer for Retail*. Look very closely at Figure 10, at the young man wearing a cap, standing to the left of the door, and at the older man with a cap to the right of the door – I think they are the same two men on horseback pulling the car out of the floods at Armes Corner in Figure 7.



Figure 9



Figure 10

We walk on into the centre of the village where we find the other cluster of pubs in Hemingford Grey. The first is The Wagon and Horses. It closed in 1947 and is now a private house – The Apex. The building dates from 1875; however, Elizabeth Butterfield in ‘The Growth of Hemingford Grey’ notes that the 1861 census records a pub here in an earlier building. Across the road, in part of what is now ‘Shenfield’, 26 High Street, there was the pub variously recorded as The Lion, The Red Lion or The Lyon. Very little is known about this pub and the only contemporary image we have is the glimpse of its sign in the Ernest Waterlow painting as shown in Figure 1. It closed at some time just before WWI and became the village Post Office.

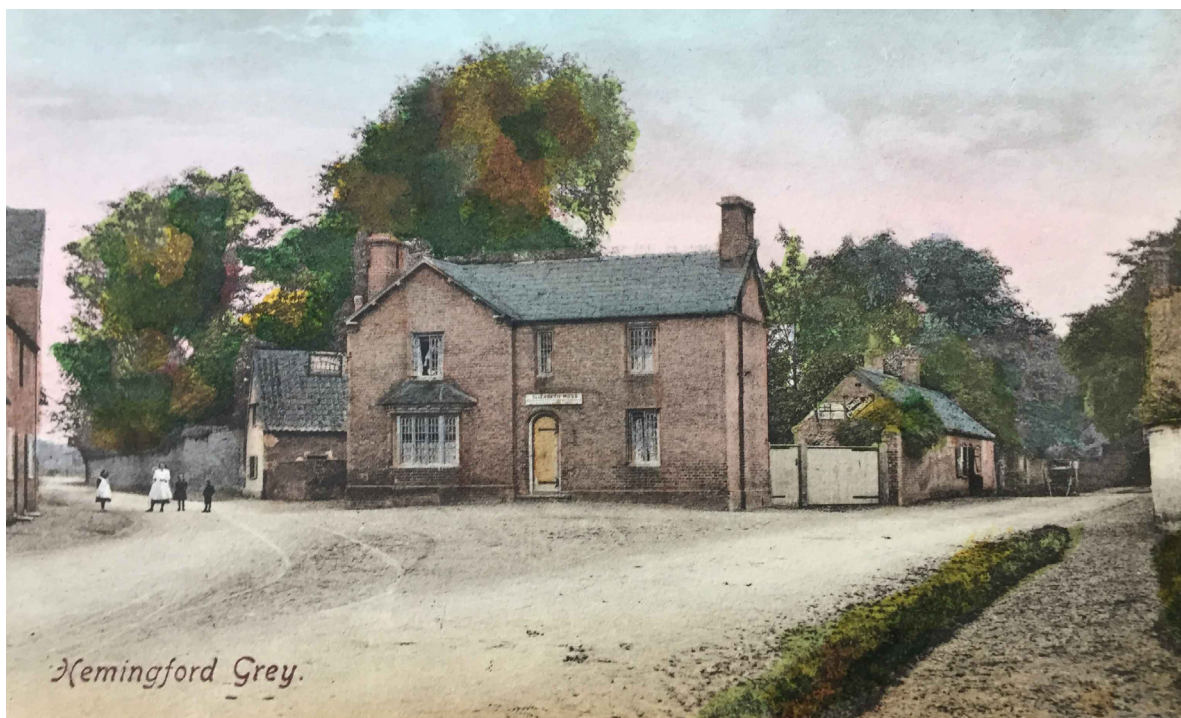


Figure 11

Further along the High Street was The Chequers pub. It was recorded as a pub in 1854, was still functioning in 1910, but probably closed during WWI. The photo at Figure 12 – again, with floods – was taken in March 1947. Mrs Geeson is at the door of her cottage and her husband Bob is standing in the road. Look closely, and between the drainpipe and the third upstairs sash window are the two fixings for the pub sign. They are still there today.



Figure 12

Looking west we see the next two pubs. In this street view of c1910 (Figure 13) the sign for The Cock is on the right and The Six Bells on the left. The Cock is now the only surviving pub in Hemingford Grey. It has a long history of at least 200 years. An early 18C building - there are engraved bricks on its western wall with initials and dates of 1767 - it appears as a pub on the Enclosure map of 1806. In 1889 the end room was used as the village's first Reading Room, but in 1897 a new Reading Room was built – away from the evils and temptation of alcohol. The landlord in 1881 was a Mr Robert Thain – any relation to Oliver Thain who bought The Cock in 2001 and transformed it into today's award-winning gastro pub?



Figure 13



Figure 14

Just across the road from the The Cock was The Six Bells. Today it is a private house called 'The Bells' - next door to Broom Lodge. It was functioning as a pub in 1854 and it is interesting to note that it is directly opposite the Congregational Chapel, built in 1848, where many of the members would have been strong advocates of the Temperance Movement. The Six Bells closed during WWI and was bought by the Canadian artist (a painter of flowers) Alfred Frederick William Hayward (1856-1939). He lived there until he moved across the road to 'River View', the house of his fellow artist, Walter Dendy Sadler (1854-1923) after he died in 1923.

The sign for The Six Bells has stayed with the house through many owners. On one side are the six bells (as also in Hemingford Grey Church) and on the reverse a six-pointed star for the pub's owner, the Star Brewery of Cambridge. There is a signature of A Long and date of 1909 – so I am now trying to trace him!



Figure 15



Figure 16

Retracing our steps for a short distance we turn left into Church Lane and at the end of this road on the right, the thatched house fronting on to Church Street is The Anchor (Figure 17). Parts of the house date from the 16C. We know it was a pub in the early 19C, and reputedly it has a very long history, but that needs confirming. Above the central dormer window, the support brackets for the pub sign are still *in situ*. The Anchor gained fame when promoted as an example of 'ye olde English pub' by Dendy Sadler, who used it as a setting for several of his paintings. The Anchor closed in 1921 and was sold to become a private house.



Figure 17



Figure 18

Dendy Sadler's painting 'The Popular Candidate', set in the early-mid 19C, shows an earnest young politician canvassing for votes. His prospects look to be good and his party organisers stand in the doorway behind him. But the old country boys, in smocks, on the pub settle, are playing hard to get, showing no interest whatsoever in his political promises. However, his pretty young wife is making an impression; she is a much more popular candidate! This painting now hangs in the house above the fireplace of the room in which it was painted.

We move on now from Hemingford Grey. Just after we round the double bends and cross the border into Hemingford Abbots, the first house we see on the right is The Angler's Perch. In the late 19C and early 20C it was a licensed premises and a guesthouse-cum-hotel. At one stage it was called The Fleur de Lys, but a new owner – possibly a fisherman? - rechristened it with the delightful pun. That distinctive name has been continued since it became a private house (Figures 19 and 20).



Figure 19: The Angler's Perch with pub sign far right



Figure 20: The Angler's Perch today



On, down the High Street, we arrive at the village centre and three pubs. The first is on the right – an 18C cottage with tiled roof. This is The Wheatsheaf. In the photo of c1910 (Figure 21) the owners are seen as Jenkins & Jones of The Falcon Brewery, Huntingdon and the licensee was Frederick Bidwell. Here is Frederick and his family – with some extra children joining in the photo!



Figure 21

The Wheatsheaf was a private house by the mid 20C, but then it slipped into considerable disrepair and by 1999 was literally on the point of collapse. As a Grade II Listed building in the Conservation Area, the Parish Council and HEMLOCS campaigned for its restoration and fortunately it was saved. Today it is a family home.

Looking back at the 1910 photo, we see, beyond The Wheatsheaf, The Axe & Compass. This picturesque thatched 17C inn – though some say it is a century older - is now the only pub in the village today. Its name is of two tools of a woodworker or builder– although most locals refer to it as of only one - 'The Axe'. Figure 21 shows a timber building in front of the Axe & Compass, and this was one of the two forges in the village. Until the mid 20C Hemingford Abbots was a small agricultural village – it's much changed now! But on a warm summer evening when The Axe & Compass, decorated with overflowing hanging baskets, hosts the Fenstanton Morris, the scene is quintessentially traditional.



Figure 22

If we walk south east across the village playing field, or carry on and turn left into Rideaway and then left again into Royal Oak Lane, we come across Oak House (Figure 24). This was a 19C pub called, very patriotically, The Royal Oak. It is now a private house and the decorated name board is a relatively recent addition but a nice reminder of its history. Garden Fraser painted a view of Royal Oak Lane in 1899 (Figure 23). We can see the Royal Oak in the centre; the cottage on the left is still there but those on the right have been replaced.



Figure 23



Figure 24

Moving westwards and into Common Lane, we come to a low thatched cottage and its barn on the right, close to the turn to Meadow Lane and the Bailey Bridge. This house used to be called Medlands, but in the late 19C and early 20C it was The Boot and Slipper pub and the landlord was John Lilley (Figure 25). Until the end of the 19C Common Lane was a through-route from Godmanchester and Huntingdon, so this pub would have had a passing trade. Around WWI it was bought as a private house by the stained glass artist Alfred Edward Tomblason (1851-1943) when he retired from his London work and returned to be near his birthplace of Houghton (Figure 26). The present owners have changed its name back to that of the former pub.



Figure 25



Figure 26

The final pub of Hemingford Abbots was The Ramping Lion, which functioned until the early 20C (but unfortunately we have no image). It was sited at the southern end of Rideaway, on the Cambridge Road. Here it was well positioned for travellers rather than for the local village trade. By the 1930s, if not earlier, it had ceased to be a pub and became a garage.

And here we end the tour. I hope you have enjoyed the views and the commentary.

And now, time for a (real) gin and tonic...

### Sketch 3

### 'Up at The Park'

This phrase is often used in Hemingford Abbots when mentioning Hemingford Park. Possibly directional, but certainly not topographical in the flat lands of Hemingford Abbots. Its meaning derives more from the 19C when it referenced an estate or 'big house' that dominated a village socially and economically. At that time it was deferential in tone, describing the remoteness - both physical and social - and the superiority of The Park.

Where many country houses and estates have been demolished and broken up, Hemingford Park is a survivor. It continues as a family home and retains much of its original park land. However, it is almost hidden from view and consequently many people outside the village are unaware of its existence and, equally, know little of its history or its influence on Hemingford Abbots. This article will give, as space allows, some of that history – and may lead on to more.

From the Enclosure Award of 1806 we see that James Linton (1754-1836) owned some land between Rideaway and the western parish boundary. The Lintons were a Lincolnshire family and it is not known why they came to Hemingford. James Linton also farmed in Hemingford Grey; there is 'Lintons' Farm' – with land but no buildings – to the west of the B1040 Hilton Road. James Linton was succeeded by his eldest son Rev James Linton (1799-1872). In addition to his father's legacy, Rev James Linton received significant family inheritances in 1834 and 1841 which enabled him to buy more land from the Mitchell family, owners of the manor of Hemingford Abbots. He parcelled about 100 acres for a park plus 180 acres of adjacent farmland to the west of Rideaway. In 1842 he engaged one of the foremost architects of the day - Decimus Burton (1800-1881) - to design him a handsome house in the classical style. There were also stables and a coach house, and a pretty thatched gate lodge in the orné style at the entrance to the drive from Rideaway. A part-walled kitchen garden was built and The Park grounds were landscaped – but we don't know by whom. The whole estate was to be Hemingford Park. The Park Farm was a 16C thatched cottage with adjacent buildings including a 17C barn on Common Lane. There were additional farm buildings, but no dwelling, in the 'Home Farmery' to the west of the main house and this was accessed by the back drive from Common Lane. This new estate of Hemingford Park was the smallest of the three major land holdings in Hemingford Abbots in the 19C, the others being the old institutions of the manor and the church.



Figure 27: The Linton family at Hemingford Park c1860

A glimpse of social life at The Park comes in a letter of 1852 written by Rev Edward Bradley (1827-1889), Rector of Denton, and also known by his nom-de-plume Cuthbert Bede: *I had a very gay week last week as I was visiting at Mr. Linton of Hemingford near Huntingdon... On the Thursday night we went to the Huntingdon Ball. It was a small one but select... We had a very nice party to go with and the Lintons know all the best people. Miss Linton came out in the season. This sort of thing rather relieves the monotony of country life. They had a grand water party to which I was invited but was unable to go having other engagements and I have dined out each day this week.*



Figure 28: The Gate Lodge, Rideaway



Figure 29: The Park Farm - now Park Farm Cottage – Common Lane



Figure 30: Archer's Lodge – now Barn Hall

Archer's Lodge – now called Barn Hall – was built by Rev James Linton in 1869 for his butler John Archer when he married and could thus no longer 'live in' at The Park.

Rev James Linton died in 1872 and his eldest son, James Henry Linton (1837-1875), died three years later. The house at Hemingford Park, often called Hemingford House, was tenanted for 20 years to Bateman Brown, the eldest son of Potto Brown, the miller of Houghton and St Ives.

In 1897/8 the Linton family sold the whole estate. The youngest son Charles Linton (1846-1927) had retired as Colonel-in-Chief of the 2<sup>nd</sup> South Lancashire Regiment in 1896. He acquired about 15 acres in the south east of The Park, and here in 1897 he built his house, The Hermitage, with adjoining coach house and a cottage for staff.



Figure 31: The Hermitage

The new owner of The Park was Sydney Hawker Williams of Papworth, recently married to Edith Astley-Cooper of Fen Drayton. Sydney Williams was an ardent cricketer; he laid out a four acre pitch in The Park and built a thatched pavilion in the cottage orné style. The Hunts Post recorded the opening ceremony on July 8<sup>th</sup> 1898: *what is undoubtedly the finest cricket pavilion in Hunts, was formally opened by its generous owner giving a superb dinner to his friends and neighbours, and the visiting team of the day. It has a reed thatched roof, an arched verandah with a balcony above, from which the match can be viewed by the fair sex in comfort. The large room downstairs is for the use of gentlemen, and the upper room for the ladies.* And so began Hemingford Park Cricket Club, which continues today at the Pavilion, Hemingford Grey.



Figure 32: Scouts at the Pavilion c1946



Figure 33: Linton Cottage, Rideaway, originally a cottage for staff at The Hermitage

Sydney Williams died in 1901. There were no children of the marriage. Edith Williams gave land fronting Common Lane from The Park estate to her two brothers so that they could join her in Hemingford Abbots. They engaged a local architect, Rev F J Kingsley-Brackenbury-Oliphant, who was Rector of Houghton 1901-1930. He designed a pair of thatched houses in the Vernacular Revival style: Thatched Cottage for Frank Astley Cooper and The Grange for Arthur Astley Cooper.



Figure 34: Thatched Cottage c1925

Thatched Cottage was destroyed by fire in 1993 and a replacement house was built on the site in 1999. The new house referenced the original Grade II Listed building, and was designed by St Ives architect, David Pitts.



Figure 35: The Grange and rear Garden c1925



Figure 36: The Grange viewed from Common Lane in 2020

Edith Williams sold the whole Hemingford Park estate in 1920 – *the most attractive Georgian Residence in a richly timbered Park. Containing Halls, four Reception rooms, sixteen Bedrooms, two Bathrooms, Excellent Offices and Cellarage. Capital Stabling. Electric Light, central Heating.*

The next owner was another cricket lover: Philip William Carr, a London stockbroker and racehorse owner, and his wife Louisa. He was the original owner of Golden Miller, a horse he sold to Miss Dorothy Paget in 1931 and which subsequently went on to win the Cheltenham Gold Cup five times from 1932-36 and the Grand National in 1934 (the only horse to win the Gold Cup and the National in the same season). Philip Carr was the father of the Nottinghamshire County cricket captain of 16 years, Arthur William Carr, who also captained England in 1926 and 1929. Renowned for his aggressive captaincy, Carr directed the Notts opening bowlers, Harold Larwood and Bill Voce, in perfecting the 'bodyline' tactics that were to prove so controversial in England's tour of Australia in 1932-33. There is an abundance of village stories of first class cricketers playing at Hemingford Park at the invitation of Sydney Williams and then Philip and Arthur Carr. These range from W G Grace to a complete MCC eleven, but unfortunately I have as yet, found no verification in contemporary newspaper or other reports.



Figure 37: The 1930 Hemingford Park XI at The Pavilion, displaying the Smith Barry Junior Cup with their President, Philip Carr, back row, centre.

Philip Carr died in 1931 and Louisa stayed on at The Park until her death in 1947. During WWII German and Italian prisoners of war were held there to work on the farm and other local farms. Some of their accommodation huts are still *in situ* at Home Farm (see top left in Figure 38).

The Park changed hands a couple of times after the War, by which time its farm had been sold to the Smith family, who had been tenants of the farm since c1910. The Smith family now live at Home Farm in buildings converted to dwellings. Plots of land fronting the southern side of Common Lane began to be sold for housing. Charles and Ann Alington then bought The Park. They set up a horticultural nursery, and built a garden centre behind Park Farm. (The 1971 aerial photo, Figure 38, shows, centre, glass houses in the walled kitchen garden and, top right, nursery beds of trees.) The garden centre functioned until the late 1970s. Charles Alington was very fond of the heronry of over 20 pairs that had become established around the two lakes in front of The Park – the villagers and their goldfish in garden ponds, less so.

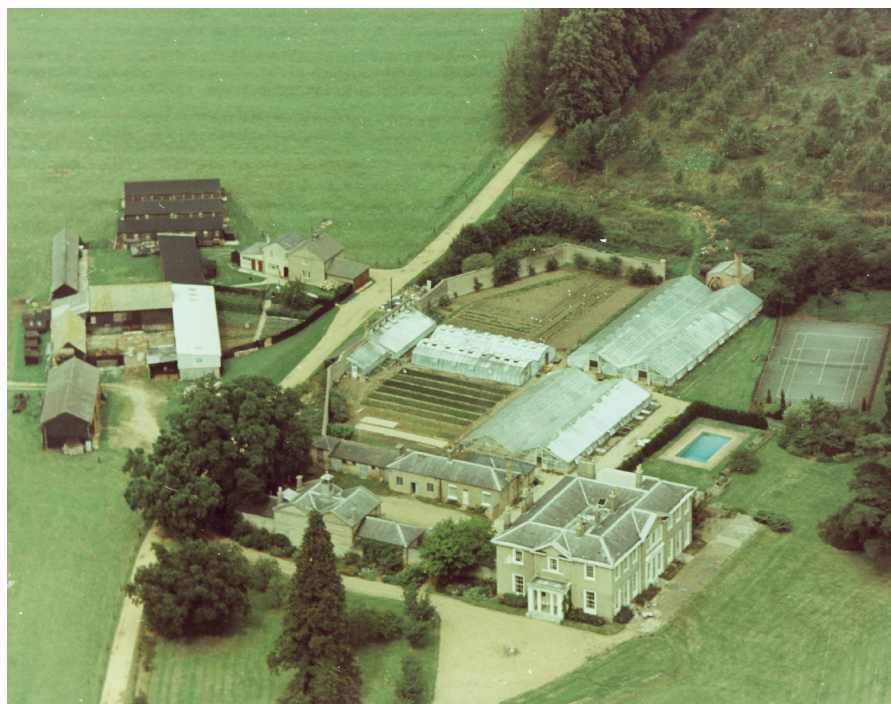


Figure 38: Hemingford Park walled garden and nursery beds, Home Farm and buildings to the left

In 1948 Barn Hall was bought by Mr and Mrs Leach, whose son Peter became a couturier. Until 1972 he used the house as a studio and atelier, employing five seamstresses (see Figure 39). In the second photo, village post-lady Edie Saunders looks on as Theresa Guyll and Olwyn Longley model wedding dresses they had sewn.



Figure 39: Peter Leach and seamstresses

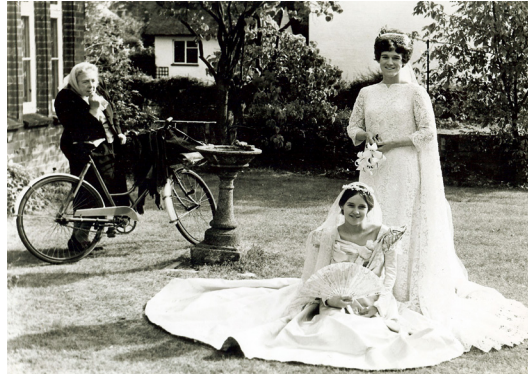


Figure 40

When the garden centre (see Figure 41) behind Park Farm closed, the farmyard was sold and developed for housing. In a courtyard-type setting called Barnfield, three detached houses were built in the early 1980s and the 17C brick barn converted into two houses.



Figure 41: The garden centre, 1971



Figure 42: Barnfield, 2020

In 1981 a new owner of The Hermitage acquired the cricket pavilion and some sheds from the former garden centre. In c2000 The Old Pavilion was sold with about 11 acres of paddock, much of this originally owned by The Park. The Old Pavilion (which had earlier been converted into a dwelling) had large extensions built. In 2018 the site received the rare Planning permission under Paragraph 55 of the National Planning Policy Framework to build a new house which would be of national architectural significance. At the same time The Old Pavilion, now Grade II Listed, would have the unsympathetic extensions removed and the dwelling reconfigured.



Figure 43: A computer-generated image of the Old Pavilion showing the proposed new extensions on the left



The new house is to be 'Landart House' and is currently under construction. The landscape designer, Kate Whiteford, and Hugh Cullum, architects, describe their designs:

*The site will be sculpted with waves of grass and ridges of earth reminiscent of ridge and furrow agriculture. In its centre rises a large mound on which Whiteford has created a white land drawing. The house is folded into this extraordinary landscape and its long white roof floats over the land drawing as the culmination of a series of white lines, recalling the feathers of a bird's wing that Whiteford has etched into the surface of the mound. The house is simply arranged under the dominant roof as a living platform, with perimeter glazing, suspended over a ground level pool. There will be a viewing tower amongst trees at the edge of the site which will be open on four weekends each year for members of the public to be able to see the entire land art project from the centre of its perspective geometry.*



Figure 44



Figure 45

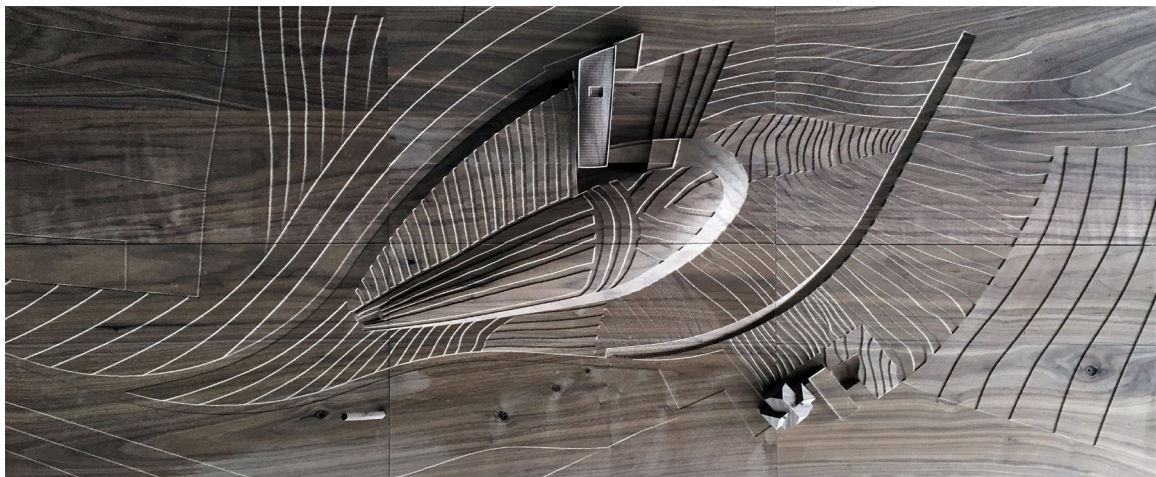


Figure 46: Landscape and planting design, referencing the stitching of a wicket keeper's pad



Figure 47

A white outline (rather wobbly) on the aerial photo of Figure 47 shows the extent of The Park today. The yellow line shows that of The Old Pavilion. It is interesting to compare the scale of The Park to the rest of the village. This gives some sense of The Park's importance and impact in its mid 19C heyday when Hemingford Abbots was a much smaller village than it is today.



Figure 48

Alan and Sheila Arkley owned The Park from 1978-2009. The Park is Grade II\* Listed and within the Hemingfords Conservation Area. The new owners have undertaken restoration work to the stables and are currently constructing an indoor swimming pool and spa. In the last year the setting of The Park has improved enormously; the blight of nearby traffic noise has been removed with the construction of the new A14 nearly a mile to the south. The Park is now 'a country house' again.



Figure 49: A computer-generated image of Hemingford Park showing the new buildings on the right

## Sketch 4                      Holidaying on the River in the Hemingfords

From the late 19C the two Hemingford villages became a popular destination for visitors and holiday makers – the train stations at St Ives and Huntingdon making the place easily accessible. At this time rural Huntingdonshire was affected by the long agricultural depression which had begun in c1870. This increased the decline in the local population as more people moved to the cities or emigrated to find work. Hemingford Abbots recorded 544 inhabitants in the 1851 census and 345 in 1901 – a reduction of c37%. The figures for Houghton show a similar percentage drop - 519 to 328. (The same was happening in Hemingford Grey, but its census figures are complicated by the numbers for the Union Work House inhabitants).

Tourists were thus welcomed to the Hemingfords because they brought income and new commercial opportunities. Guide books, postcards, posters and paintings promoted the area as a beauty spot. Guesthouses, tea rooms, boat and bicycle hire, campsites, souvenir shops etc were soon set up to cater for everything the visitors required. But not everyone welcomed the new influx - though perhaps a lone dissenter, the Lord of the Manor, Col Sholto Douglas writing from the Marine Hotel, Troon on 29<sup>th</sup> July 1909, to Mr Fowler, his solicitor/agent in Huntingdon; *I think we shall return home Aug 3<sup>rd</sup> tho' am afraid the holiday folk may be somewhat overmuch in evidence.*

Holidays in the Hemingford villages were based on river activities – and the central facility was the Giddins' boathouse, rebuilt in c1906 on the site of old boat repair sheds. The new boathouse was very smart, and there was nothing like it on the whole of the Great Ouse downstream from Bedford. It had spacious wet and dry boat storage areas, and upstairs a tea room with balcony overlooking the river. Punts, skiffs and canoes were available for hire – by the hour, day or week. Boating, in all forms was extraordinarily popular and fashionable in the late 19C and early 20C but houseboat holidays were a special craze. The Giddins family built two houseboats which were towed up to Battcock's Island in Hemingford Abbots, and moored there for the summer season. This wooded island - between the main channel of the river and the backwater – was very attractive, and provided a rather exclusive, adventurous, and possibly romantic site for a holiday.

You will be familiar with many photos of the Giddins' boathouse and their boats, but I hope some of these here are new to you. They span about 60 years. The style of boating holidays in the Hemingfords, set up in the Edwardian era, continued well into the mid 20C – but then gradually began to change as car ownership increased and package holidays offered people new holiday experiences. And as for the boathouse – the wooden structure gradually deteriorated, and it was demolished in the 1970s, deemed beyond economical repair.



Figure 50

Figure 50 shows a group of people hiring a boat at the Boathouse in August 1958. When the photo is enlarged, Rodney Giddins can be seen, centre rear. The poster to the right is for the 'United Hemingfords Regatta' which was held on the August Bank Holiday Monday.



Figure 51: Fleets of punts and skiffs for hire in 1955



Figure 52

Figure 52 shows the two houseboats at Battcock's Island c1906; on the left is 'The Jap' with a curved roof in the fashionable Japanese style of the late 19C. This was soon re-christened 'The Ark'. On the right is the grander 'Sir Reginald de Grey', its name referencing the manorial history of the village, but commonly known as 'The Reggie'.

**“SIR REGINALD DE GREY,”**  
ONE OF THE FINEST OF HER CLASS.

THIS HOUSEBOAT has accommodation consisting of Stateroom with double bed, Stateroom with two beds, Saloon with two permanent bunks, Kitchen and kitchen range, and other conveniences as is usual in the best examples of houseboats, including linen, silver, crockery, cooking utensils, &c.

Figure 53



Figure 54: A holiday aboard The Reggie in 1939



Figure 55

During WWII, when seaside holidays were no longer possible, the Robb family of St Ives took a houseboat in Hemingford Abbots in August and here they are on The Ark in c1945.



Figure 56

As you see, the houseboat is not afloat. When the craft was no longer river-worthy, it was pulled on to the Houghton meadow bank and set up as a holiday chalet with a fence around to keep out the cattle. The Giddins built a third houseboat by then and Bunty Robb – later Mrs Bunty Ross - recalls: *We preferred The Jolly Roger, an old barge moored the other [southern] side of the island facing the backwater. It was sunnier this side, the water was deeper for swimming and there was a grass clearing for playing beach cricket. There was also room for a tent for visitors. It slept eight including two beds in the dining cabin. Calor Gas was used for cooking in the small galley. Water had to be collected by boat from a standpipe at Hutsons. [This is today's 'Quiet Waters'.] Reggie had gas from "the mainland" - an overhead pipe from Hutsons through huge elm trees. Toilet facilities were very primitive and consisted of a hut set among the trees with a seat and hole - rather smelly. A torch was required at night. My mother was rather startled one day to find me "on the throne" with my war-issue gas mask on!*



Figure 57

One of the popular swimming areas was at the western end of the backwater at Hemingford Abbots. This broad shallow area is just below the weir that separates the backwater from the main channel. Its official names are the Four Gate Pit or The Rhymers, but it was, and still is, known locally as the Frying Pan. This name only references its shape, certainly not the heat of the water.



Figure 58: Punts at Quiet Waters, c1960

The riverside land for the campsite, at what is today 'Quiet Waters', was bought by the Hutson family from the Hemingford Manor sale in the 1930s, and comprised much of what had been the farmyard of the Manor Farm. Three generations of the family have developed the popular holiday facilities and today there are static furnished caravans to rent and also pitches for visiting caravans.



Figure 59: Alfred Tombleson's camping group, c1905

A holiday under canvas looks fun in a sunny summer photograph – perhaps the weather was always good? The artist Alfred Tombleson (mentioned earlier on page 14) hosted a regular summer camping party by the riverside for his fellow artists and stained glass craftsmen in the early 1900s.

An article in the St Ives Chronicle of August 1898 describes 'Camp Life at Hemingford'; a group of young men from churches in Kettering, Bedford and St Ives had a week's holiday on the island at Hemingford Mill. Their happy camaraderie is reminiscent of 'Three Men in a Boat'. They go swimming, boating, fishing, endure the rain and do lots of singing.

*Saturday. The rain came down in torrents. It was decided to have a concert.*

*On Sunday it rained all day so a sacred concert was arranged. There were two or three visitors from St Ives for an audience. After supper all the campers sang outside Mr Knights' house the beautiful hymn 'Lead, kindly light', the voices blending well together. There was an excellent speech thanking Mr Knights for the use of the island, and the whole of the family were voted 'a jolly good' lot for their kindness to the campers.*

*Early on Monday morning the camp broke up to go their different ways, some by the next train and some by the last. Thus ended the jolliest holiday.*

## Sketch 5

## Crossing the Backwaters

An intricate network of backwaters and streams wanders around the broad flood plain meadows of the River Great Ouse in the Hemingford parishes. Over the centuries several of these water courses have been man-made or re-directed; the river was variously blocked and channelled to give optimum flow to power the watermills at Godmanchester, Hartford, Houghton and Hemingford Grey. The Victoria County History records from the Court Rolls: *It was complained in 1279 that Reginald de Grey, by making a pool, between Hemingford and Huntingdon to divert the waters of the river to his mills at Hemingford, had made it impossible for ships and boats to proceed as far as Huntingdon bridge.*

In this article I have chosen a series of images that show different ways of crossing some of these backwaters – and I begin, again, with sheep. In 1890 two artists, Edmund Morison Wimperis (1835-1900) and Keeley Halswelle (1832-1891) spent a summer season painting along the river, and described their time in 'Favourite Sketching Grounds – The Hemingfords', an illustrated article in 'The Leisure Hour' in 1895. I have been slowly managing to trace some of their original paintings from that summer of 1890 and here is 'The Sheep Punt'.



Figure 60: *The Sheep Punt*

The view (then with great elm trees, but these now sadly long lost to Dutch Elm disease) is looking west, from the backwater at the southern side of Battcock's Island. The artists were on the river in a broad punt specially built to their requirements so that they could work comfortably afloat. The land on the left is the site of today's Quiet Waters (as described on page 26), but it was then part of The Manor farm. As the backwater passes the western end of the island it curves south, giving the (false) illusion that St Margaret's Church is on the opposite bank.

Wimperis described the scene and the event:

*In our second visit we discovered that the backwater on which Hemingford Abbots is situated was full of beauty, and provided us with sketches at every turn, while the island previously mentioned was a charming centre for work. Many were the days spent upon the island or beside it. Many were the pictures painted from our punt moored under the shadow of its trees. This island, known as Battcock's Island, was in the occupation of the squire of the neighbourhood, and on it he turned his sheep, which had to be conveyed backwards and forwards in a punt.*

About 25 years later, another artist, William Kay Blacklock (1872-1924), painted a farming scene at Hemingford Mill. It is titled 'The Hay Barge' and shows hay, brought by lighter across the backwater, from the island to the north of Hemingford lock. It may look an idyllic rural scene, but six men are labouring hard. Before this hay would be stacked in the farmyard, it was being handled four times - onto a cart on the island, into and then out of the lighter, and then onto a cart by the mill.



Figure 61: *The Hay Barge*

Another of Wimperis' paintings of 1890 is 'The Black Bridge' at Hemingford Abbots. This bridge carried the bridleway across the backwater at Meadow Lane, leading to Houghton Mill. It was a wooden trestle bridge – similar to many once along the Great Ouse - and was swept away in the ferocious floods of 1947.



Figure 62: *The Black Bridge*



Figure 63

The Parish Council pressed the County Council to replace it with a similar bridge, but in those post-war years funds were very short. The village had to make-do and was given a redundant WWII Bailey Bridge - not so picturesque. Gradually, the army cast-off gained a quirky recognition as a unique landmark along the river and, with it, some endearment as everyone called it the Bailey Bridge. Its original name 'The Black Bridge' is now a formality, only existing on OS maps and in legal documents.



After 55 years of service for farm tractors and hay wagons, occasional engineering vehicles for the river and lock, and innumerable walkers, cyclists and horse-riders, the old Bailey Bridge wore out and became unsafe. This time the Parish Council agreed with the replacement offered by the County Council. A 'bit of a do' was held for the official opening in 2002 by the Lord Lieutenant of Cambridgeshire, James Crowden; two Regatta boats escorted his launch along the backwater for the ceremony.



Figure 64: The official opening of the new Bailey Bridge, 2002

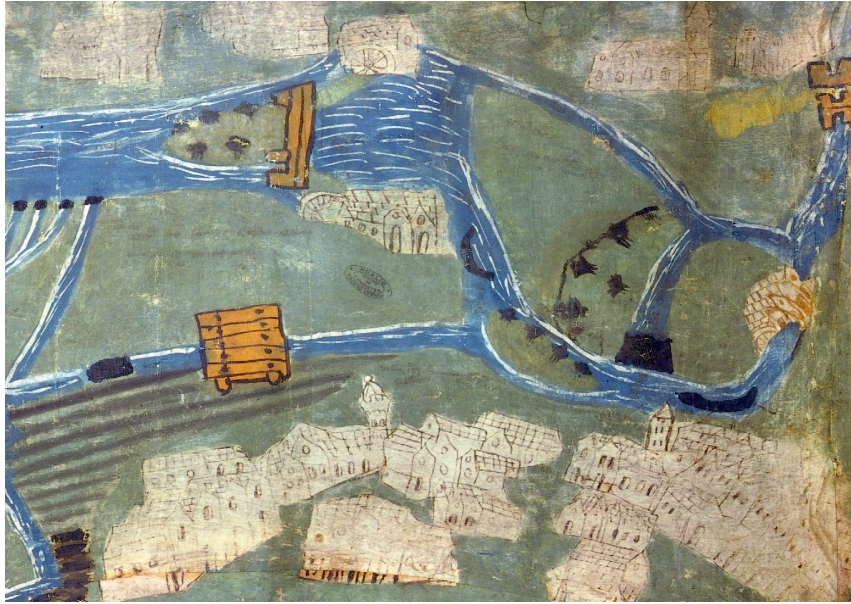


Figure 65



Figure 66

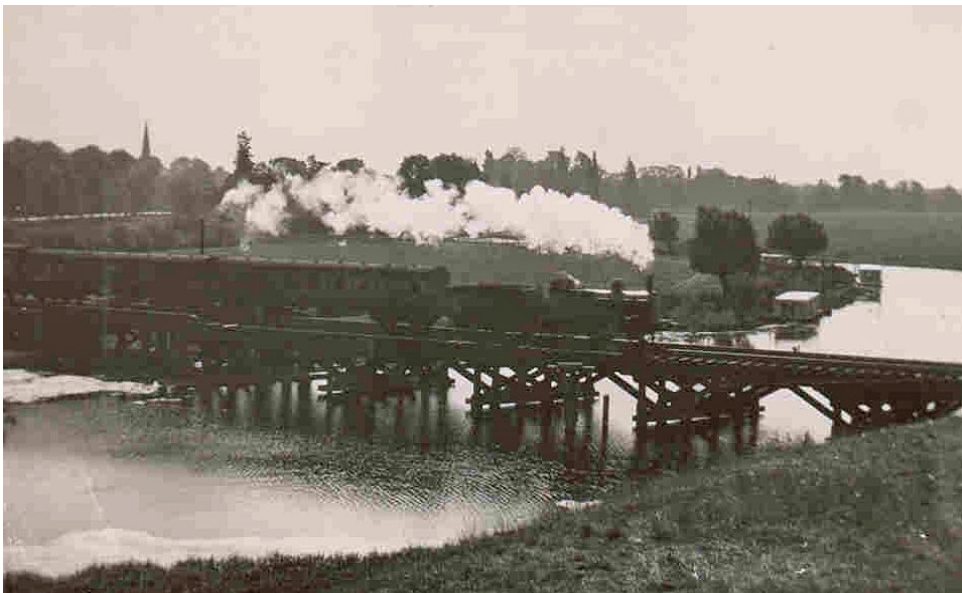
In Figure 65 we see the old Bailey Bridge – sagging slightly and its colour fading to merge with that of the surrounding foliage. The new bridge was slotted into place almost seamlessly, as shown in Figure 66. Some stats: the new bridge is a Mabey Compact 200 Panel Bridge. It weighs approximately 40 tonnes and was erected on the original foundations. The span is 33.5 metres with a clear width of 3.5 metres and an overall width of 5 metres. The parapet height is 1.6 metres (the original was 1.1 metres) providing additional protection for horse-riders and cyclists. The deck is of steel plate with a non-slip coating. The structure is capable of taking a single tracked vehicle of 30 tonnes.



*Figure 67: Hemmyngford Brygge in 1515 – lower centre of map*

There is probably a very long history of a bridge over the backwater at Meadow Lane. In a map of 1515 (Figure 67) the bridge is shown as a broad structure of wooden planks, sufficiently wide for a cart. The bridge gave access to the meadows whose hay was a vital resource as winter-feed; hay fuelled the draught animals that pulled the ploughs on arable land and the horses that gave transport.

In the foreground, left, is the village of Hemingford Abbots, and right, Hemingford Grey. Houghton (corn) mill, shown with its side water wheel, is centre top. Below the mill, a narrow wooden bridge crosses the divide in the river to another mill, centre, which was a fulling mill. The mill, far right centre, is Hemingford Mill. Top right is St Ives, and part of its stone bridge is on the edge of the map.



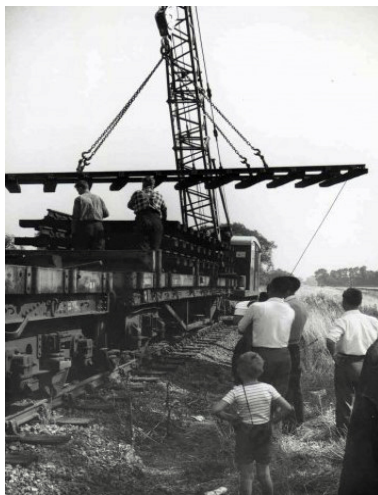
*Figure 68: A train from Huntingdon crosses the wooden bridge over the river and approaches Huntingdon East station (Godmanchester) c1910*

Crossing the backwaters contributed to the high construction cost of the railway from St Ives to Huntingdon. The line opened in 1847 in conjunction with a line from Cambridge to St Ives. Little over four miles long, the line west of St Ives cost a staggering £120,000 (over £10M today) and had to stop at Godmanchester, not reaching Huntingdon until further funds were raised in 1850. The bridges over the backwaters were on wooden trestles which could support only light locomotives. They had to be single track with speed restricted to 10 mph. In 1866 the line was extended further west to Kettering, passing through Kimbolton and Thrapston.



*Figure 69: The trestle railway bridge across the backwater between Hemingford Meadow and California Wood - behind where is now 60 Common Lane*

As freight and passenger income declined after WWII, a feasibility study examined the economic viability of the St Ives-Kimbolton railway line. Passenger services were stopped in June 1959, and in 1962, preceding the 'Beeching Report' of 1963, the track from Kimbolton to St Ives was lifted.



*Figure 70*



*Figure 71: Lifting the tracks*

Remains of the old railway trestles can be seen at a backwater at Houghton (Figure 72), but after 60 years the huge timbers are slowly disintegrating and being overtaken by vegetation.



*Figure 72: Wooden skeletons of the railway bridges at Houghton*



*Figure 73: A tractor and loaded hay wagon crossing the Bailey Bridge in July 2020*

And to end – not with sheep, but cattle. The railway had to be built on embankments across all the floodable meadows. These earthworks are now features of the landscape. In January 2008 they provided the cattle with a refuge from quickly rising flood waters.



*Figure 74*

## Sketch 6                      The Garden of The Manor, Hemingford Grey

Early summer is a wonderful time in an English country garden: the abundance of fresh growth is joyous and intoxicating. Dazzlingly vivid greens sharpen the zingy palette of blossom and flowers. Nature is all dressed up and partying.

This year in May our gardens must be private, and sadly that means that the best garden in the Hemingfords – the world-famous garden at The Manor – is closed. Hopefully not for long. In this article I take an historical tour of that garden. It really is an extraordinary place.

Three years ago, in 2017, Diana Boston published 'The Manor, Hemingford Grey'. The book combined her 'Guide to the Manor' with 'A History of the Manor' by the late Mary Carter. I am indebted to Diana for kindly allowing me to reference her work and reproduce photographs from her archive.

Historians are agreed that the Manor House, a rare survival of a two-storey 12C Norman Hall, is 'one of the oldest continuously inhabited houses in England', but they debate exactly where it ranks – is it third, fourth or fifth? The house was built c1150 by Payn Osmundson or, as he styled himself to accord with the Norman rulers, Payn de Hemingford. Unusually, the house has not been much altered over the centuries, and Mary Carter proposed that this is because *it was not the main residence of its owners and so the incentive to 'improve' was not present*. In the 12C, befitting its status, it was surrounded by a moat. Today, only three sides of this remain; the northern side was filled in at some stage but its route is still clearly visible across the lawn.

There are no known images of The Manor before its appearance in a tiny cameo on a Huntingdonshire map of 1731 by William Gordon. It is next marked on the OS preparatory map of 1808-13 and in more detail on the 1885 OS map. Here the moat is shown and some conifers amongst deciduous trees, but no marked formal paths, orchard, walled garden, glasshouse etc. The first we see of a garden, or, rather the lack of it, at The Manor, dates from the arrival of the Fraser family in 1888. Surgeon Major R W Fraser and his wife and some of their artist sons lived in The Manor for two years before moving a few hundred yards to 'River View' in 1890.

Here are two paintings by Garden William Fraser (1856-1921). The view from the west (Figure 75), painted in winter 1890, shows the riverside path and an open frontage to the house. The view from the east (Figure 76), painted in summer 1899, shows a cluster of elms around the house. A path can be seen and railings enclose an area with a few shrubs close to the house. A photo (Figure 77), probably c1905-10, shows a little more detail with gate piers to the west of the house.



Figure 75



Figure 76



Figure 77

The Manor had further tenants until 1928 when it was sold with the present acreage of land. In 1931, it was bought by Joseph McLeod, and in 1939 he sold to Lucy Boston (1892-1990). Lucy described the grounds at that time as having *trees, an orchard and a vegetable plot and garden, as I should use the word, of which there was very little. But she added: I have to admit that the non-garden, as I first found it, was very beautiful. Rushes had invaded the moat, and swayed as the moorhens swam. The lawn was covered with cowslips and an Elysium of small flowers. The big trees swept to the ground. I made an unconvincing resolve to keep my hands off it.*



Figure 78: The Manor on 31 May 1939 when Lucy took possession

By the end of the War, any vestige of that resolve was gone. And despite her saying: *I never made a plan of the garden-to-be; it grew little by little*, it is clear that the garden was not at all haphazard or accidental. It is sometimes forgotten that Lucy was as much an artist as she was a writer. She had studied painting in Vienna and pursued it as career for several years whilst travelling in Europe. When she made the garden at The Manor she brought a trained eye to its design and its contents. I think the structured artistry of her garden is very similar to that of her patchworks, whereas her writing – in both her stories and her narratives of her life and the house – is romantic and emotional. She was literally in love with the house and how, to her, it held centuries of time: *The feeling I had at the time, [was] that the past of the house from the beginning still existed. I was lucky enough to have caught it whole. It was with the past of the house leading up to this moment and beyond, that I began to make a garden.* The garden would be her creation and she would continually research and plan.



Figures 79 and 80: The house and garden photographed in 1943 by US serviceman J Oldknow

Lucy had made a start on her garden during the War years. Early plantings were six ornamental cherry trees flanking the channel to the river and eight seedling yews at the sides of the path leading to the riverside gate. As a child she had loved the eclectic extravaganza of topiary at Levens Hall, but intended her own topiary to be more restrained as simple cones.

Elsewhere in the garden she removed some of the McLeod plantings that did not fit with her plans, explaining that a medlar, tulip tree, mulberry and Judas tree had been *placed where the eye could do nothing with them and [they] became more and more troublesome as they grew.* (She was unperturbed by criticism of her garden ruthlessness: *when I have to confess to these murders, I see that it is found unforgivable.*)



Figure 81



Figure 82

On the eve of the Queen's coronation in June 1953, Lucy was inspired to cut her yews into pairs of celebratory orbs and crosses and crowns. It was an ambitious undertaking; several of the young bushes needed extra branches tying in, rather like hair extensions, and one bush somehow ended up as a bird.

Lucy persisted with the designs, trimming every three weeks during the summer so that the shapes met her exacting standards. Today the coronation yews are a unique feature of the garden but over the years their figures have spread. Diana affectionately calls them *the old ladies - with bunions, dowager's humps and very broad bottoms.*



Figures 83 and 84: Lucy, aged 80, at work on her topiary in 1972

The severe floods of 1947 devastated the early work, sweeping away gravel paths and soil, and depositing mud everywhere. Lucy salvaged what she could and rebuilt the planting beds higher and above (normal) flood level. It took years. In the front garden there were eight parallel beds, running from the house to the riverside wall; *I am a believer in straight lines as being self-evident and restful. I hate aimless wobble-waggle.*



These beds would contain her prized collections of roses and irises. Lucy wanted a scented garden and to this end she became passionate about old roses. Graham Stuart Thomas of Sunningdale Nurseries would advise her and source rarities. The light alluvial soil of The Manor garden was not ideal for roses and so needed continual improvement. When there were failures, Lucy put them on the bonfire, but when there was success - and she had over 200 varieties - *Gallicas, Damasks, Albas, Centifolias, Bourbons and early Hybrid Perpetuals, give me such acute pleasure that I cannot resist another specimen*. Bearded irises were a similar passion, and again G S Thomas helped her choose, and she built a fine collection of many Dykes Medal winning varieties and those bred by the artist Cedric Morris.



Figure 85: 'Lucy planting irises'. Painting by her friend Elisabeth Vellacott (1905-2002)

Lucy wove her garden into all her books. She created the name 'Green Knowe' from that of an American serviceman, J Oldknow, who, after the war, sent her some photographs he had taken of the garden in 1943 (Figures 79 and 80). In the children's books Lucy becomes Mrs Oldknow – a benevolent grandmother and equally a Prospero who is wise with magic and other powers – and the house and garden are 'Green Knowe' – a place apart where nature and time allow extraordinary happenings.

In one of her exquisite patchworks, 'The Babes in the Wood', she appliquéd shapes of leaves, and the birds and squirrels who, in the story, brought the leaves to cover the lost children. The border of beech leaves references her beloved copper beech tree to the south west of the house.

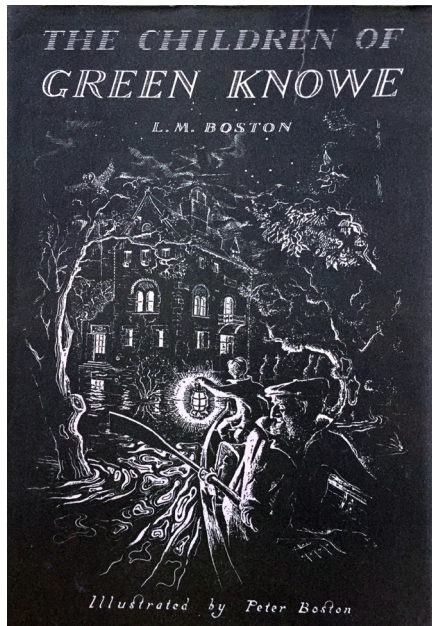


Figure 86

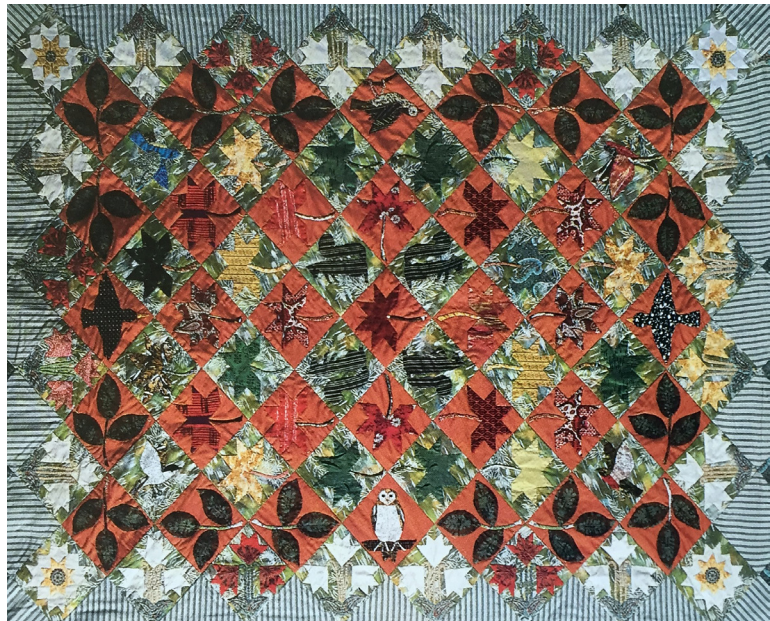


Figure 87: *The Babes in the Wood* patchwork

When Lucy died aged 97 in 1990 her son Peter and daughter-in-law Diana inherited the house. The garden needed a huge amount of attention to restore its glory. Just one of the problems was the invasion of bindweed which Lucy in her later years had excused as *my late summer colour*, and sadly the copper beech had to be felled, a victim of honey fungus. Diana has kept the layout and the plant collections of Lucy's garden. With a deceptively light but sure touch, and with the invaluable and knowledgeable help of her gardener Kevin Swales, the garden has been rejuvenated, and a wider range of plants introduced to extend the flowering season beyond the short weeks of the roses and irises. All the time, Diana has ensured that the essence of the garden - its unique, quirky, romantic and magical character – continues.



Figure 88: A never-ending job - Diana trimming the topiary in 1992

The garden at The Manor is visited by thousands of people every year from all over the world. It is still 'Lucy Boston's garden' and also 'The garden of Green Knowe', but it is also Diana's garden. She moved in to the house in March 1990 and has now gardened there for 30 years. (Lucy gardened there for 50 years). Between them Lucy and Diana have created, nurtured and tended a very special garden of great beauty.



Figure 89



Figure 90



*Figure 91*

The photos of The Manor garden in 2017 in Figures 89, 90 and 91 are the copyright of Marianne Majerus and are reproduced by her kind permission.

## Sketch 7

## Gardening at River View, Hemingford Grey

It would be lovely if we could visit and enjoy 'open gardens' in this wonderful early summer of 2020. But as the current restrictions don't allow actual visits, let's make another historical visit - to a second magnificent garden in Hemingford Grey, with which many of you are familiar. This is the garden at River View, made famous by the artist Walter Dendy Sadler.



Figure 92: River View, now River House, about 100 years ago

But Dendy Sadler was not the only gardener at River View; two other gardeners have left a significant record of their time there. Let's begin with the first.

Thomas Knights (1819-1902), a corn merchant, lived in River View from 1866 until 1878. The house was owned by his father, who had lived there previously, and it later passed to Thomas' sister, Margaret Gunnell of Hemingford Abbots. The Knights were a well-known local family; Thomas' brother James (Jem) leased the Hemingford Grey water mill from the Duke of Manchester. As a prominent businessman in St Ives, Parish Churchwarden in Hemingford Grey and then St Ives, Town Councillor and Mayor of St Ives, and a J.P., there is a lot of information about Thomas Knights.

Privately, he kept a diary for 40 years from 1862, and 36 of these books have survived and are held in the Norris Museum. The diaries have been transcribed and ordered into categories by Linda Reed; this took her many years and the result is a wonderfully accessible resource for historians. Thomas recorded the weather (vital for a corn merchant), corn prices and market activity, crops, his business and financial affairs, his and his family's health, family events, politics, sporting events, local news and occasionally his opinions. A diary is usually very revealing of its writer's character – and Thomas' is no exception. His obituarist remembered: *He would go straight into everything he undertook; there was no flinching from the course he had set out, no hesitation, and hence his high position in the esteem and regard of every class of persons. Rigid and inflexible in his opinions and ideas nothing could ever induce Mr Knights to deviate one iota from what he considered the path of duty. His works of charity and mercy were many, but without ostentation.*

The diaries show a man who would have welcomed a computer. He was assiduous in recording data and compiling lists – barometer and temperature records, corn prices and, as shown in the extract in Figure 93, data on local wheat growing. Each year he noted the date the ears of wheat became visible or, as he says, *peeping freely*, the date reaping commenced, calculated the number of days for the *peeping ears* to reach maturity, and finally commented on the yield and quality of the harvest.

1863	6 June	Reaping commenced	54 days	30 July	quality very fine yield very large said at the time to be the greatest yield generally ever known =
1864	6 June	Reaping commenced	56 days	1 Aug	quality good yield although various in ground the whole perhaps over an average
1865	5 June	Reaping commenced	52 days	27 July	quality fair yield very moderate the few yield very badly indeed
1866	9 June	Reaping commenced	49 days	28 July	quality very various harvest is second in very bad order yield various but under an average
1867	12 June	do	58 days	9 Aug	bad yield - quality various
1868	1 June	do	40 days	30 July	very large fine quality

*The dry hot summer blown says better at date in record 7.*

Figure 93

Thomas also wrote of his garden, but it is probable that the diary entries are only samples of data he collected. The detail suggests, as with all his diary topics, that he compiled multiple lists and papers – all, no doubt, neatly ordered. The garden at River View had flower beds, but they get only one mention in twelve years: June 18 1875, *the roses are just now beautiful*. The garden that Thomas records is a productive garden.



Figure 94

His gardening begins slowly; in the first year he has his gardener trim and tie-in the wall-trained grape vines. The next August he describes his birthday in the garden: August 21 1867: *kept my birthday – 48 – we dined under the mulberry tree – twenty six of us and went to the Island in the afternoon [probably Battcock’s Island, Hemingford Abbots] – everybody enjoyed the day very much*. Some 150 years later the mulberry tree is still in the garden at River View.

In 1946, in his ‘History of Hemingford Grey’, Philip Dickinson described *the mulberry tree whose branches had to be strengthened with chains - there is a tradition in the village that frosts will not occur at night after it blooms*. (I am unsure if this folklore is still active, but its advice has a fair chance of being sound; the tree is a Black Mulberry – *Morus nigra* – which, in England, generally flowers in late May).

The decade of the 1870s was notorious for recurring, extraordinary extremes of weather – and Thomas Knights records it all - from snow in June, to frosts in July and frequent, long-lasting floods. Gardening in such adversity must be admired, but of course a man in Thomas’ position had gardeners to do the labouring, whilst he enjoyed the harvesting. We learn that asparagus, strawberries and grapes are his favourites, as he records dates, weight and quantity – a daily tally of every spear of asparagus cut, with an end of season total. 1876 June 23: *30 asparagus (last) - 1471 in all*. There is disappointment: 1876 Aug 18: *This is a very bad ‘Fruit’ year - scarcely any apples - pears and plums are nearly a total failure - gooseberries were the only fair crop*. Likewise the next year, June 19: *This is as bad a fruit year as last - scarcely a plum pear or apricot or cherries and very few gooseberries - currants fair crop*. But gardeners can wait, and then comes sweet success, 1877 Sept 16: *cut my first*

*melon - it weighed 3½ lbs!!!* Perhaps it had been fertilised in the same way as the new apple tree:  
March 14 1871: *Jas. Giddins planted me an apple tree in back garden over a dead sheep – opposite kitchen door and near the fence – one of his seedlings – no name yet – a fine large yellow cooking apple.* Thomas Knights and family left River View in 1878 on June 25: *We moved our Furniture & wine from Hemingford Grey to our new House [Barnes House] at St Ives - the extreme heat made it a very hard job.*

Walter Dendy Sadler (1854-1923) bought River View in May 1896 from the estate of the late Mrs Gunnell, the house being tenanted at the time to the widowed Mrs Fraser and the youngest of her artist sons. The sale particulars listed an ornamental garden in front of the house, with a kitchen garden, lawns and orchard to the rear. Within five years Dendy Sadler had completely overhauled the whole grounds, at considerable expense. Gardening overtook his great hobby of fishing. He created what he described as an 'old-world' garden, explaining that he preferred old-fashioned times compared to the bustle of the early 20C with *Picturesqueness crushed from our lives by the machinery of progress.* He used his house, furnished with appropriate antiques, and his new garden as the settings for many of his genre paintings staged c1830-50.



Figure 95



Figure 96

Figure 95 is the garden elevation of The Old Cottage, Church Street. Its garden backs onto that of River View. Dendy Sadler bought the cottage and amalgamated its garden with his own. In the photo, Figure 96, we see Dendy Sadler at his easel painting the cottage as part of the scene for *The Angler's Lunch* (Figure 97). In Figure 98, his very pretty painting, *Afternoon Tea*, is set within the cottage with a background of the garden and house of River View.



Figure 97: *The Angler's Lunch*



Figure 98: Afternoon Tea

Sadler and the Lefevre gallery, who marketed his prints, ran a polished publicity campaign; articles such as 'Dendy Sadler At Home' with photos of the garden appeared in many magazines, especially those in America. It was quite a coup to have the essayist A C Benson eulogise in 'A Midsummer's Day's Dream': *It must have been for me and my friend that the wise and kindly artist who lives there in a paradise of flowers had filled his trellises with climbing roses, and bidden the tall larkspurs raise their azure spires in the air.* Clearly, Benson could be as creative as Sadler, but his diary of 1904 reveals a private comment: *An artist has bought a nice house there and laid it all out – boathouses, pools, wilderness – with great care - but of course overdone.*

But away from artistic temperaments and back to gardening: River View's garden was splendid. A series of photographs taken by Dendy Sadler's sister Kate shows the floral magnificence. It must have taken a team of gardeners to achieve such abundance – especially the clematis nearly as big as dinner plates (see Figure 100).



Figure 99





Figure 100



Figure 101

The garden gained an entry in 'The Gardens of England', 1908, by Charles Holme where the artist's garden was praised for *making no pretension to formality; it is simply a fascinating tangle of flowers and the lily pond with its little terrace wall and thickly overgrown banks, undeniably picturesque.*



Figure 102



Figure 103

Dendy Sadler loved hosting parties and events in his garden. The Regatta dance was frequently held there – the only proviso being that the weather was sufficiently dry to allow dancing on the lawn. A tradition was begun, and the next owner of River View would continue to host the Regatta dance in the garden.

After Dendy Sadler's death in 1923 the house was bought by his fellow artist, a Canadian, Alfred Frederick William (Fred) Hayward (1856-1939) and his wife Edith; they lived across the road in 'The Bells' – the former Six Bells pub (see Figure 13). He was a painter of flowers, so Dendy Sadler's house with its spacious artist's studio and garden overflowing with flowers was perfect. Fred Hayward's exquisite and sensuous flower paintings usually comprised an elegant vase with a few blooms – some in bud and others fully open – set against a dark background. (His work is reminiscent of that of Henri Fantin-Latour (1836-1904)).

The chauffeur and gardener at River View was Fred Broomfield, a quiet village man who had been gassed in the WWI trenches. It is said that one of his regular tasks was to select, pick and arrange the flowers for Fred Hayward to paint.



Figure 104



Figure 105



Figure 106

The sumptuous blooms of paeonies were a great floral favourite of Edwardian and early 20C gardeners. The Somerset nursery, Kelway & Son – the premier paeony grower and breeder – honoured Fred Hayward by naming a new variety: Paeony lactiflora 'A F W Hayward'.



Figure 107

Fred Hayward built a new garage for River View. It fronts on to the High Street, and, when you're next passing, look up at the detail above the doors – it's almost his signature, to mark his arrival at the house in 1924. Below the window there's a panel of pargetting with swags of flowers and leaves. Above are two rondels, each with a maple leaf (for Canada). Centrally is a relief of a coat of arms: a bull's head with the motto *non quo sed quomodo*, which translates as 'not by whom, but in what manner'.



Figure 108

Following Edith and Fred Hayward's deaths in 1933 and 1939, their complicated estates in England and Canada took several years to be sorted. After the War, in their memory, their son gave the field to the south of The Manor to both Hemingford villages to be a Playing Field: it would be called The Peace Memorial Field.



Figure 109

Fred Broomfield was remembered in the will and received a cottage in Back Street (Church Street). His gardening talents needed no advertising, and on personal recommendation he went to be the gardener for a new owner of The Manor. And there, always to be known as 'Broomie', he fitted in perfectly. As Lucy Boston wrote: *He remained as the basis of my life for twenty years.*

Gardens find their gardeners and likewise gardeners their gardens - equally, I think, as we have seen three times over at River View. The garden today at River View, and its gardeners, continue that tradition.

## Sketch 8 Ride Away – on old and new roads – Part One

I have long been fascinated by the history of the roads and routes in both Hemingford parishes. It's a huge subject, with the information scattered (and sometimes contradictory), and the early history hard to find - so my research is moving slowly. But for this article and the next I thought I would share some examples of observations gathered so far. We will travel along three roads, starting at the western boundary of Hemingford Abbots.

First, a pause for a small historical detour. Some of you may remember the Cambridgeshire Hunt holding its annual point-to-point steeplechase racing on the Godmanchester Common. The event was accessed from the western end of Common Lane and, although not in the Parish, it was given the address of Hemingford Abbots. The meeting was held there from 1957-1971 and the course of about three and a quarter miles was generally regarded as fairly tough. Point-to-point racing is strictly for amateur Hunt riders and the 1968 race card shows five races at the meeting with competitors from all over East Anglia. In 1971 The Cambridge News reported that the meeting, *part of Huntingdonshire's social whirl for almost 20 years would end because part of the course, one of the most attractive in the region, with a quiet riverside setting, is to be quarried for gravel.*



Figure 110

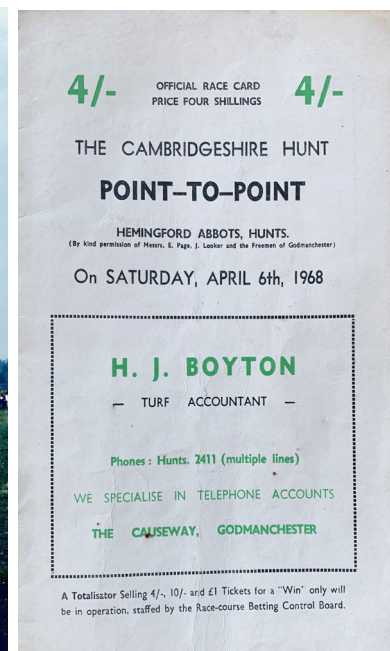


Figure 111

Today, Common Lane is a cul-de-sac road. At its western end it adjoins a bridleway that runs westwards across Godmanchester Eastside Common to meet Cow Lane. But 18C and early 19C maps show Common Lane and the bridleway as part of a continuous through route from St Ives and the Hemingfords to Godmanchester. This is a natural route in the river valley – and, as such, very probably an ancient route. (Not unlike the Thicket Path from Houghton to St Ives). It is close to the river but for much of its length is on the slightly higher gravel terraces above most floods. The route passes through and connects old settlements, especially the market towns of Huntingdon and St Ives, which are also major bridging points on the Great Ouse. But trying to trace the history of this road using, what might be assumed, an obvious source – maps – is not easy, because roads were (almost) never shown on maps until the late 17C. For example, all county maps of Huntingdonshire, to that date, show (possibly) one road – the Old North Road.

But then came a great invention for the traveller. In 1675 John Ogilby published 'Britannia' - the first English road-atlas. The concept was new and executed with great simplicity of design. After commissioning extensive surveying, he depicted the routes of 73 *Main and Cross Roads* of England and Wales in strip fashion on a hundred folio sheets. He used a standard scale of one inch to one mile and, very importantly, the statute mile of 1760 yards. (It sounds simple now, but in the 17C cartographers used several different miles).

Ogilby's brilliant work was quickly copied, and plagiarised, and from then on no regional maps were without roads. 'His' roads were drawn on subsequent County maps and even inserted on earlier ones such as those of Saxton and Speed. For today's historian, the Ogilby routes are those before the ancient roads were abandoned, diverted or altered at either the time of turnpiking of roads or the enclosure of common land.

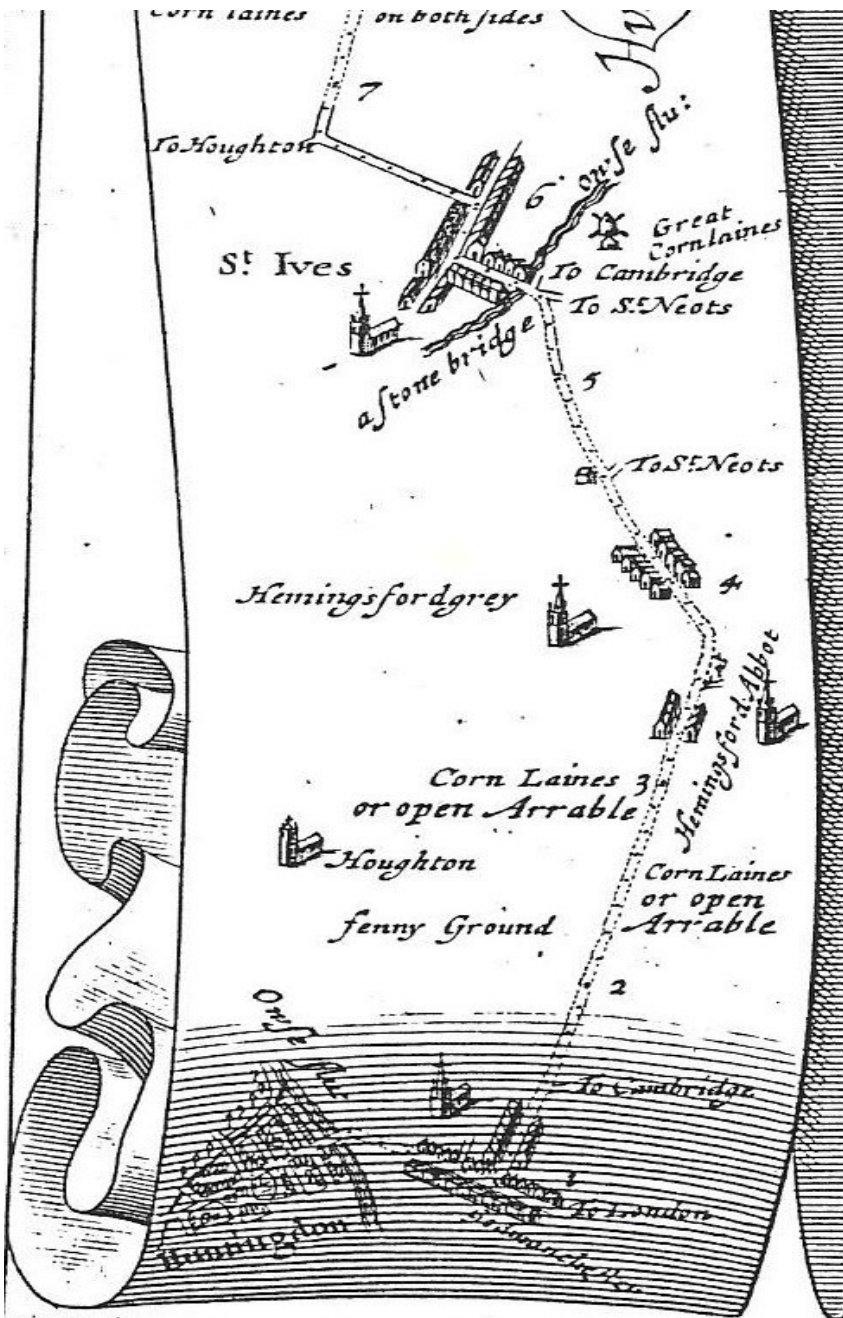


Figure 112

John Ogilby chose the 'Road from Huntingdon to Ipswich' as one of his 73 roads in 1675. He directs the traveller through St Ives, Earith, Ely, Soham, Bury, Woolpit and Needham.

On leaving Godmanchester he marks the road south to London – this is the Old North Road following the route of Ermine Street through Royston (today, the A1198 and then part of the A10). The traveller is to turn left, and go past the right turn marked to Cambridge (today, the A1307). Ogilby's route then continues east to St Ives using the road across the Godmanchester Eastside Common. There are accompanying instructions: *an open way leads you through a small village call'd Hemingsford-Abot, the Church on the Right: and 5 Furlongs farther through Hemingsford-Grey, the Church on the Left.*

Yes! You've spotted his mistake – he has the church in Hemingford Abbots on the wrong side of the road.

Two 18C County maps continue to show Common Lane as part of a through-road across the Godmanchester Eastside Common. These are William Gordon's map of 1730 and Thomas Jeffreys' map of 1768. (As well as their roads, both of these beautiful maps have a wealth of detail for the historian). Gordon's map was dedicated to the Duke of Manchester and includes all the Lords of the Manors, their coats of arms, their houses/seats (most of which are drawn individually with recognisable architectural features) and whether a parish had a Rector or Vicar. The Jeffreys' map has a more sophisticated representation of topography and uses colour to delineate boundaries and carefully graded hatching to show the contours of the landscape.



Figure 113: Hemingford Abbots to Godmanchester on a map of Huntingdonshire by William Gordon, 1730



Figure 114: Hemingford Abbots to Godmanchester on a map of Huntingdonshire by Thomas Jeffreys, 1768

The route across the Common was classified as a public bridleway in the Godmanchester Enclosure Award of 1803. The earliest OS map – not a complete map, but a preparatory drawing of 1835 – shows it as a double dotted line (see far left on map), compared to Common Lane shown as a double solid line. The railway crossed the Common in 1847 and parts of its line were very close to the route of the bridleway. Maps of the mid-late 19C show just a single dotted line for the bridleway.



Figure 115: Preparatory OS map, 1835

The bridleway continued in the 19C, presumably as a local route through the Hemingfords to Godmanchester and Huntingdon. In 1899, the young Virginia Woolf was holidaying with her family at the Rectory in Warboys. She recounts in her diary the day they were to attend a lunch party in Godmanchester; after missing their connecting train at St Ives, they hired a pony and trap at The Fountain Inn: *we crossed the river over the lengthy and beautiful bridge ... and drove our five miles through quaint old villages – such as I have never seen equalled. Everything is old.*

In the 20C and 21C brideways have a predominantly leisure use. They exclude motorised traffic: they can only be used by horse riders, pedestrians and, since 1968, by cyclists who must give way to the walkers and horse riders. When the railway across the Common closed and its track lifted in 1962, people preferred to use part of its elevated bank with a hard surface as the route of the bridleway. Gradually, the number of cyclists increased and it began to be used as a commuter route to Huntingdon and the train station – safer and shorter than the A14, although dark and muddy in winter.

In 2004 Sustrans opened the Long Distance Cycle Route 51 from Oxford to Ipswich. Its route from Godmanchester to St Ives would use that of the bridleway and Ogilby's road. Clearly, the surface across the Common needed a significant upgrade to facilitate modern cycle tyres and wheels. A three metre width tarmac path was constructed – and because this is part of The Hemingfords Conservation Area and also a Site of Special Scientific Interest, great care was taken that the new path was unobtrusive and folded sympathetically into the various undulations of the landscape. The Conservation Character Assessment notes: *There is good ridge and furrow on the Common, much of which may be medieval, perhaps being formed before the area became permanent common pasture. Arguably, this may be the most extensive example of this kind of earthwork left in Huntingdonshire.*



Figure 116: The route of the cycleway is marked out





*Figure 117: The cycleway under construction*



*Figure 118: The Mayor of Godmanchester 'opens' the new path*

The Mayor of Godmanchester opened the new path and since then its use increases every year – commuters, long-distance cyclists and every grade of leisure cyclists plus walkers: the latter now outnumbered by the men and women in lycra. The cycle path/bridleway is a wonderful facility and a pleasure for all to use.

When the cycle path was being constructed I took the photographs, as shown above, of work in progress. But I also poked around the diggings and was delighted to find a small flint tool – probably a scraper. Such implements are so tactile and fit perfectly into the hand – somewhat eerily, when I reflect that it was probably last held in the Neolithic period 4000-6000 years ago.



*Figure 119: Flint scraper front*



*Figure 120: Flint scraper reverse*

Flint tools are not rare, and have been found in several areas of Hemingford Abbots, in particular one site at the western end of Common Lane where the previous householder regularly dug them up in his front garden. Over the years he amassed an impressive collection which has now been given to the Norris Museum. The new house on the site is called 'Flint House'.

About 30 years ago there was news of discovery of an extraordinary rarity from the Neolithic period – and it was on Godmanchester Common. The Central Archaeology Service of English Heritage (now Historic England) undertook an archaeological excavation prior to gravel extraction on the site and it was funded by Redland Aggregates Ltd. Aerial photography had shown the significant potential of the site from ‘crop marks’ - dark lines which marked the position of underlying ditches.



*Figure 121: Aerial photo of crop marks on the site. The view is looking west from the Common. Top left are the allotments on both sides of the road into Godmanchester from the A1307*

The excavation was carried out from 1988-1992 but in 1991 it became something of a sensation when an article was published in ‘New Scientist’ magazine with the headlines: *Godmanchester’s temple of the Sun*. It described the discovery of a ceremonial complex - a long cursus (an avenue) leading to a large trapezoidal enclosure formed by ditches and banks and containing 24 wooden obelisks positioned to give a variety of astronomical alignments. The New Scientist article overflowed with excitement: *this site seems to be, astronomically, by far the most elaborate so far found in Western Europe. ... In terms of astronomical alignments the Godmanchester complex is substantially more sophisticated and comprehensive than Stonehenge*. A later paper by the director of the excavation, Fachtna McAvoy, in 2000 set a more measured tone: *The enclosure at Godmanchester is, however, without parallel in both the combination of [its] elements and the sheer scale of the work*. (The cursus, with a bank and ditches, leading to the enclosure was c90m wide and up to 3km long. The enclosure was 6.3ha in area.) *It demonstrates, at the least, an ability to devise a geometric design and translate this into a groundwork with considerable precision, even without the possible incorporation of celestial alignments*. Chronology was established by radiocarbon dating of charcoal from the wooden posts. This showed that the ceremonial centre was in use around 1200 years before the earliest Egyptian pyramids, 1000 years before the construction of the first Stonehenge and nearly 4000 years before the Roman occupation of Britain.

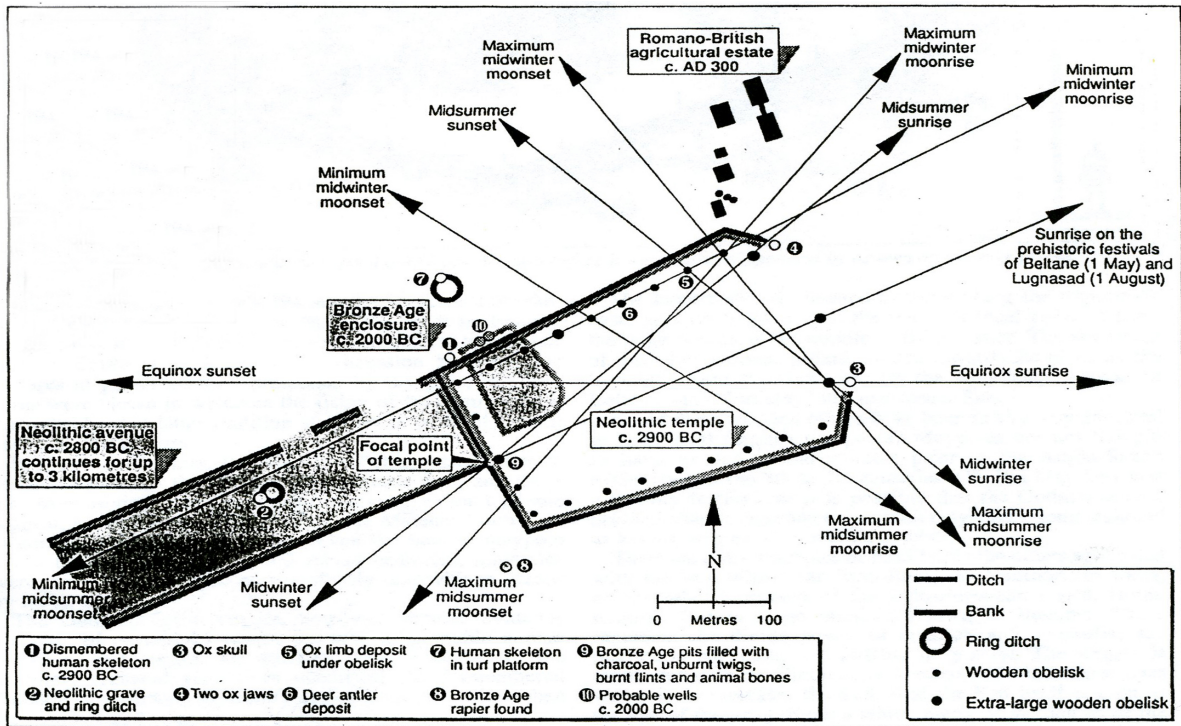


Figure 122: A diagram of the site from *New Scientist*

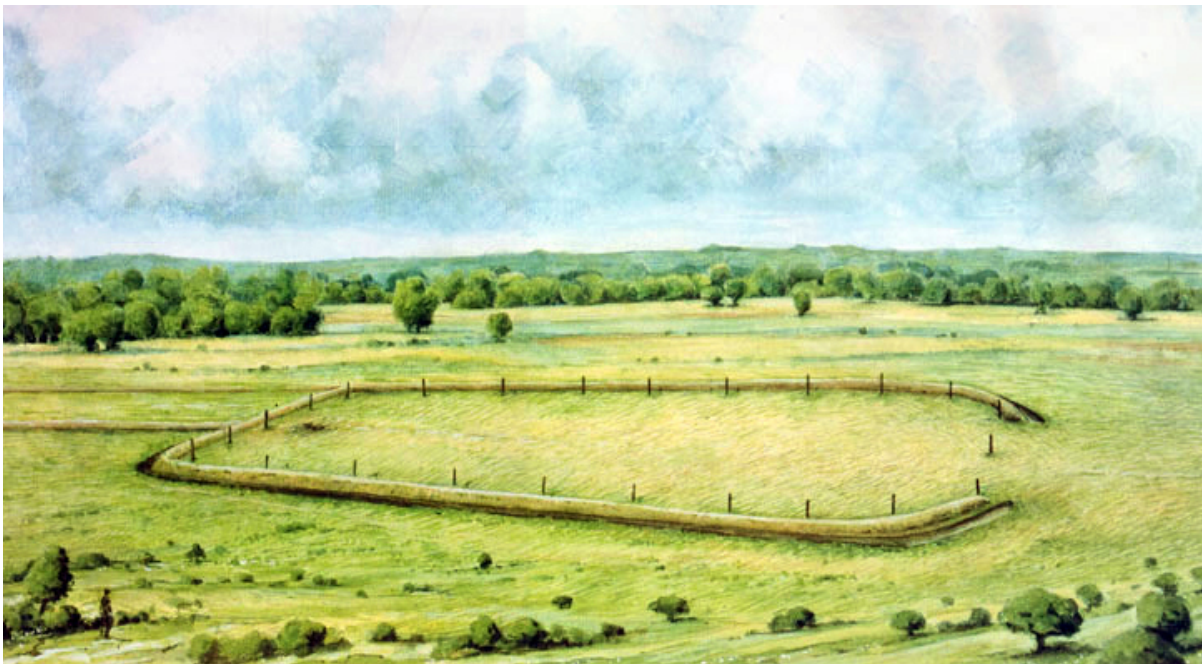


Figure 123: A reconstruction of the enclosure by *Historic England*

After the archaeological excavation, the site was dug for gravel and then used for commercial landfill. Nothing now exists of the monument except the archaeological record. As you enter Godmanchester from the A1307, past the entrance to Cow Lane on the right, you will see a large earth mound beyond the allotments on the right. This was the site. The landfill site is now closed (i.e. full) and is about to be landscaped by the current management SITA Ltd. Working with Godmanchester Town Council, Godmanchester in Bloom and the adjacent Wildlife Trust Reserve, they are organising planting schemes. There will be some public access when complete, and importantly information boards will be placed to recognise this unique historic site and explain what was once there.

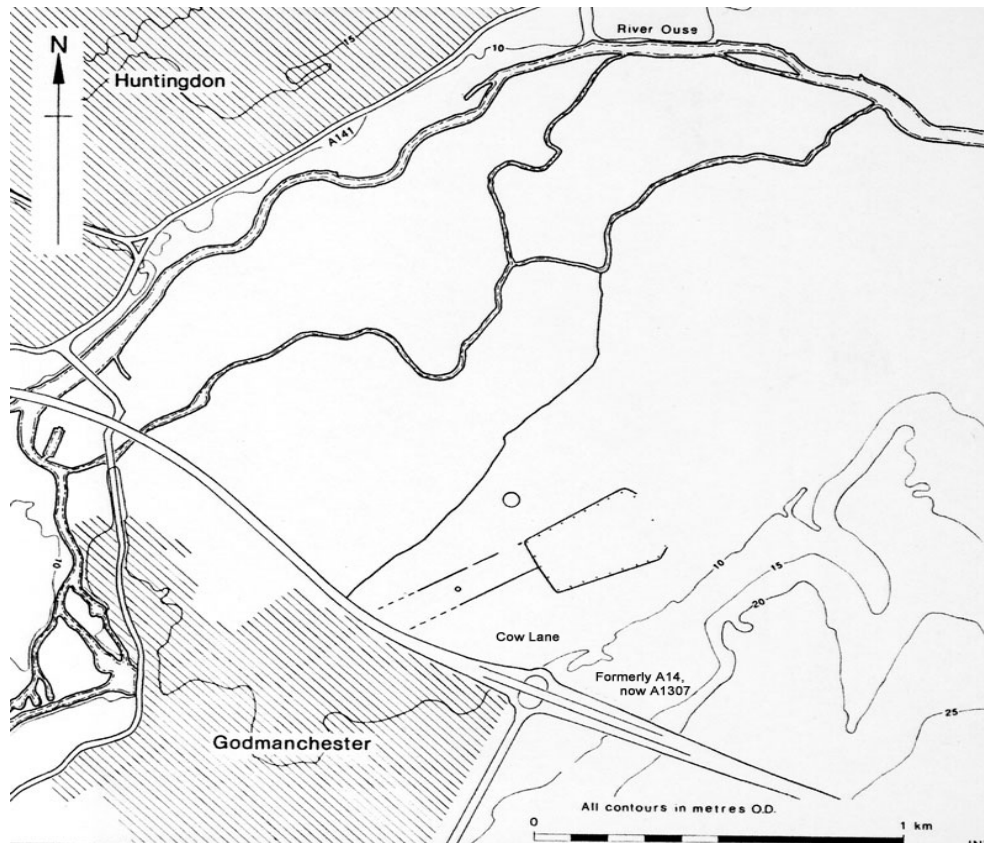


Figure 124: The location of the enclosure and the cursus. The river and subsidiary channels are to the north of the site, and to the south-east is the rising ground at the edge of the river valley

As shown in the New Scientist diagram of Figure 124, there were other areas of archaeological interest adjacent to the Neolithic site. Bronze Age enclosures and Roman villa and farm buildings were located close to, but not encroaching on, the site of the Neolithic enclosure. Thus, it was a complex multi-period landscape with archaeological remains of considerable importance. A recent heavyweight publication in 2019 by Oxford Archaeology East: 'Rectory Farm, Godmanchester. Excavations 1988-1995: Neolithic Monument to Roman Villa Farm', by Alice Lyons with many contributing articles, is a comprehensive record of all the work, to date, on this site.

I was fascinated to read that the Godmanchester prehistoric site was not in isolation in the Great Ouse Valley: *from Biddenham Loop, west of Bedford, downstream to the Fens there are six known Neolithic to Bronze Age ceremonial mortuary complexes within a distance of only 30km, all generally sited near confluences of tributaries with the main course of the river on liminal areas prone to flooding.* Alice Lyons puts forward theories and evaluations of how the most sophisticated of these monuments – that at Godmanchester – was used, the place it held in the wider landscape of the Great Ouse Valley, and its relationship with the other sites.

For the layman, such as me, it is difficult to comprehend how such a building was constructed, when the necessary knowledge and data (especially the astronomical observations) had to be gathered and saved over years, possibly generations, and then collectively applied by peoples to whom we don't attribute any form of writing or recording.

But especially, I observe that many people walked across this area of the Godmanchester Common in the Great Ouse Valley, first to build and then to visit the Neolithic monument. What route did they take? Those ancient footsteps may have been guided by a map of their own. For if those people of c6000 years ago could chart the complexity of the orbits of earth and moon, they must have been able to follow the landscape. And thus, they and countless others have crossed this area for thousands of years.

## Sketch 9

## Ride Away – on old and new roads – Part Two

A postscript from last week's article: about 15 years ago, a resident of Hemingford Grey (John Hayward, RIP) thought it would be fun to play an April Fool on Hemingford Abbots. He pinned up clever, but fairly obvious, spoof County Council Highways notices that *informed the public* of the re-opening of the old road across the Godmanchester Common. This, the notices explained, would help ease congestion and traffic jams on the A14. There was consternation in Common Lane when some residents were fooled by the fake news, but when the notices went down at noon and the joke explained, they then got very cross and found nothing funny at all.

But now we will be serious and resume our travel eastwards towards the village. From Common Lane we turn right into Rideaway. What a romantic name for a road! I haven't come across another 'Rideaway', and would be interested to hear if anyone knows of one. It is an old name - not a recent invention – a terrier of 1765 refers to 'Rideaway Close'. The 1806 Enclosure Award describes *One Public Carriage Road and drift-way [road for driving cattle] called Rideaway Road of the breadth of forty feet leading from and out of the village of Hemingford Abbots...and continued along the ancient course of the said road to the Cambridge Turnpike road*. How is the name of Rideaway derived? From what is the rider riding away? Is it simply the village – or could it be the ford/s of Hemingford Abbots? There are various theories but without more research we leave those complexities for another day.

Travelling south out of the village we come to a semi-circular pond alongside the road on the right. This is The Splash. Constructed by partial damming of the ditch, it was made specifically for the farm carts and wagons as they entered the village. There are gentle slopes built in and out of the shallow water, and the bottom is lined with gravel. When the carts were driven off the road into The Splash, the horses could drink whilst the wheels of the cart would be washed. In dry weather, the wooden wheels would be swelled so that their metal rims would be tight. The pre-WWI photo (Figure 125) shows The Splash when still in use. Figure 126 shows the Stocker family haymaking on Hemingford Abbots meadow in 1940. Margaret Stocker, age four, looks on. When farm-horses were replaced with tractors, The Splash was left as part of the village's rural heritage of a by-gone era. It now looks just a very 'natural' pond, and I wonder how many people, driving past, appreciate its original purpose.



Figure 125: The Splash



Figure 126: Haymaking 1940

A much older part of the village's heritage was discovered alongside Rideaway, when in 1889 a Roman sarcophagus of c300AD was found in a field of glebe land south of Hemingford Park. The heavy undecorated stone tomb, probably for a high status individual, was then placed in Hemingford Abbots church. Inside was a skeleton of an unusually tall man. Also an indented 'Castor' beaker (stolen from the church in 1974) containing gold coins – reputedly surrendered as Treasure Trove at the time of excavation. Archaeologists consider that the Hemingfords area was part of an extensive Roman agricultural estate relating to the military station at Godmanchester.



Figure 127: The Roman Sarcophagus



Figure 128



Figure 129: Looking south along Rideaway to the Lion Garage

We continue south along Rideaway, passing Ridgeway Farm on the left. In the late 1960s we would have seen the view, as above (Figure 129), of the Lion Garage on the Cambridge Road (then the A604). Unfortunately, the quality of the colour slide is poor, but one clue to its date is the triangular road sign on the left. This is one of the new 'Give Way' signs that were installed following a review of the UK's road and traffic signs in 1965 by the Worboys committee.

Below, Figure 130, is an earlier photo of the Lion Garage - this view looking east towards Fenstanton - and note a pre-1965 road sign. The majority of cars at the garage look to be pre-war - the nearest car at the garage is an Austin Big Seven of c1936 and the large car at the back is possibly a late-1930s Humber. However, the car travelling towards Cambridge is a Ford Popular/Anglia which was introduced in 1953 and the car approaching is an Austin A30 or 35 which was introduced in 1952. But before we look at the road and compare it to today's A14, let's pause here on Rideaway.



Figure 130: The Lion Garage on the Cambridge Road at Hemingford Abbots

Close to the southern end of Rideaway we passed, on the right, the milestone – *Hemingford Abbots 1 mile* (Figure 131). This stone was originally sited very close to the junction of the Cambridge Road and Rideaway by the Godmanchester to Newmarket Heath Turnpike Trust who had 'turnpiked' the Cambridge Road in 1745. An Act of 1767 required all turnpiked roads to have milestones to show the distances along the road and also the distances to parishes leading from the road. The Hemingford Abbots milestone is an example of the latter, and has a surviving 'twin', with the Hemingford Grey milestone situated at the southern end of Gore Tree Road (Figure 132).



Figure 131



Figure 132

These two Hemingford milestones have travelled since their original installation in c1767. In May 1940 County Councils, in anticipation of potential invasion, arranged that all road signs, including milestones, were buried, removed or defaced. The two Hemingford milestones were hidden safely – unfortunately many milestones were not – and were re-erected after the War. They were moved again in the late 1970s when the A604 was made into a dual carriageway. The Hemingford Grey stone didn't have far to go – just a little further into Gore Tree Road, but the Hemingford Abbots stone was moved east on to the corner of New Road when its site on Rideaway became part of the new flyover junction.

The Hemingford Abbots stone was badly placed at its new site on New Road. Over the years it gradually slipped into a ditch and was engulfed by a hedge. In 2003 the Parish Council arranged with the County Council Highways to have it moved back on to Rideaway and prominently sited just before the flyover. Although this new position was not quite accurate, it would at least restore the milestone to the correct road and, moreover, it would now be visible, enabling everyone to appreciate this piece of the parish's heritage. But there is an overlooked consequence from the shuffling of sites for these milestones. Both milestones have the triangular lines of benchmarks cut in their top; these were done, probably in the late 19C, by the Ordnance Survey. They were part of a systematic national network of fixed point markers to calculate a height above the mean sea level. The benchmarks at both Hemingford villages on their wandering milestones are now, most likely, inaccurate.



Figure 133: Moving the milestone



Figure 134: The milestone on its new site on Rideaway



Figure 135



Figure 136

Figures 133 to 136 show: Stephen Desborough transplanting the stone. Milestones were clearly designed not to be moved – their proportions are similar to icebergs with much more below than above. The milestone in its new (and, let's hope, final) position with, l to r, Michael Knight of the Milestone Society, me as Chairman of the Parish Council, Viv Desborough, Grainne Farrington of the Milestone Society and Philip Woolford of the Parish Council. Michael Knight lime-washed the stone, and painted its legend in black. The milestone featured on a Huntingdonshire postcard.



Figure 137



Figure 138

Inspired by this activity the late Bridget Smith, as a Hemingford Grey Parish Councillor, put her considerable energies into getting a missing Hemingford Grey milestone returned to the parish. This milestone had been set along a different turnpiked road – the Bury (near Ramsey) to Stratton (near Biggleswade) road of 1755 which crossed the River Great Ouse at St Ives. The stone had once stood just south of Galley Hill along what is now the B1040. When the A604 was dualled the CCC Highways put the stone in its store yard and there it languished for more than 30 years. Bridget's persistence overcame endless bureaucracy and she eventually persuaded the Highways department to allocate a suitable site, as near as possible to its original place, and install the stone (Figures 137 and 138).



Returning to the Cambridge Road. This was formerly the route of a Roman military road between Cambridge (Durolipons) and Godmanchester (Durovigutum). (It is often called the Via Devana: not an ancient name but a title coined in the 18C by Charles Mason, a Cambridge academic.) The antiquarian William Stukeley recorded in his diary of 1740: *The Roman Road hence [from Godmanchester] to Cambridge is one very strait line.* Lucy Boston wrote of the road: *I first visited in 1915. The Cambridge to Huntingdon road had hardly outgrown the pony trap. It was bordered by hawthorn hedges and wildflowers, and just wide enough for two carts to pass with care.* Such an idyll of travel soon ended. As traffic numbers and speed increased, like many roads it was widened in parts to give a central 'passing lane' for whoever dared first or longest. In the 1970s the road was to be upgraded to a dual carriageway with flyovers. Several farmers whose lands were bisected by the road were concerned that a dual carriageway would impede or endanger their access. They lobbied the Planning Inquiry examining the detailed proposals for the new road. The Stocker family of Home Farm in Hemingford Abbots and Topfield Farm, Hemingford Grey were determined and decided to demonstrate the problem. They invited the Planning Inspector to watch Margaret Stocker [see also Figure 126] driving a flock of sheep along and across the road. Their stunt and publicity worked: a flyover was built for their farm from Gore Tree Road to Mere Way. In the group photo, (Figure 142) June 1972, the Planning Inspector Maj-Gen Edge is seen in glasses; next, wearing a cap, is George Stocker and central, his mother, Freda Stocker – and she looks in no mood for compromise!



Figure 139



Major-General Edge discusses the situation with the Stocker family.

Figure 140

The Lion Garage became the Abbots Garage and in the 1980s was bought by the Forte Group, who transformed the site with a modern Shell petrol station and a Little Chef café. The Little Chef lasted until 2007, then became an independent diner - and later an outlet of Hot Tubs Direct, closing in 2011. The Shell garage and shop closed in 2012. The whole site is now boarded up and derelict.



Figure 141

You might be wondering what was happening in Figure 141 of the Shell garage and Little Chef, with all four lanes of the A14 without traffic. I took the photo not for the garage site, but to record the rare occurrence of a completely empty road. But as we all know from living in villages adjacent to this road, the traffic hadn't gone away – it never did – it was just further back, held up and diverted due to one of the all too frequent accidents.

The history of the transformation of the 'Cambridge Road' into the A604, then to the A14 and now to the A1307 is long and complicated. In 1936 it was absorbed into the A604 as part of a continuous route from the A6 at Kettering to Harwich. The road ran through Huntingdon and Godmanchester. By the 1960s it was clear that town streets could not cope with the volume of traffic generated by such a road, and the Local Authorities agreed plans for a by-pass running (more or less) north-south from Godmanchester to Huntingdon. Over the years these plans were upgraded and variously amended into the elevated dual carriageway crossing the railway and embanked over Portholme and the town. However, they were not finalised until a full Planning Inquiry in March 1972. At that hearing, The Cambridge News reported: *Three separate lines for the proposed Huntingdon by-pass were put forward yesterday at the re-opened by-pass inquiry. The official line proposed by the Department of the Environment would take the traffic along a north-south route past the town. This is being opposed by the county's M.P., Sir David Renton, who favours an East-West line. But yesterday's surprise was a third proposal put forward by a Hemingford Abbots man [Richard (Dickie) Butterfield] which would incorporate the town's by-pass in a major route between Ipswich and the M1. He said in the next 10 years the increase of traffic with East Coast ports would boost traffic through Huntingdon to such a degree that a second by-pass could prove necessary if the current north-south line is adopted.* How right he was!

The arguments for the north-south route won the day and building commenced in 1973, with a tender price of c£4million. Dual carriageway was then built between Bar Hill and Huntingdon and opened in 1981 at a cost of c£10 million.



Figure 142: Here is the newly dualled road at the Godmanchester junction just before the official opening. An empty road – but not for long

Planning Inquiries continued – the steadily increasing traffic continually rendering evidence and statistics out of date. The first inquiry for the ‘A1-M1 Link’ was in 1974 but the road was not completed until 1994. The A604 road was then given a new name. Its new status warranted a two digit number rather than three, so it was given the name A14. (This name had been used for the Old North Road from Royston to Alconbury, so that was renamed as the A1198.)

The need to improve the section from Cambridge to Huntingdon was recognised in the controversial 1989 Government White Paper ‘Roads for Prosperity’, which promised the *largest road building programme for the UK since the Romans*. The programme was largely abandoned in 1996. Next were the years of the ‘Cambridge to Huntingdon Multi-modal Study - A14 CHUMMS’. This began in 1998 and the Secretary of State announced the preferred routes in 2007. But then came the 2008 financial crisis and there was no money. The project was withdrawn in 2010 after a Government Spending Review. It slowly re-emerged, this time proposed as a toll-road. By 2013, after much protest, the toll idea was dropped and £1.5 billion was allocated for construction at the end of the decade. In December 2014 the Highways Agency submitted its application to the Planning Inspectorate. And now, in 2020, on budget and on time, a new six-lane dual carriageway, Cambridge to Huntingdon road, is completed – plus an east-west Huntingdon by-pass just 48 years or so after Dickie advocated it would be needed.



Figure 143: The 1981 Mere Way flyover of the old A14 giving access for the bridleway and Topfield Farm



Figure 144: The new six-lane A14 viewed from the southern end of Mere Way. Photo taken May 2020 when traffic flow was light due to the Covid emergency



Figure 145: The second Mere Way bridleway and farm flyover. This crosses the new A14 close to Hilton



Figure 146: The A1307 in May 2020. At present an empty road - but it will have more traffic when the Huntingdon bridge works are completed



Figure 147

The siting of the new A14 nearly a mile to the south has brought considerable relief from intrusive traffic noise for both Hemingford villages. And now that the A1307 is almost empty I have been able to stop alongside the road and photograph the Godmanchester milepost; hitherto this was impossible. The Godmanchester milepost (Figure 147) is on the eastern carriageway near the top of the slip road from Godmanchester. It is one of a sequence of markers along the road and other survivors can be seen at Fen Drayton, Swavesey and Oakington. The milepost is made of cast iron and carries the manufacturer's name – J. Morton, Huntingdon. The top triangular face is marked 'Godmanchester Parish' with a now obscured coat of arms. On the eastern face is 'Godmanchester 1 mile' and on the western face 'Cambridge 13½ miles'. The pre-WWII OS maps show that there were similar ones in both Hemingford Parishes: near Rideaway, 'Godmanchester 2, Cambridge 12½' and at Mere Way, 'Godmanchester 3, Cambridge 11½'. Unfortunately, both Hemingford mileposts are now lost. They were probably installed in the second half of the 19C. By then a countrywide network of railways had ended the era of stage coaches and the Turnpike Trusts had gone out of business. The 1862 Highways Act directed parishes to unite under Highways Boards and in 1888 the new County Councils took over responsibility for main roads. And the rest as they say, is history.

But, leaving the Cambridge Road and returning to where we began in Part 1 of this article – to the old way across Godmanchester Common. There was a very real threat of a large new road being built here: a 'Huntingdon Third River Crossing'. For over six years the Cambridgeshire County Council, Huntingdonshire District Council and, lately, the Cambridgeshire and Peterborough Combined Authority were exploring options for a new river bridge with dual carriageway road to enable development at RAF Wyton and ease travel times from the north of the county to the A14. The only area of open land between Huntingdon and St Ives is across the Common; potential routes were marked 2 and 3 on the 2014 County Council draft Local Transport Strategy diagram of Figure 148. A Feasibility Study was commissioned in December 2019. Like very many local people, I awaited the outcome with trepidation. How could a new road be even considered here? For a multitude of environmental, historical, archaeological, aesthetic and amenity reasons, it would be incredibly destructive. The beautiful, rare landscape of ancient footsteps, Ogilby's road and the bridleway is an irreplaceable asset to be valued and cherished. In June 2020 came good news. The Study published its recommendations and unequivocally scrapped the Third River Crossing. The old places will now continue in peace.

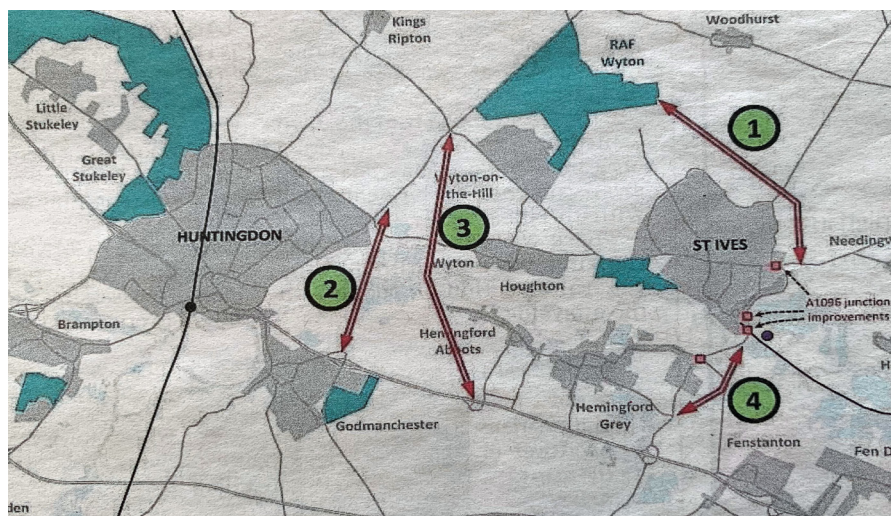


Figure 148

## Sketch 10

## Getting Together

The two Hemingford villages are renowned for the extent and range of their community activities. The headline events - the Regatta, Flower Festival and sports at the Pavilion - are always mentioned by estate agents as 'selling points' for property in the Hemingfords, but there are numerous other opportunities for villagers of all ages to 'get together' in leisure time. Whether it is to learn, share faith, play games and sport, be creative, eat and drink, dance or more, there is an impressive choice of groups, societies, clubs and events. Bridge and Bowls clubs and Scottish Country dancing. Keep Fit for every age, shape, and size. Village Lunch and several choirs. A Beer & Wine Society and an Investment Club. Gardening Society, Brownies and Art Groups. Prayer groups, cinema and three WIs. And these are just a few examples! Apart from energy, enthusiasm, organisation and leadership, there is a fundamental requirement which makes them all possible, and that is the facility of a meeting place.

From the early-mid 19C, (with the exception of pubs) communal places for rural working people were largely limited to the church, chapel and school rooms. Events were held under the patronage of the clergy and gentry, who also allowed the use of their land, gardens and buildings but frequently, with it, their governance of the activities. Literary Institutes and Reading Rooms began to be established, and working people slowly achieved more say in the running of group leisure activities. The Reading Room in Hemingford Grey, begun in 1889, and with new premises in 1897, was a place where members could enjoy newspapers, books, concerts, games such as billiards, dominoes and draughts, and an annual supper. After WWI, as social change accelerated, Village Halls were built across the country. Hemingford Abbots opened its Village Hall in 1921; it was a wooden army hut bought from the War Department. In Hemingford Grey the Church Rooms, formerly the School, became the centre of village activities from the 1920s. Hemingford Abbots was given a Playing Field in 1943 and both villages received the Peace Memorial Playing Field in 1946. The Pavilion began as Nissen huts, then a wooden building in 1964, a brick replacement in 1983 and then further extensions and improvements in 1999. Hemingford Abbots built a new, larger Village Hall in 2003. Today, the range of facilities between the two Hemingford villages must be second to none.

And then in mid-March 2020 everything stopped. All facilities were closed and all group events and activity cancelled until further notice. The Public Health Emergency brought in 'lockdown' and we encountered a very strange way of living. After three months, now in mid-June, the emergency measures are easing and we can cautiously look forward. As a welcome to a new normality, here is a selection of some of the group events and activities that the Hemingford villages have shared over the years. The photos are those that have been found 'to hand' – they are not definitive examples. However, it is noticeable that despite everyone taking increasing numbers of photos, we are not very good at keeping them or identifying date, subject and names. Thus we are literally losing history. So a plea - to keep a record so that there will be an archive for future generations. Meanwhile let's enjoy looking back, and anticipate our getting together again and having fun.



*Figures 149 and 150: Food and drink: Tea helpers for the 1935 Silver Jubilee celebrations in Hemingford Grey. And at the Pavilion in 1977 for the next Silver Jubilee*

More food and drink: Celebrating the 1897 Diamond Jubilee at Hemingford Mill - a very hot day in June and everyone sweltering in their 'Sunday best' (Figure 151). The Hemingford Abbots Village Lunch in 2012 (Figures 152 and 153) and serving Golden Jubilee teas at the Manor House, Hemingford Abbots, 2002 (Figure 154). The marquee at the Pavilion, all set ready for about 400 guests to have dinner and then dance at the June 2010 Regatta Ball (Figure 155).



Figure 151



Figure 152



Figure 153



Figure 154



Figure 155

Enjoying the river: A novice punter adds entertainment to Regatta spectators in 1958 (look at the sequence of laughter of the man seated left in the punt) (Figures 156 and 157). Andy Ging and Tom Whybourn are just ahead of Tom Austin and Philip Bertoli in the Regatta Mayflower Cup event (Figure 158). A sailing party pre-WWI (Figure 159). Sarah Drummy urges on the team from The Cock in the tug-of-war across the river at the Regatta (Figure 160). A miserably wet Regatta in 1977 (Figure 161). And this is perfect weather for rowing or spectating at the Regatta (Figure 162).



Figure 156



Figure 157



Figure 158



Figure 159



Figure 160



Figure 161



Figure 162: Hemingfords Regatta is on the second Saturday in July

School days: Hemingford Abbots School c1910 – everyone very neat and tidy in clean pinafores and collars, with hair brushed (Figure 163). The Infants at Hemingford Grey School, 1922 (Figure 164). Mr Carter and his gardening pupils at Hemingford Grey School c1929 (Figure 165). Hop Scotch at Hemingford Abbots c1975 (Figure 166). The last pupils and staff of Hemingford Abbots School when it closed in 1978 (Figure 167). Mr Reed and his Hemingford Grey School football team, 1955 (Figure 168).



Figure 163



Figure 164



Figure 165



Figure 166



Figure 167



Figure 168



Dressing up and putting on a show: The 1935 Silver Jubilee fancy dress procession at the Pavilion, Hemingford Park (Figure 169). A chorus line in practice and on the night for HATS (Hemingford Amateur Theatrical Society) production of Old King Cole in 1996 (Figures 170 and 172). A Tudor pageant written by Jill Butterfield and performed in Hemingford Abbots Church, 1971 (Figure 170). The narrator, top left, is Jane Keane. Maypole dancing for the 1977 Silver Jubilee celebrations (Figure 173).



Figure 169



Figure 170



Figure 171



Figure 172



Figure 173

Hemingford Abbots Church Choir in the late 1950s (Figure 174). Lord and Lady Hemingford in formal robes for the Coronation in 1953 (Figure 175). WWI ladies, aka Sarah Power and Pat Douglas, at the 2014 Theatre Matters presentation for the WWI centenary (Figure 176). Daphne Cooper, née Perkins, at a Village Hall Christmas Party c1955 (Figure 177). Hemingford Abbots WI strip off to be Calendar Girls (Figure 178).



Figure 174



Figure 175



Figure 176



Figure 177



Figure 178

Having fun: Abandoned cycles after children rushed to get to Regatta Practice; the 'No Cycling' sign obviously irrelevant (Figure 179). Having a whirl – trying out the new play equipment at Hemingford Abbots after its official opening in 2008 (Figure 180). Teenagers down by the river in 1933 at the 'Iron Bridge' – the railway bridge on Hemingford Meadow (Figure 181). A lawn tennis party at Mr and Mrs Everitt's house in 1937 (later the house of Chris and Tish Page) (Figure 182). Off to the seaside – workers and their families about to depart on a Scotney's company outing in the 1950s (Figure 183).



Figure 179



Figure 180



Figure 181



Figure 182



Figure 183

The happy group photo below is (very probably) a Mother's Union meeting on the Rectory lawn, Hemingford Abbots c1912 (Figure 184). The Rector, Rev Francis Herbert, is seated on the grass centrally behind the little girls, and his wife Madeline is front row far left. Church Warden, Col Charles Linton, wearing a boater hat and button hole, is seated cross-legged on the front row with the dog and small boys. Several of the ladies who have brought their children have also brought their nursemaids who can be seen in uniform. Hats are clearly *de rigueur*.

The second photo is of the Hemingfords and Houghton & Wyton Home Guard at some date during WWII (Figure 185). The group are assembled on Col Pelly's lawn at the Manor House, Houghton. The Rector of Houghton & Wyton, Rev Ward, is left of centre in the photo. The majority of the Houghton & Wyton men have been identified, but not yet the Hemingford men.



Figure 184



Figure 185

Playing Sport at the shared sports facilities at the Pavilion, Manor Road: 'Congratulations and well played!' after the final of the Men's doubles tennis tournament in 2014 (Figure 186). A Hunts Ladies County Squash team in 2009 (Figure 187). Studied concentration on the bowls green (Figure 188). Chasing the silverware – Hemingfords United Football team in the mid-1980s (Figure 189). Long shadows and a beautiful summer evening as Hemingford Park Cricket team need just a few more runs (Figure 190).



Figure 186



Figure 187



Figure 188



HEMINGFORD line-up before their 3-0 win over Eynesbury in the Scott Gatty Cup semi-finals on Saturday. Back left to right— T Cooper, S Williams, P German, T Dean, J Mitchley, J Savage, T Stidwell. Front left to right — S King, M Schiell, N Poole, M Brading, I Dawson.

Figure 189



Figure 190

And finally: Hemingford Ladies Choir ready to perform a concert in the Free Church, St Ives in 2019 (Figure 191). Annette Giddins is delighted to receive a trophy for her exhibit at the Gardening Society Show in 2009 (Figure 192). And, saving the best smiles for last – here are HEMLOCS members visiting Littleport Museum in 2019 (Figure 193).



Figure 191



Figure 192



Figure 193

And a postscript – to thank everyone who has contributed to this article. Not so many words, but lots of photos. The images bring alive the energy in the group activities – whether it is the quiet competitiveness of a bowls match, the sparkle of the chorus line, teenagers on the brink of misbehaving, or the delight in winning a prize. Although some of the photos I have used are familiar, I hope the majority will be new to you. (I was very choosy!) It was quite a challenge to balance the images between both villages and the many organisations and activities, whilst covering c120 years. But it was fun to do.

This article clearly demonstrates that the two Hemingford villages are very special places, with a long tradition of 'lots going on'. So let's look forward to getting together again soon.

## Picture Credits and References

### Front Cover

The Black Bridge and a Canadian canoe: Postcard collection - the author  
Hemingford Grey watermill: Photo archive – the author

### Back Cover

The Giddins' Boathouse, Hemingford Grey, 1958: HEMLOCS archive

### Sketch 1

Figure 1: 'Hemingford Grey' by Ernest Albert Waterlow  
Figures 2, 3 & 6: Postcard collection - the author  
Figures 4 & 5: Glebe Cottage, Hemingford Grey. Historic England: 467/33

### Sketch 2

Figure 7: Norris Museum: PH.HEM.G 49a  
Figure 8: St Ives 100 Years Ago website – stives100yearsago.blogspot.com  
Figure 9: Huntingdon Archives: WH2/33  
Figure 10: Norris Museum: PH.HEM.G 11a  
Figures 11, 13, 17, 21 & 26: Postcard collection - the author  
Figures 12 & 14: Karen Partridge and Gerry Rook collection  
Figures 15 & 16: Photos by Alan Bartlett  
Figures 20 & 24: Photos - the author  
Figure 18: 'The Popular Candidate' by Walter Dendy Sadler  
Figure 19: Photo archive – the author. Photo supplied by the Stocker family  
Figure 22: Photo – The Hunts Post  
Figure 23: 'Royal Oak Lane' by Garden William Fraser  
Figure 25: Photo archive – the author

### Sketch 3

Figure 27: Huntingdon Archives: KWH/3P/86b  
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Figures 30 & 34: Postcard collection – the author  
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Figure 32: Photo archive – The Axe & Compass  
Figure 37: Hemingford Park Cricket Club archive  
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Figures 43-46 & 49: Design and Access statement for Planning Application for The Old Pavilion  
Figure 47: Aerial photo by Syd Deakin

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Figure 50: HEMLOCS archive. Photos by BW Wolfe  
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Figure 53: Advertising pamphlet for Giddins boats – Norris Museum  
Figure 55: Photo archive – the author. Photo supplied by the late Bunty Ross  
Figure 56: Houghton & Wyton Local History Society Archive  
Figure 59: Photo archive – the author. Photo supplied by descendants of Alfred Tombleson

### Sketch 5

Figure 60: 'The Sheep Punt' by Edmund Morison Wimperis  
Figure 61: 'The Hay Barge' by William Kay Blacklock  
Figure 62: 'The Black Bridge' by Edmund Morison Wimperis  
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Figure 64: Photo – The Hunts Post  
Figure 65: Photo archive – the author  
Figure 66: Photo archive – the author. Photo supplied by the late Brian Carter  
Figure 67: National Archives, Kew: MPCC 1/9  
Figures 68, 70 & 71: Photos – Huntingdon: Cambridgeshire Community Archive Network  
Figure 72: Photo by John Bannerman  
Figures 73 & 74: Photos - the author

### **Sketch 6**

Figure 75: 'The Manor House' 1890 by Garden William Fraser  
Figure 76: 'The Manor House' 1899 by Garden William Fraser. Image supplied by Diana Boston  
Figures 77-88: Photos and images supplied by Diana Boston  
Figures 89-91: Photos supplied by, and copyright of, Marianne Majerus

### **Sketch 7**

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Figure 94: Photo by Rosie Keane  
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Figures 96 & 107: Photo archive – the author  
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Figure 122: Diagram, New Scientist, March 23<sup>rd</sup> 1991  
Figure 123: Painting of a reconstruction of the Neolithic enclosure. Historic England  
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Figures 128-130: Photo archive – the author  
Figure 142: Photo archive – the author. Photo supplied by Ruth Caldwell  
Figure 148: Cambridgeshire County Council's Wyton to A14 link road options – Hunts Post Oct 22<sup>nd</sup> 2014

### **Sketch 10**

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Figures 152-153, 158, 160, 162, 176, 179-180: Photo – the author  
Figures 154-155, 163, 169 & 184: Photo archive – the author  
Figures 156-157: HEMLOCS archive. Photos by B W Wolfe  
Figures 159 & 175: Photo archive – the author. Photos supplied by Lord Hemingford  
Figure 161: Photo archive – the author. Photo supplied by Pam Dearlove  
Figures 164-165, 168, 181-182: HEMLOCS archive – photos supplied by Veronica Boland  
Figures 166-167: Photo archive – the author – photo supplied by Charles Beresford  
Figure 174: Photo supplied by Charles Beresford  
Figure 177: Photo archive – the author – photo supplied by the Perkins family  
Figure 183: HEMLOCS archive – photo supplied by Karen Partridge  
Figure 185: Houghton & Wyton Local History Society Archive  
Figure 186: Photo Hemingfords Tennis Club  
Figure 187: Photo Hunts County Squash Club  
Figure 188: Photo Hemingford Bowls Club  
Figure 189: Photo HEMLOCS archive – photo supplied by Tony Dean



Figure 190: Photo Hemingford Pavilion

Figure 191: Photo Hemingford Ladies Choir. Photo supplied by Tish Peek

Figure 192: Photo Hemingford Grey Gardeners Society

Figure 193: HEMLOCS archive

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