

A history of  
Puttock's Cottages  
Compton, Surrey

Philip and Sally Gorton  
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Philip Gorton

Sally Gorton

House Historian

Artist and Writer

11 Orchardfield Road, Godalming, GU7 3PB.

(01483) 420763

[www.house-history-research.co.uk](http://www.house-history-research.co.uk)

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## Introduction

Puttock's Cottages are situated in Withies Lane, Compton, on the edge of the common. They were built in the mid 1880s but they were not the first houses on created this plot, for there was an older cottage that stood in what is now the back gardens of the terrace. Like so many houses, Puttock's Cottages have a history that predates their construction, a history that reflects the social and economic circumstances of their time.

The origins of the settlement go back to beyond the nineteenth century and the earliest reference to the site is a map from about 1760. Beginning its existence as an illegal squat on the margins of the manorial waste, the plot was typical of very many settlements that came about as a result of the population growth of the seventeenth and eighteenth centuries. Exactly when the plot was made is unknown, however, because the covert nature of its creation meant that no record was made of the event.

The mid-nineteenth century saw the construction of new houses for the working classes, of which Puttock's Cottages were an example. When it was completed in 1886, the terrace was made up of four two-up-two-down dwellings that were designed to accommodate the labouring classes. Humble as they were, it is likely that the new houses would have been considered comfortable by their inhabitants for they were dry and well-built, an improvement on the cold, damp and insanitary old houses that were so frequently the homes of the rural poor.

By the twentieth century the families lived here in very close proximity although this lessened a little when when the old cottages, now in very poor condition, were demolished in the 1920s. It was a busy place; some of the tenants came and went within a short period whilst others moved about on the site or went to live in another house close by. A few families, however, would remain in the same dwelling for many decades.

By the 1960s most of the old, long standing tenants had died or moved away and the cottages in the terrace were sold as independent dwellings. The new owners, who came from various walks of life, gradually set about improving the facilities within their homes, whilst retaining their charm and character. Today, they present an attractive and compact row in a pleasant setting and are much enjoyed by their owners.



## The cottage on the common

Puttock's Cottages were built on a plot of land that was created as an encroachment onto Compton Common. Consequently, the history of England's common land is an essential part of this story. The role that it played for many centuries, both countrywide and locally, leads us in various stages to the creation of the cottages.

For countless generations, commons were a vital part of medieval and post-medieval communities, providing a living for those who lived on or near them. They were, and frequently still are, a part of the land belonging to the manor and are owned by the lord. However, the occupiers of certain properties have rights over the land. These common rights have existed since time immemorial, certainly since Saxon times and quite probably for long before that.

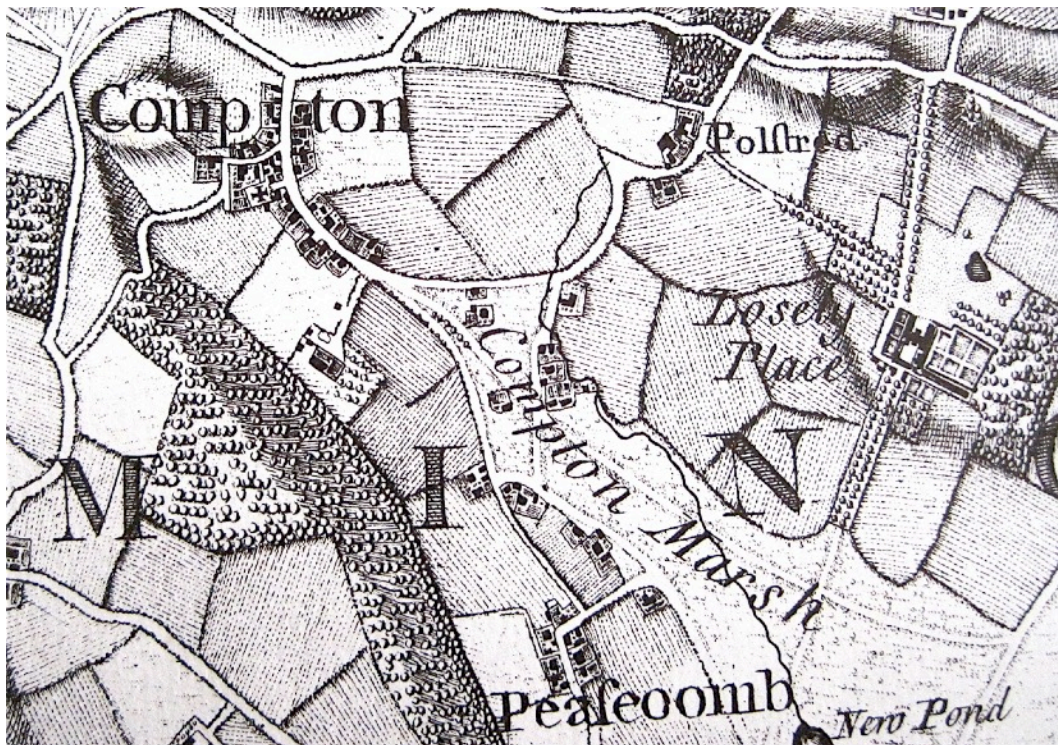
The stubborn determination of the people who held these rights in the past ensured the survival of common land. In some places, for instance near large cities or on particularly fertile ground, the commons could be potentially very valuable but the persistence of a handful of tenacious commoners who refused to give up their rights prevented the owner from using or developing the land as he wished.

An extract from John Rocque's map of Surrey from about 1760 shows that the Pease Marsh was then an area of unenclosed wasteland which stretched from Compton village spreading out down the valley to its widest point along the Portsmouth Road. The marsh was the waste of the manors of Westbury, Polsted, Loseley, Braboeuf and Godalming. Much of the area was enclosed by act of parliament in the 1810s but not all: the area now called Compton Common was the waste of the manor of Compton Westbury and was excluded from this process, as was that of the manor of Braboeuf which remains as a wooded area between the modern settlement of Peasemarsch and the London to Portsmouth railway line.

The total area of common land has been continually shrinking since Saxon times due to both lawful and illegal encroachments. One of the principal reasons for this was the erection of houses by those seeking a place to make their home. The practice was widespread and, during the later sixteenth century particularly, the illegal enclosure of common land and the stealthy erection of cottages was regarded as a growing problem.

From that time, the population of England was rising and an increasing demand for housing meant that many people made provision for

themselves wherever they could find a suitable spot. This frequently meant enclosing a piece of common land or roadside waste on which to build a home. To modern eyes this seems quite audacious; the squatter would simply enclose a piece of land in a convenient place and erect a dwelling on it.



*An extract from John Rocque's map of Surrey c.1760 showing the unenclosed Pease Marsh (named as Compton Marsh by Rocque). The squatter settlements are grouped around the margins of the common with one or two as islands in the middle of the waste.*

As the seventeenth century progressed, the growing population gave rise to more unlawful building but by then, rather than being regarded as a problem, it was increasingly tolerated. Faced with the problem of an illegal settlement, the lord of the manor had a choice of removing the offending house or giving the cottager leave to remain by granting a title to the land, thus making the squatter a legitimate tenant of the manor. This arrangement could be of benefit to both parties for the lord could now hope to gain an income, albeit small, from an otherwise unproductive piece of land whilst the tenant gained title to the land.

Evidence of these settlements is easily recognisable; they usually have irregular boundaries, are generally quite small and appear as islands in the waste or as bites out of its boundaries. Some of these homes form Compton's familiar landmarks: Island Cottage can be seen standing on its



own upon the common and a few other encroachments are dotted around the margins of the waste such as the Withies, Poplar Cottage, The Cottage and Brook House.

Throughout its history there were other, more formal, enclosures made on Compton Common. The almshouses that lay on the south side of Polsted Lane, on the site of the house now called Compton Cottage, were owned by the trustees of the poor and had probably been granted for that purpose by the lord of the manor. A part of the lower common had been given by James More-Molyneux for the creation of allotment gardens in 1832, whilst land for a new school had been given by him in 1841.



*Compton Common in the early twentieth century was still open grassland that was kept free of trees by the grazing of commoners' cattle. Puttock's Cottages can be seen on the far right of the picture.*

## The origins of the old cottage

The plot now occupied by Puttock's Cottages began its life as an unauthorised encroachment on the Pease Marsh but, because of its unofficial nature, the date of its creation was never recorded. The Compton tithe map of 1841 shows a straight boundary separating it from the Withies plot, which suggests that it was a later subdivision of that holding, and there was a further subdivision to the far southern end of the land which included the log store. This was a separate property that had

its own description in the Westbury manor court records but was in the same ownership as the rest of the land. The long, irregular, narrow shape of the combined plots is typical of encroachments on the margin of common land and provides a further clue to the covert origins of the holding.

During the later eighteenth century, all three properties were owned by James Smallpeice, a farmer from Normandy, which suggests that the subdivisions may have been made during his ownership. Smallpeice also owned other property in Compton.

John Rocque's map of Surrey was surveyed around the year 1760 and shows a structure on the site. This was probably the house that preceded the current terrace. However, there are no larger scale maps showing the house until its plan was recorded on the tithe map and on the Ordnance Survey map of 1871. Originally one dwelling, it is clear that the building had been made into two tenements by 1852 because a deed of that date describes the division for the first time. Jane Fallon, who lives in the southerly cottage of the terrace, recalls the excitement of finding the brick footings of the old building whilst digging in her back garden.

## Owners and occupiers of the early house

In 1777 James Smallpeice's daughter, Sarah, married John Smith of Puttenham at Compton church and by 1780 the couple were living in a cottage owned by her father in what is now called Withies Lane.<sup>1</sup> When James died in 1790, Sarah was the principal beneficiary of his will, with all his freehold, copyhold and leasehold properties being held in trust for her to receive the rental income. It was also his intention that, after Sarah's death, the property was to be sold with the proceeds of the sale going to her children.<sup>2</sup>

Because of the unofficial nature of the house's origins, James Smallpeice had no legal title to it. Consequently, although the compiler of the 1780 land tax returns noted that his Withies Lane plot was a freehold property, it appears that Smallpeice had no formal tenancy at the time of his death, merely the precedent of possession. This does not, however, appear to have affected his daughter's claim to the cottage where she lived with her husband.

Nonetheless, it would be another twenty years or so after her father's death before a formal tenure was granted to Sarah and her husband by the

lord of the manor, James More-Molyneux. This happened around 1811, just before they sold the property to John's brother, James Smith.

James Smith was a farmer who owned several properties in Puttenham, including the Jolly Farmer where he was the licensee.<sup>3</sup> As this was a change of ownership by sale rather than by inheritance, now was the time for the establishment of a proper, secure tenancy and this was put into place at the manor court of Westbury some time between 1809 and 1811.

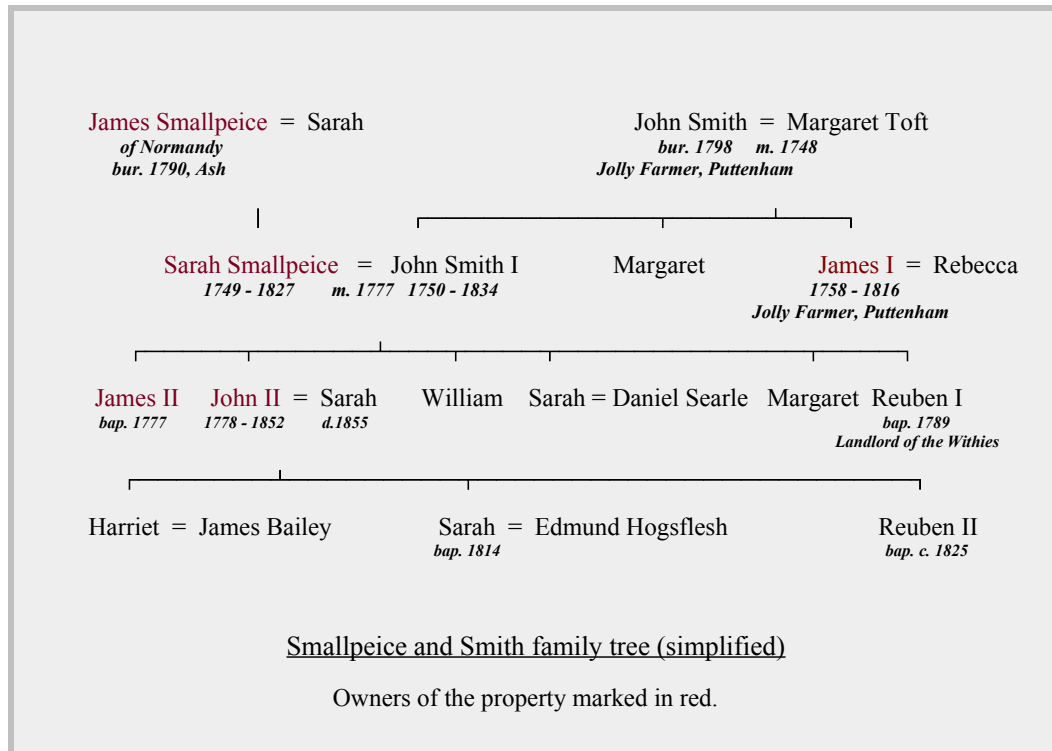


*Compton church painted by Edward Hassell in 1828.  
This is how the chancel looked when James Smith and  
Sarah Smallpeice were married here in 1777.*

Although they were two adjacent properties they were separate in the eyes of the manor of Westbury. However, because they were owned by the same people over the years they were described together as one:

*'All that customary messuage and cottage, garden and orchard with the appurtenances situate in the Peasemarsch within and parcel of this manor and also all that customary barn or woodhouse situate in Peasemarsch within and parcel of this manor . . .'*

Over the next few years, the property changed hands twice more: James Smith died in 1816 and devised the property to his nephew James Smith II, the son of his brother John Smith I and Sarah.<sup>4</sup> About five years later, James II sold it to his younger brother, John Smith II who was to hold it until his death in 1852.



John II and Sarah Smith were living in one half of the cottage in 1851 and it was probably there that they ended their days later in the decade. Although John was a labourer, he and Sarah had more security than many old people at that time for he owned their home. He did not have any land of his own, although he rented  $\frac{3}{4}$  acre on the opposite side of the road from what is now Brook House, and it is possible that he also grazed animals on the common to supplement his living.<sup>5</sup>

The 1851 census notes that John was still working as a labourer at the age of 72 and it seems likely that he worked until he died in February 1852. The alternative for the many old people who lost their house and income when they stopped working was the workhouse, a fate that was feared by many more than death itself. Sarah continued to live in half of the cottage after she was widowed and it was probably there that she departed this life in 1855.<sup>6</sup>

That side of the common was very much a family concern, for John also jointly occupied the Withies plot with his brother Reuben I and their sister Margaret. They had inherited the land from their parents and, in



1827, the largest section, which included the cottage that was to become the Withies, was transferred to the use of Reuben who would later convert it to a public house.

They were probably very glad of the bequest for most of them were not of ample means. John Smith, who was then of middle age and working as a labourer, lived on site for many years and Daniel Searle, a Binscombe man who married into the family, was working as a tailor. Reuben Smith, who lived in Compton, earned his living as a bricklayer.



*John Hassell's painting of Compton in the early 1820s.*

Various Smith family members continued to own the property until 1857, when William Smith sold the house, which was by then divided into two sections, to Robert Strudwick. William, however, continued to live there for a few more years but the house and a barn on the site were to remain in the Strudwick family for nearly three decades.

## The mill and its leat

The stream that runs at the bottom of the Puttock's Cottages gardens is an artificial leat. It was constructed to feed the mill that was once powered by the stream that flows through the garden of Brook House. In the early



1950s, J. Hillier wrote that he had: "*obtained authentic confirmation from an old Compton resident that the pond behind the Withies once supplied a mill which stood behind The Bear [now Brook House] but it was pulled down a hundred years since, and no trace remains*".<sup>7</sup>

The Bear was rebuilt as Brook House in the mid nineteenth century and the mill was on the stream near Cutt (now Tudor) Cottage, although it does not figure on the tithe map of 1841. "Cutte" is a Middle English word for a water channel often found in conjunction with "mill" in place names such as Cutmill in Puttenham. There is still a considerable drop in the level of the stream behind Brook House.

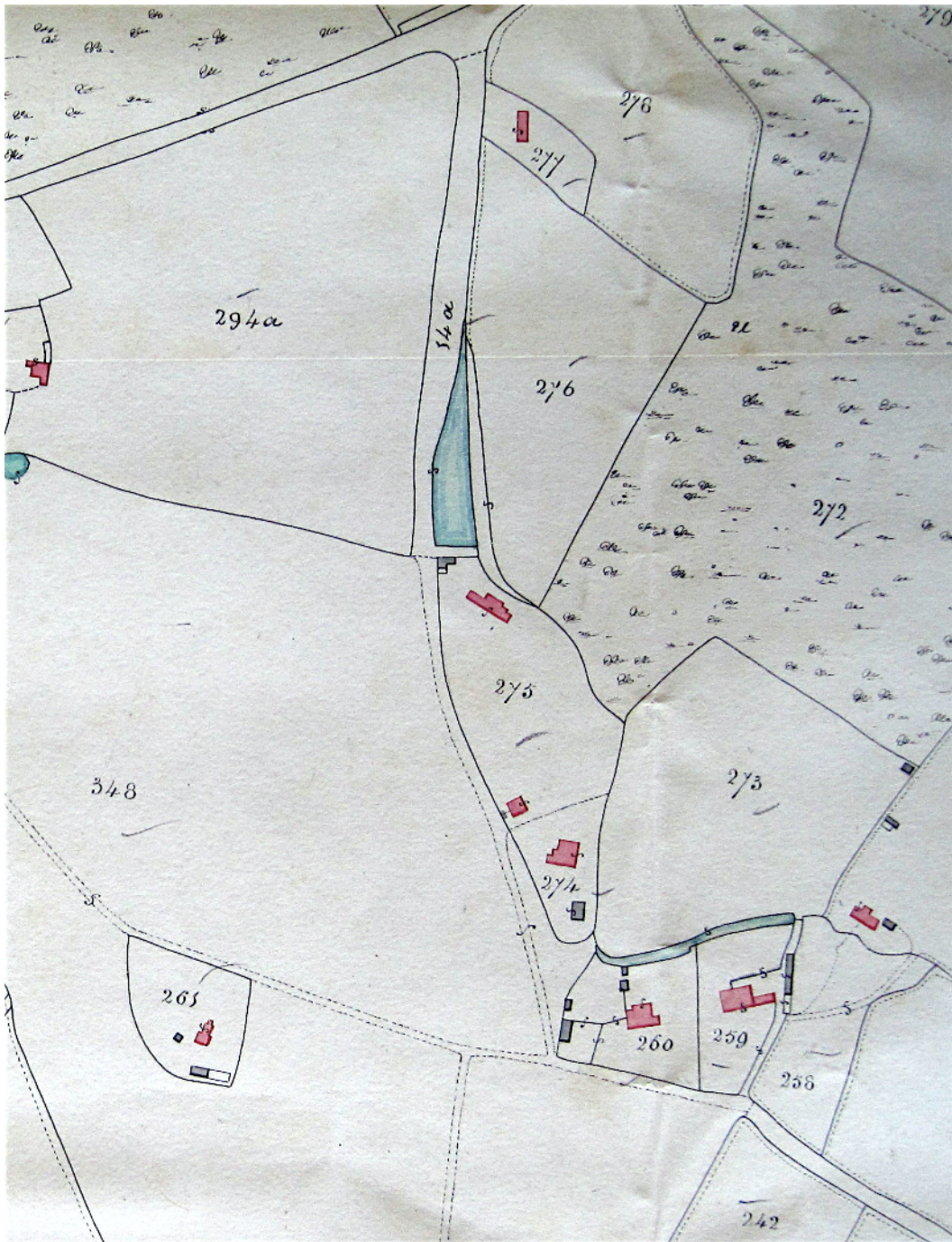
The mill was fed by water that originated in various parts of the land around Compton, with the lion's share coming from the Moors. The Withies Pond and the stream that feeds it are artificial and appear to have been constructed to divert water to the upstream side of the mill. The leat that runs behind Puttock's Cottages is clearly man-made as it is cut through higher ground.

## Robert and Eliza Strudwick

After the death of John Smith II in February 1852, the property passed to the trustee of his will, William Smith. John had left the use of his real and personal estate to his wife, Sarah and given the instruction that, after her death, it was to pass to their children, Harriet, Sarah and Reuben. As it happened, Reuben bought the others' share of the property. However, he owned it for just three years and in 1855 he sold it back to William who then sold it for £250 to Robert Strudwick soon afterwards.

Like his neighbours in Withies Lane, Robert Strudwick was an agricultural labourer. He lived with his wife Eliza in what is now called Island Cottage in the middle of the Compton Common. He owned no property of his own at the time of the tithe survey but had evidently prospered sufficiently to purchase the old cottage from William Smith.

Robert and his wife Eliza now lived at the cottage and Eliza remained there after Robert's death in 1864, for she was living in one section of the divided property in the early 1870s.<sup>8</sup> She was to remain there until her death in March 1886 at the age of 79. According to the will of her late husband, their son Arthur inherited the log store with its 20 rods of land, as well as the custodianship of the cottage which he held as a trustee of his father's will. Very soon afterwards he sold the house and distributed the proceeds amongst his siblings.



*An extract from the Compton tithe map of 1841.*

*Plot 261 shows Island Cottage, where Robert and Eliza Strudwick then lived. Plots 274 (the old cottage) and 275 (The Withies), were in the hands of the Smith family. The mill stood by the stream that lies to the north of The Bear public house (plot 259).*

## The building of Puttock's cottages

It was in June 1886 that the pair of cottages and its plot of land were acquired by Moses Puttock of Guildford for the sum of £245. Armed with the proceeds of a mortgage loan from by Miss Kate Lee of Worplesdon, he swiftly set about the construction of a new terrace of buildings that fronted Withies Lane and stood just a few feet from the corner of the old cottage.<sup>9</sup> He also took the opportunity of paying William More-Molyneux, lord of the manor of Westbury, to enfranchise the property, thus removing it from manorial control and converting it from copyhold to a freehold tenure.

By the end of September the terrace had been completed and the lane had acquired a new landmark: Puttock's Cottages, a row of four, two-up-two-down dwellings built of brick with a slate roof. In their scale and features they are very typical of the working class houses that were erected in the area from about the 1850s, of which there are many examples surviving in Farncombe and Godalming.

The front doors of the cottages opened directly into the living rooms and there were steep stairs rising in the middle of the house dividing the front and back rooms. Downstairs, at the back, was a kitchen-cum-scellery with a more comfortable living room at the front. Upstairs there were two bedrooms but, in houses of this size, these were often subdivided to accommodate children of different ages and allow some rudimentary privacy for their parents.

When the cottages were created there were no indoor facilities; in the back gardens there was a terrace of outside lavatories which ran parallel to the houses and operated as earth or ash closets. With no sanitation and limited living space, these cottages would appear very basic and cramped to



*The two central houses in the terrace still have front doors that open directly into the living rooms.*



modern eyes but, compared with many of the ancient, dilapidated houses that were often home to rural people, they were a welcome improvement in their standard of living. Puttock's Cottages were clean, sound and dry and, in comparison to many older dwellings, they must have seemed almost luxurious.



*'Roadside Inn' by George Morland gives us an idea of the life of men such as Moses Puttock.*

*From the permanent collection at Tate Britain.*

To the rear of the terraced houses was an irregular shaped plot which was overlooked by the old cottage. This garden area was most probably divided up into unfenced sections for the various households and used for growing food. It is likely that the inhabitants also had some plots in the allotment gardens just up the lane towards Broadstone Cottages. These had been established in the 1830s for the use of the poor of the parish on ground that was originally a part of the common.

## Moses Puttock

Moses Puttock was a man of humble origins who made a success in business. The son of an agricultural labourer, he was born in Wonersh in 1839 and baptised in Bramley where his parents had recently lived.

Moses started his working life as a general labourer, which was his status when he married Anna Darch in 1859. Perhaps, even then, he was hoping to better himself for Anna was the daughter of a farmer who had his own business.

By 1861 the Puttock family had moved into the parish of St Nicolas, Guildford, where Moses was still making a living by labouring. Ten years later, however, he had acquired new skills and made a change of career for he had begun working with horses as a coachman in Grayswood, near Haslemere. Moses and Anna now had four school-aged children, Frederick, James, Emily and Albert.



*Fernery House in Harvey Road, Guildford,  
home to the Puttock family in the early 20th century.*

Another decade saw further changes. By 1881 Moses and Anna were back in Guildford and their children had now grown up and left home. Moses was still working with horses and was employed in a good position as an ostler at the White Lion Hotel in the High Street. This busy establishment received many visitors who came to Guildford for both business and pleasure. As well as hosting meetings the hotel functioned as an auction house, dealing with such matters as the sales of major estates.



Things were evidently looking up for them during the 1880s and by 1886 Moses had sufficient spare money to make his investment. Consequently, he bought Eliza Strudwick's old cottage in Withies Lane and, on its garden, built the terrace of four cottages that still bear his name. By 1891, he and Anna were living in Markenfield Road, Guildford, and he had started his own business as a fly proprietor; flies were horse-drawn hackney carriages and there was much demand from travellers for such services.

As time went on, the enterprising Mr Puttock continued to prosper and moved to the larger Fernery House that stood by the junction of Harvey Road and Warren Road in Guildford. It was a spacious property and is fondly remembered by a later resident who grew up there after the Second World War. He recollects the conservatory and the lovely, rambling garden with its orchard and huge walnut tree. It would seem that the Puttock family enjoyed a little music and socialising at home. In 1908 Emily, who did not marry and who used her second name of Louisa, sent a postcard to friends in Woking:

*Fernery House, Guildford*

*Dear E,*

*If you come to Guildford tomorrow Wednesday would you kindly bring your violin as we have a few friends to entertain.*

*Louisa. RSVP.*

At this time Louisa was in her forties and was living with her parents at the house. By 1911 her widowed nephew, William Puttock, was also at the property and we can see that the close family connection with horses continued for William was working in livery stables as a groom. One can imagine that they led a comfortable life but perhaps Louisa had more than her fair share of work as there are no live-in servants listed on the census return.

Moses died in his ninetieth year in 1928 and, sadly, Fernery House was demolished in the late 1950s but the family name, as well as living on in Compton, was familiar for many more years in Guildford. Frederick and Albert were their father's executors and they seemed to have shared their



*A distinctive keyring issued by Puttock's Garage.*

his business acumen. It was Albert who started a motor garage business in the Upper High Street and Puttock's Garage remained a well known feature of the Guildford scene until the late 1990s.

## Occupiers of the old cottage and the new terrace

We do not know whether Moses Puttock and his family were well acquainted with their tenants at Compton but presumably they kept an eye on the terrace and the conduct of its inhabitants. Perhaps, though, given his humble origins and many local links, Moses knew them a little better than this but he had risen in status and Victorian society did not make it particularly easy for the differing classes to mix.

Compared to their landlord, the occupants of the new terrace were living cheek-by-jowl, with modest domestic comforts. However, as we have noted, they would have felt fortunate not to have shared the squalor experienced by some of their contemporaries. Their rooms had fireplaces, the windows were of a good size, their houses were built with good bricks and slate roofs and the terrace was pleasantly situated.

It is difficult to assign individual families to the four cottages during the early years of the terrace for, although the separate households can be identified in the census returns, we are not told in which of the four cottages they lived.

From their position on the census listing of 1891 it appears that the new tenants formed the households of Harriet Strudwick, Robert Turner, Thomas Turner and James Hammond whilst, in the old cottage, were the households of Martha Simmonds and George Mercer. The status and occupations of these people give us a good idea of the way in which they lived and the census returns give a snapshot of working-class Compton at the end of the nineteenth century.

Harriet Strudwick, aged 47, was a widow with five children to support. She worked as a laundress whilst her eldest daughter, Rosie, was employed as a bakery assistant, possibly at the bakery and post office in the Street. Harriet's eldest son, William, aged just 13, worked as a gardener's boy whilst further income came into the household from their lodger, Arthur Winter, who was a bricklayer.

Side-by-side, and possibly occupying the middle two dwellings of the terrace, were the households of Robert and Thomas Turner, both of whom were gardeners and had been born in Compton. The smaller

household of Thomas Turner included his brother Arthur, a bachelor who worked as a labourer. Mary Turner, Robert's wife, also earned some income as a laundress, as did many of the village women at that time.

Perhaps Harriet Strudwick and Mary Taylor worked from home on a small scale but it is also possible that they were employees at nearby premises, for there was a thriving laundry business operating at this time at Poplar Cottage on Compton Common. Run by Emily and Elizabeth Tugwell and their widowed mother, the outhouse of Poplar Cottage had a large, purpose built copper for the process.



*Working life for some of those at the terrace or in the cottages.*

*Details from 'The song of the shirt' by Frank Holl  
and 'Mowing Bracken' by Henry Herbert La Thangue.*

Drying and ironing facilities would also have been on site and, on warm days, Compton common served as a large drying area where items were spread out and draped over bushes. To prosper in a competitive market, the Tugwells would have offered other specialised laundry services, which may have been farmed out to such ladies as Harriet and Mary.

The fourth household of the terrace was that of James Hammond, his wife Emma and their five children. He and his eldest two sons were all employed as labourers, although these boys were only in their teens. The smaller children, together with their young neighbours, attended the village school on the common.



In one of the garden cottages lived Martha Simmonds, a widow of fifty. She does not appear to have an occupation but her elder son George was a gardener and her elder daughter Mary Ann earned her living as a dressmaker. Nonetheless, she and her brother probably felt comparatively secure; though their incomes were modest and they worked long hours, they were engaged in skilled, respectable work with better prospects than many of their neighbours.



*Other typical occupations of the inhabitants:  
Left: Woman Ironing by Arnaud Gautier (1825-1984).  
Right: Tools of type used by Robert and Thomas Turner.*

George Mercer, who worked as a labourer, lived with his wife Eliza in the other garden cottage and, once again, they had five children to support. It cannot have been a quiet house, for the eldest child was only six and the youngest was an infant of just six months. One can imagine that household budgeting was very difficult and that Eliza had very little time, if any, to herself.

Making a living was challenging for this community. The men and some of the boys were working outdoors for long hours in all weathers and for those who were labouring it was particularly gruelling and often dangerous, with industrial accidents all too frequent. The ladies who worked in the laundry business also had a demanding life for it was heavy, backbreaking work in hot steamy conditions with endless hours of standing and the painful ruination of their hands.

These inhabitants of the cottages would certainly not have been lonely for there were at least thirty-six people crammed into the space on this plot in the spring of 1891. They ranged in age from a baby of two months to 52 years old James Hammond. There was little peace and no privacy at all and it is small wonder that children were shooed out in all weathers to explore for there was no room for them all indoors. This tightly knit community probably knew every single detail of each others lives; let us hope that relations between them were kind and cordial.

## A new century

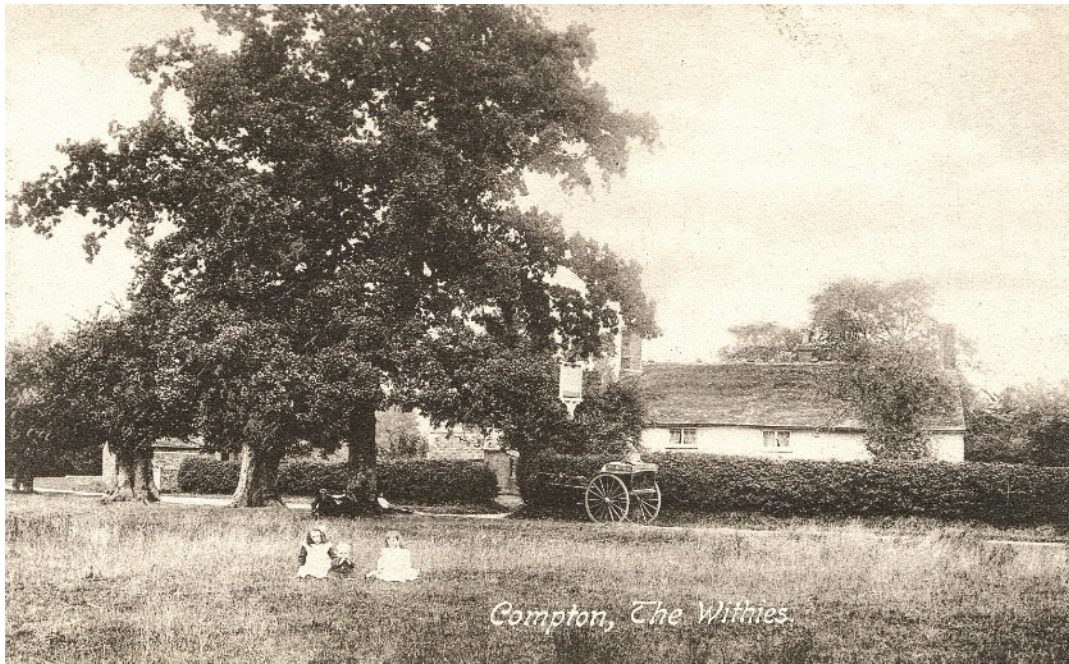
By the time that King Edward VII came to the throne in 1901 there were many new faces in the terrace and the garden cottages. Some of the occupants had changed jobs, married or been bereaved and consequently there were a number of comings and goings at the houses. However, as we shall see, many of these people remained in the village and some of the Edwardian tenants were closely related to their predecessors.

One group of people who were to live on site for some time were Albert and Mary Jane Horlock and various members of their family. They were occupying a part of the old cottage with four sons by 1901 but, prior to this, they had lived nearby in the Street and their links to the area went back further. They had at least nine children and one of whom, George, is recorded on the village war memorial, but their older children had flown the nest by the beginning of the new century.

Mary must have had an exhausting life; she bore many children, ran a greengrocery business and looked after a husband who was, by now, totally blind.<sup>10</sup> Later, her seventh child George was to take over the greengrocery concern. The typically rural occupations of shepherd's boy and garden boy that two of the sons held in their early days at the site began to broaden in the twentieth century and by 1911 we see that Joseph Horlock was working as a plumber's mate and James was a cycle mechanic.

Mary died in 1905 and after this one of their daughters, Mary, looked after her vulnerable father and four younger adult brothers. By July 1913, when an Inland Revenue valuation was undertaken of the site, the family appear to be living in both halves of the old cottage, which was in poor condition. Their only compensation was, perhaps, the fact that the family now had quite a bit more space, for each side had two bedrooms, a scullery and a living room. Such an arrangement must have made it easier for Mary to manage the household and support her father.





*Children on the common opposite the Withies in 1904.*



*Wagons in The Street with the Harrow in the distance.*



This must have been a recent change in their home for, two years previously, one half of the cottage building had been occupied by a young, childless couple, Frank and Maud Edwards. They had supplemented their income by having a lodger, George Heather. Frank was working as a builder, an occupation that would have earned him better money than most of those employed in agriculture, whilst George was an cowman. This claustrophobic arrangement, where the unrelated parties shared three rooms, does not appear to have lasted for long, although the name of Heather remains in this story for some while longer.

Also at the terrace were William Viney Pink and his wife Mary, who had married at Compton in 1909. Two years later, they were living with their baby daughter at 1 Puttock's Cottages, at the southern end of the terrace. Viney, as he liked to be known, was a labourer at the brickyard, which lay between Compton and Binscombe. The brickyard, which had its own kilns, employed many local men of various ages.



*The brickyard and its kilns at Compton in the late nineteenth century.  
A place of work for many local men, including Viney Pink.*

The brickyard was a very familiar place to Viney for he had lived there for several years with his mother, siblings, stepfather and his young stepbrother after his mother had been widowed in 1895. His mother, Mrs Marshall, died in 1900 and as her children did not get on with their

stepfather they had apparently lived independently elsewhere for a period. The older girls had kept house while the younger children still attended the school and, not surprisingly, their domestic set up had made them very close.

## The terrace in 1913

In the early 1900s the terrace and both parts of the old cottage were still owned by Moses Puttock. During the summer of 1913 when the house was recorded by the Inland Revenue, the main householders were Miriam Simmons, James Heather, George Simmons and Alfred Budd.<sup>11</sup> There are likely to have been other households or individuals living in parts of the cottages, however.

Miriam Simmons was very familiar with life in Withies Lane. She had been living close by (and possibly at one time in one of the cottages) since at least the start of the century and by now she was a widow in her sixtieth year. Out of necessity, she had been working for some years as a laundress, just as Harriet Strudwick and Mary Turner had done in the early years of the terrace. It cannot have been easy, but she was not the oldest woman in Compton to be undertaking such work and besides, there were no pensions available to women in those days.

Her relation, George Simmons, appears also to have moved to the terrace from the cottage in the garden, where he had previously lived with his sister and mother Martha in the 1890s. He was still working as a domestic gardener, an occupation that he shared with his neighbour Alfred Budd, who had lived in the terrace since at least the start of the century.

The households in the row were completed by the Heather family, who had arrived more recently but who were following in familiar footsteps. In 1901 one of the terraced houses had been occupied by thirty year old Arthur Heather, a carter from Chiddingfold, who shared his home with his wife Annie and their three children. Ten years later it was the turn of his older brother James who was also a carter and was married with three school-aged children. History had indeed repeated itself.

Their occupations would surely have gladdened the heart of Moses Puttock, a man who was so close to horses. Carters were highly respected in the agricultural world. They were steady and responsible men who arose very early, worked extremely hard with their equestrian partners and had great knowledge and love of them.

These men took a great pride in their work and their horses were beautifully bedecked with brasses and ribbons on special occasions such as ploughing matches. Carters displayed these artifacts in their homes and it is pleasant to imagine that the cottage living room was adorned with these decorations when the Heather families lived there.



*Marking laundry in the early 20th century.  
Laundry Girls by Albert Rutherston, 1906. Tate collection.*

Nowadays, when ploughing matches are held locally at Loseley, one can still see the marvellous horses bedecked with their decorations. We can imagine skilled men such as Arthur and James Heather working a century ago with their animals in those same fields and hopefully winning some awards on special occasions.

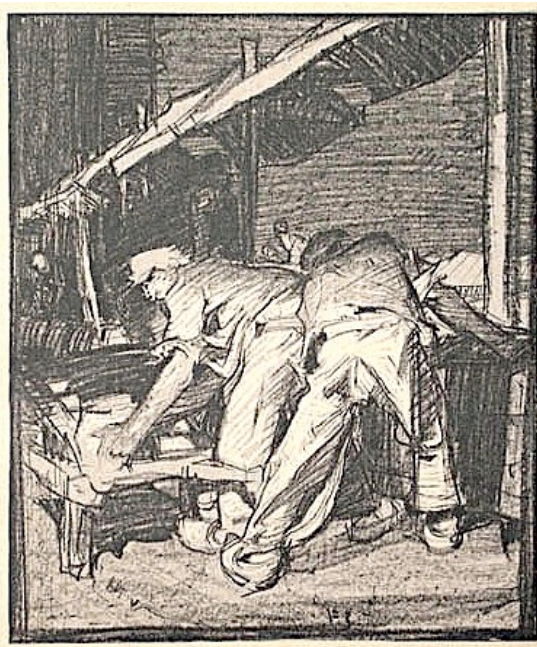
## The war years

By the start of the Great War, the number of people living in Puttock's Cottages had diminished greatly. Most of the households were much smaller and the Horlock family now occupied both parts of the old cottage but it was still quite a busy place, with around sixteen people living in close proximity to one another.



Those who were there at that time had steady jobs and perhaps it seemed that the routines of life would continue unabated but change came about dramatically when war broke out in the summer of 1914. Life in Compton and further afield would turn upside down as past and present residents and their friends, families and neighbours became involved in the conflict. By the end of September 1914 twenty-nine men of Compton had left their homes to join various regiments.

Some were slower to join and perhaps those with good jobs and prospects were less anxious or able to escape the daily grind of their lives. George Horlock was still at home in April 1915 when he wrote to his friend Walter Bachelor, who had joined the Red Cross as a driver in the previous month. He regrets the quietness of Compton as his contemporaries are away and warns his younger friend, who has the opportunity to meet pretty ladies, to beware of the 'pocksey' ones! <sup>12</sup> George joined the war in March 1916, serving in the Middlesex Regiment.



*Working life for men such as William Viney Pink was tough.*  
*Brickmakers at Work by Sir Frank Brangwyn.*

Many men were eager to take part. Viney Pink joined the conflict not long after George Horlock and enlisted in the West Kent Regiment in June 1916. His younger brothers, whom he and his sisters had helped to bring up, all joined and his young stepbrother Thomas Marshall enlisted at about the same time, as soon as he was of age.

In the meantime, James Horlock was still living in the garden cottage in 1916 and had been working for at least five years at Jackson cycle depot in Portsmouth Road, Guildford. He cycled there every day and on arrival he would have to wash the windows and sweep the path, regardless of the weather conditions.<sup>13</sup> It was a good apprenticeship and as the years went by, James made progress and acquired many skills during his time at the cycle depot.

Compton  
Guildford  
10. 4. 15

Dear Walter

Just a line in answer to your letter which I was very pleased to get I see you are having a nice little time of it it must be a lively show what is your car is it a 4 seater have you still got the Briton how long will you be stationed there Dick Goddard was home on Sun in his kit he's in the B. B. C. Harry Denyer is home again he as finished his 6 months but is going to rejoin I tell that Bill Parsons was up at Bert's learning to drink I saw Mother this morning and told her I'd heard from you she wanted to know if you got your overalls alright I suppose you havint seen her - Stovold down there he was in West. Park Hospital you seem to have some pretty Ladies around there Beware of the Pocky ones it must be a lively show Bert and I went to Woking Easter Mon to see a friend of his it is pretty quiet around here now no one at all to get about with. Sun Ted. is down at Southern did you find your young Lady alright Hearty Congrats on the engagement hope you will have many Happy times together it is a great for you to look forward to what does her people think of it well I must close now as its nearly bed time so Ya. Ya for the present

I remain Yours Sincerely  
G. Horlock

George Horlock's letter to Walter Bachelor, written in April 1915.

Either with irony or perhaps with little idea of the true horrors awaiting him he twice commented to his friend that 'it must be a lively show'.

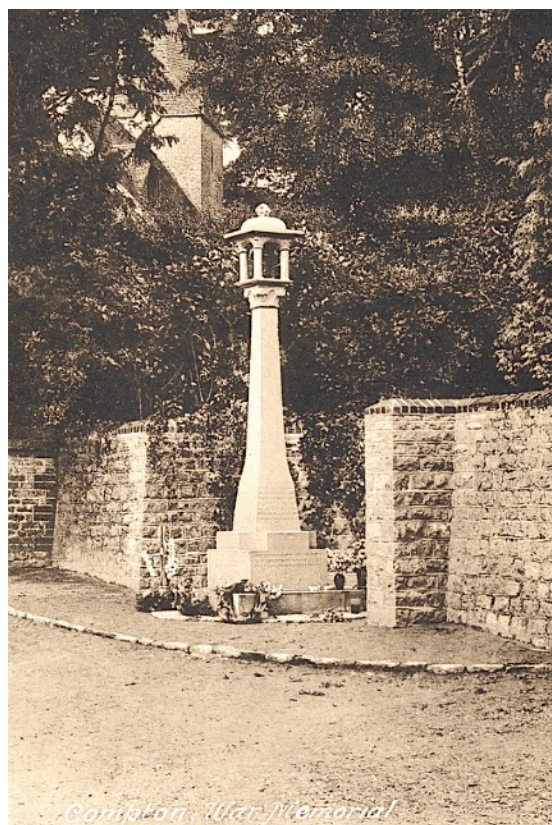


James Horlock was clearly a diligent worker and when he sought to broaden his opportunities in 1916 he was given a very good reference by his employer, James E Jackson. Mr Jackson's supportive reference read as follows: *'James Horlock of Compton has been in my employ for over six years as a Motor and Cycle Mechanic and I can recommend him as a very honest and sober man. He is capable of looking after any Motor Cycle or Car and he deserves a good post.'*

James subsequently increased his mechanical skills still further for he joined the Royal Flying Corps in January 1917. Both he and George's friend, Walter Bachelor, who had served as a driver with the Red Cross, returned safely from the conflict but George was not so lucky. He was badly injured and died of his wounds on 15<sup>th</sup> October 1918 and is buried in the Duisans British Cemetery in Etrun.

Viney Pink also returned home safely and he took up residence again with his wife Mary and their young children at 1 Puttock's Cottages. His arrival was the only consolation given to the bereft Pink family, for Viney was the sole survivor amongst the five brothers who served in the conflict. Sydney, Walter and Henry all died during or shortly after the war.

Of all the Compton families who suffered losses theirs must surely have been particularly acute. Their stepbrother, young Thomas Marshall also lost his life, for he was killed in France at the age of seventeen very shortly after he had enlisted. Sydney Pink had died just one week before the Armistice. It is hard to imagine how the families and their friends felt after so many terrible losses.



*The war memorial in The Street, which was erected in memory of those who lost their lives.*





*The premises of Jackson Cycle Depot in the early 1900s.  
James Horlock is third from the right.*



## Terrace life in the 1920s and early 1930s

By the 1920s the community was changing. Around eighteen men of the parish had been killed in the war and others had returned with injuries. This trauma was followed by a cruel flu epidemic that claimed yet more lives. Military experience had given many of the men in Compton a different social outlook and an opportunity to mix more freely with people of other backgrounds. As their agricultural occupations continued to decline their aspirations altered.

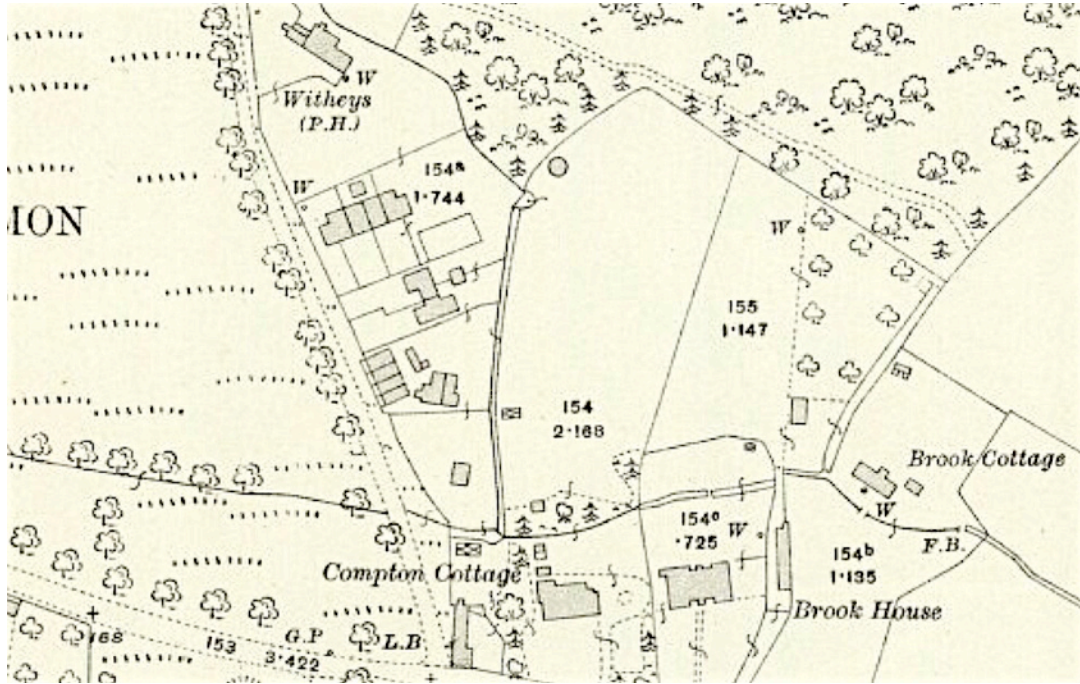
Despite the horrors of their recent experiences, church attendance did not decline. As well as worship at St Nicholas church, there was now a new Congregational church beside the village green and there were touring evangelists, including a Mr Smith who came to the village with his 'travelling tent mission' to set up various dramatic and exhilarating meetings in the vicinity.

Mr Smith was a great showman and he appeared to have a great facility to holding his audience in thrall. Perhaps he was just the tonic that some of the locals needed, but it can be imagined that many others in the village, especially those who worshipped at the established church, would have found his 'performances' disconcerting, to say the least. They probably did not welcome his arrivals in the vicinity.

New horizons arose in other ways; the Brownie Bus appeared, which took villagers to Guildford. As well as this regular service, day trips could also be taken by charabanc to such places as Littlehampton or Bognor Regis. They were often driven there in the Godalming & Farncombe Belle by Walter Bachelor, who was still a friend to the Horlock family.



*St Nicholas Church in the early twentieth century.*



*An extract from the OS map of 1913 showing the terrace, the cottages in the garden and Oak Cottages alongside.*



*The terrace can just be seen on the right of this early twentieth century postcard.*



The roads began to get a little busier with cars but the village shops, including the post office, still thrived and local people still moved about by foot, bicycle and on horseback. The modern methods of transport were gaining momentum however and gradually bringing different sorts of people to live in Compton and the villages and towns nearby.



*A Compton village outing; Walter Bachelor stands in front of his passengers, beside the Godalming & Farncombe Belle.*

In the meantime the old cottages in the garden had been slowly deteriorating. In the early spring of 1918 they were condemned as being unfit for habitation and Guildford Rural Council issued a closing order against them, forbidding further occupation.<sup>14</sup> Despite this, they appear to have been occupied in the early 1920s, for the names of Maurice Hogsden and George Chalcroft appear in the electoral registers as occupants in the first half of the decade.

Perhaps the necessary repairs were carried out and the authority's Housing committee, who had been assigned to the case, re-assessed the property. It is possible that the tenants had nowhere else to live; there was so much domestic upheaval and hardship during and after the war that many people had little option but to settle for the crumbs. The final inhabitants were Hannah and Leonard White, who were living there in 1925 but after that there are no more records that confirm any kind of residence.<sup>15</sup>

One can imagine that it must have been very poor accommodation, bearing in mind that outdoor privies were still the norm and that most small, period dwellings were damp and cold. The building was demolished soon afterwards. It had gone by the time that Moses Puttock made his will on 7<sup>th</sup> October 1926, which refers to ‘four freehold cottages and land’ with no mention of the other two dwellings. The old cottages had survived for at least 150 years and it is hard to imagine that these dwellings, which had gone to rack and ruin, had once provided a good home to John and Sarah Smith and their successors.

Sixteen months after making his will, in January 1928, Moses Puttock died and the terrace passed to his grandson, Albert James Puttock. He owned the houses for about five years before he sold the entire terrace to two brothers, George and Henry Rich, in 1933.

## George and Henry Rich

The new owners were both in middle age and both had been born in the village of Abinger. At the time of their birth, their father William was the licensee of the Abinger Arms at Abinger Hammer and it is likely that their mother Harriet bore them there. By 1881, they were the youngest of eight children and as Harriet was then aged forty four, one year old Henry probably retained his status as the youngest child. George was three years older.

Late nineteenth century Abinger was a quiet spot and life for the children was very rural but growing up at a village inn must have provided the family with some local colour and brought them into contact with a variety of people, including a few from further afield. The building was positioned on the road from Merrow to Dorking and would also have served customers coming from villages such as Shalford, Chilworth and Albury. This was not the busy thoroughfare that we know today but various intrepid travellers passed that way on foot, by bicycle, on horseback or in a carriage.

The pub remained in family hands for many years; in 1901 George and Henry’s elder brother Charles was the licensee and was living there with his wife and a few siblings. His brother William, for example, was also resident on the site and was working as a french polisher. By this time Henry had left the Abinger Arms and, now aged twenty one, he was living in London and working as a plumber.<sup>16</sup> He would not have been affluent but it was a respected occupation that was in much demand and his circumstances were probably quite comfortable.

By 1911 George was a married man, living at Pitch Place Cottage on the outskirts of Thursley with his wife and young family.<sup>17</sup> His situation is likely to have been more precarious; he was employed as a farm labourer and was probably struggling to feed the five members, including himself, of his family. By the time that he and his brother bought Puttock's Cottages in 1933 his lot had certainly improved, for the transaction deed describes him as a decorator.

Buying the terrace in Withies Lane must have seemed to be a very good investment, especially as it housed quite a number of 'steady' tenants. Regrettably, George was not able to enjoy the advantages of his purchase for very long for he died in 1937 but Henry was to reap the benefits of his ownership for many more years. By the standards of the times, he had an exceptionally long life, dying in late November 1972 at the grand age of ninety three.



*Abinger Hammer, where the Rich family lived,  
was a quiet place in which to grow up.*

*Summer evening in Abinger Hammer by Edward Wilkins Waite, 1884.*



## The tenants of the 1930s

After the Rich brothers bought the houses, and throughout the 1930s, there were the inevitable changes at the terrace. Some of the tenants remained in place and others died, moved elsewhere in the village, or moved away altogether. Names appear and disappear on the electoral registers but we can gain an overview of these movements from a document that was compiled at the close of the decade. In 1939, the government compiled an official Register of the entire population of the country.



*Puttock's Cottages can just be glimpsed in the distance  
in this Edwardian photograph of the Avenue.*

This was no ordinary list; it was a response to an impending crisis. With another war looming on the horizon, a hastily arranged household census had to be taken to enable the authorities to gauge the whereabouts of the population. It identifies the people who lived in each of the terraced cottages and it confirms that, although there had been many new arrivals in the intervening years, some of the earlier tenants remained there from previous times.

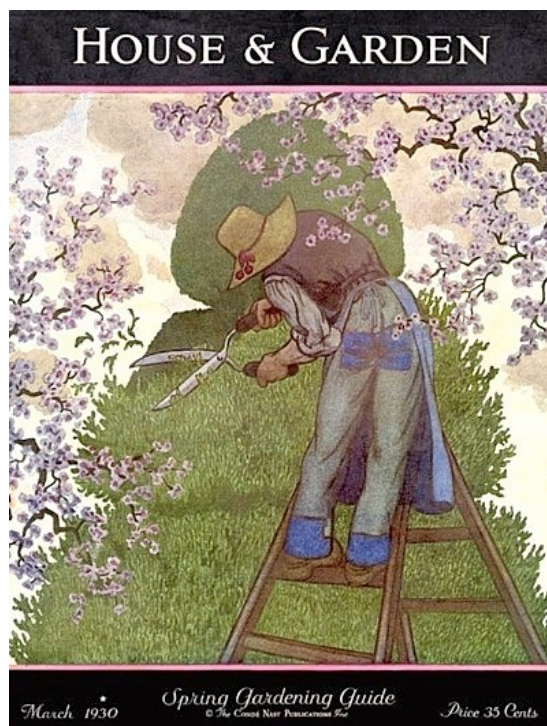
Their lives were likely to have been a little more comfortable; with the removal of the garden cottages the residents of the terrace were enjoying more outdoor space and were not immediately overlooked. The privies in the garden were still in use, however, and it was still to be some time



before the occupants of Puttock's Cottages enjoyed the comforts of an indoor WC.

At the start of the Second World War, Viney and Mary Pink still lived at number 1 Puttock's Cottages. He was now aged fifty-nine and continued to work as a builder's labourer. Perhaps the only break that he had experienced in his many tough years of heavy graft had been his period of service in the previous war.

William and James Pink, their sons, were also at the house and were both employed as gardeners. The substantial number of large houses in the vicinity would have guaranteed a supply of regular gardening work to quite a number of the village males and perhaps some of the females as well. Those who were employed in this line of work must surely have considered themselves fortunate, in comparison to their parents.



*Pruning in 1930; an amusing magazine cover for House and Garden.*

William Giles, who lived with his wife Edith next door to the Pink family, was working as a journeyman bricklayer. He was in a happier position than many of his peers for he had served his apprenticeship and gained experience. If he wished, he might travel about to seek the best contracts, as did many other tradesmen at this time.

In 1939, Number 3 Puttock's Cottages was occupied by a small group of people who seem to have been unrelated, but who shared quarters together. This appears to have been a recurring pattern in the 1920s and 1930s. A member of the Simmons family was there: Albert was working as a gardener and his fellow lodgers were labouring or undertaking domestic work.

Prior to the taking of the register both numbers 3 and 4 Puttock's Cottages had been occupied respectively at different times since the mid 1920s by Mary, James and Ellen Harmsworth. Again, we have a pattern

of people coming and going, sharing quarters and sometimes moving about on the site and although the garden cottages had gone or were about to go we still have the impression of crowded living for those in the terrace.

Finally, at 4 Puttock's Cottages were Edward and Mazella Cotterell, both of whom were undertaking heavy manual farm work. The Cotterells had appeared on the electoral register in the mid 1930s but they were not newcomers to Compton for they had moved to The Stores in the Street in the 1920s, where they lived for quite some years prior to moving to Puttock's Cottages. They were not running the business at The Stores; there were several dwellings alongside the shop, but it is not clear where each of the separate households were situated.



*The bakery and grocery store in the Street, flanked by its owners, Mr and Mrs Ellis in the 1950s. Edward and Mazella Cotterell had lived in one of the adjoining cottages in the 1920s and 1930s.*

The Cotterells shared 4 Puttock's Cottages with Charles Horlock who was now aged fifty-two and was himself undertaking heavy work as a road labourer. He had lived on the site for many years; in 1901 he had been working as a shepherd boy and was living with his mother Mary and his father Albert, who was blind. Sharing their cramped quarters in one of the garden cottages had been his younger brothers.



A decade later he had still been working as a shepherd but as the number of agricultural jobs rapidly declined he, like so many others, had turned to other forms of work. He was living in 4 Puttock's Cottages in the late 1920s and he remained there, and was still a single man, at the time of the 1939 Register. As we shall see, he was was to live for many more years at the house.

## The post-war years

Mazella Cotterell was a character who is still remembered by one local person. Born in 1884, she had a weatherbeaten complexion which was, no doubt, created by her many years of hard labouring work. She must have been tough; she smoked a white clay pipe and as the years passed she apparently aged rather well and did not change much in her appearance. Her distinctive name suggests romany blood and indeed she has been described as having 'gypsyish' looks. She lived at 4 Puttock's Cottages for another two decades and died in 1959.

Her husband Edward pre-deceased her by some years but Charles Horlock continued to live in the same house and he also made old bones. He lived until 1963, passing away in very cold winter early that year.<sup>18</sup> During his long life there, he had seen a good many neighbours come and go at the various dwellings.



*Mrs Cotterell undertook hard labouring work.*

*Gathering potatoes, George Clausen 1887.*

Albert Simmons remained living next door at 3 Puttock's Cottages. His landlady in the late 1930s and for nearly two decades to follow was Minnie Bonner and during the 1950s her son Frederick also joined the household. Philip Gorton remembers who he believes to have been Mr Horlock as an old man cycling along Withies Lane on a tricycle in what would have been the last year or so of his life. Others also remember him and recollect that he had a large, distinctive moustache and was known as 'Uncle Bill'.

At this time, Compton was still a village embracing a relatively simple way of life. It contained a number of grander properties but one of the neighbours in the house near the terrace, for example, travelled about on a bicycle, selling vegetables from a large basket attached to the front.

Many of the population lived in tenanted houses and held down modestly paid jobs. The village shops still thrived; there was a post office and store in the Street, as well as a bakery and grocery near the Harrow, where Mr and Mrs Cotterell had lived a few decades before. It was a close knit community.

The terrace itself remained virtually unaltered until bathrooms with water closets were added to all four cottages in 1956. Despite this improvement, the houses in Withies Lane were not yet on mains drainage and the immensely smelly job of emptying the cesspits occurred periodically into the 1980s. If the wind was in the wrong direction, the entire village would be aware of what was happening.

The year 1959 was another eventful one for the residents of Puttock's Cottages, not only with the loss of Mrs Cotterell after so many years of residence, but there were also celebrations and commiserations revolving around Mr and Mrs Pink, who were still living at the other end of the terrace.

In April, Viney Pink reached his eightieth birthday and on 25<sup>th</sup> September he and Mary reached their fiftieth wedding anniversary, an event that was much rarer than it is nowadays. Doubtless some of the older village residents remembered their wedding in St Nicholas church in 1909, or had heard of it from older friends and relatives. Perhaps there were some modest celebrations and certainly their family, neighbours and friends must have felt very proud of them.

Sadly, Viney died just a few weeks after his anniversary on 17<sup>th</sup> October. The sole wartime survivor of five brothers, he was given full military honours at his funeral. Wendy Maddox, a member of the Pink family, recalls her Uncle Viney's service, including the flags, the playing of the last post and the fact that it was pouring with rain throughout. William's widow Mary remained at Compton for a brief period before moving to Essex, to live with younger members of the family. She died there in 1971 at the age of eighty nine.



*Viney and Mary Pink with their family during World War I. Viney received full military honours at his funeral in October 1959.*



## Changes of ownership

By the beginning of the 1960s, the number of people living in the terrace had thinned out considerably. A few of the older residents remained; Charles Horlock was still living at 4 Puttock's Cottages in 1962, as was Mary Pink but there were new arrivals in the form of Patrick and Pamela Tolley, who were resident at number 3 for just a handful of years.

Leslie and Miranda Pryke were occupying 2 Puttock's Cottages at this time, but, like their neighbours at number 3, they were not living in the terrace for very long.<sup>19</sup> Perhaps they had moved to one of the new, large estates that had been built in the village. Council owned, these homes were arranged in the vicinity of the village green and accommodated families of modest means from nearby towns and villages, as well as some of the local people.

As the twentieth century progressed, there was a general rise in the village of the proportion of private dwellings passing into owner-occupation and the terrace was affected by this trend. Originally all tenanted and concentrated in one ownership, the cottages were sold one by one during the 1960s. Thereafter, they become individual, owner-occupied properties for the first time.

It was in December 1968 that number 4 Puttock's Cottages, at one time the home of Mr and Mrs Cotterell, was bought by Margaret Arnold. She was not the first person to come to the house after it passed into private hands; she recollects that a young couple with two small boys were in occupation at that time and believes that they were the first people to own the cottage.

The cottage at the opposite end of the terrace was standing empty at this time. It was some years since Mrs Pink had moved away and the builder who had bought the dwelling at some point in the meantime was busy making various improvements. The damp proofing, for example, was upgraded and cosmetic jobs such as plastering the walls were undertaken. On completion of the works he sold the property to Keith Macdonald, who was to live there for just a few years, until 1972.

Next door to the empty house were Peter and Wendy Laker, the owner occupiers of 2 Puttock's Cottages. Margaret's immediate neighbours at Number 3 Puttock's Cottages were Harry and Annie Norris, a retired couple who came from the east end of London and who had probably moved to the area to be nearer to their daughter. Both of them had jobs at the Withies. Margaret believes that they were the first people to own the

dwelling but it does not sound as if they had a large income; after they died, the new owner, Lance Medley undertook repairs to the house before letting it out and taking himself off to ‘travel the world’!



*1 Puttock's Cottages with its attractive modern extensions.  
The Pink family lived here for around five decades.*

During this time the village was still comparatively quiet from traffic, compared to the continual flow experienced by those who live in The Street today. Several shops, including the village post office, remained trading as did two pubs, the Withies and the Harrow.

Withies Lane was quieter still and those who lived in the terrace enjoyed their own peaceful haven, right opposite their houses. Margaret described the common land, viewed from her front windows as ‘open land with a few mature trees which was easily accessible all the year. Each morning I used to watch the deer and enjoy the wide variety of wild flowers’. It was a sight and experience that must have been shared by dwellers of the terrace since it was created but as we shall see, the common land has changed greatly since that period.

## Recent years

In 1972, number 1 Puttock's Cottages was purchased by Bernard and Jane Fallon, who, with their family, became very much a part of the local community. Forty-five years after their arrival, Jane remains living at the property today. In the meantime the cottage has been attractively extended both at the front and the side of the house, whilst still retaining a very cosy ambience.

After the death of Peter Laker at number 2 the ownership of the house has changed several times. Margaret remembers a young couple, followed by a young lady who moved away to live in the United States after her marriage. Subsequently, the property was purchased by Sheila Corby, a very talented artist, who lived there for many years. Alexander and Charlotte Wilson moved to the terrace in 2012 and they still live there today.

In the meantime Mr Medley at number 3 finished his period of globetrotting and returned to Compton to live at the cottage. This was not a lengthy sojourn, however, for he married and the couple had a baby. Requiring more space, they then moved away. This would seem quite normal today, but the lack of room that they experienced must have been minimal compared to the cramped existence of so many former residents.

Throughout this time Margaret lived comfortably at 4 Puttock's Cottages until the end of the twentieth century, transforming the house and its long, narrow garden into a welcoming and artistic haven. She was happy there but an exciting opportunity arose in 2001 when 3 Puttock's Cottages came on to the market. With all sorts of creative ideas in mind, Margaret bought the property and many interesting projects then followed.

Looking at them from the front, the two cottages retain a separate and individual appearance but pleasing changes have been made inside. The two properties remain divided in the main and they still have separate staircases. However, access has been made between the two kitchens to create an open dining area at number 3, which flows through from the kitchen at number 4.

Margaret also took the opportunity to merge the two long, narrow gardens, which have been combined to create a peaceful sanctuary. She has often painted here, both outdoors and sometimes inside, in the small summer house that was originally built as her silk-painting studio. On occasions, friends have joined her in the garden in this pursuit.



At other times, visitors have come for events such as meetings, to take tea or to have lunch. For nearly half a century, a good many people of various backgrounds have passed through the welcoming door of 4 Puttock's Cottages and perhaps this is the way that it has always been in the cottages of the terrace. Indeed, when the houses were first combined Margaret used number 3 as bed and breakfast rooms for a few years. The guest bedroom has since been converted to a studio.



*One of Margaret recent watercolour paintings.  
Her love of art and nature is evident in her garden,  
which she often shares with lucky visitors.*

Other 'residents' have passed through the door of number 4 as well; since 1968 the house has always been a home for Margaret's feline friends and one can expect the comfortable company of at least one cat at most times!

Since they were built, all the houses have been extended in various ways. They are now a little larger and each are more individual in style, rather than being an identical row of four. The common opposite has changed too, for it is now a woodland, and is much darker and denser than when Margaret arrived. Its thick belt of trees and growth of nettles makes it impassable for much of the year but the heavy vegetation does help to mask the sounds of passing traffic from the road through the village.





The village shops have changed or closed but The Withies still flourishes, as do the allotment plots close by. There are no travelling evangelical preachers nowadays but St Nicholas Church still flourishes and is much visited by travellers from far and wide. With a village hall and clubhouse, there are still many activities in the immediate vicinity.

Today, the houses in the terrace are warm, cosy and comfortable with facilities that would be unimaginable to their 1880s inhabitants. They have seen many people come and go since they were constructed and whilst some were just a fleeting presence others stayed for many years and clearly had a strong attachment to their home and their community. Let us hope that Puttock's Cottages continue to be a part of the Compton scene for many years to come.





## Notes and references

- <sup>1</sup> Land Tax returns, SHC.
- <sup>2</sup> Will of James Smallpeice of Normandy, 1792, Surrey Archdeaconry Court.
- <sup>3</sup> Copy of the Westbury manor court roll: court baron of 23 Oct 1811. Deed in possession of Jane Fallon.
- <sup>4</sup> Will of James Smith of Puttenham 1816, Surrey Archdeaconry Court and Westbury Manor court baron 29 Oct 1822, ref: LM/S/4, SHC.
- <sup>5</sup> Compton tithe survey 1841 and Land Tax returns, SHC.
- <sup>6</sup> Compton parish registers, SHC.
- <sup>7</sup> Old Surrey Watermills, J Hillier, London, 1951.
- <sup>8</sup> Absolute surrender of William Smith to Robert Strudwick 25 Nov 1861, deed in possession of JF
- <sup>9</sup> Memorandum of Admission of Moses Puttock 3 June 1886 and Mortgage deed of 29 September 1886. Deeds in possession of Jane Fallon.
- <sup>10</sup> Census 1901.
- <sup>11</sup> Inland Revenue Valuation, IR125/3/88 and IR58/34179, TNA.
- <sup>12</sup> Walter Bachelor, who later worked at Brook House, was the maternal grandfather of Philip Gorton.
- <sup>13</sup> Information given by Barbara Horlock, daughter-in-law of James.
- <sup>14</sup> Surrey Advertiser, 27 March 1918.
- <sup>15</sup> Electoral registers 1920 - 1925.
- <sup>16</sup> Census returns of 1901.
- <sup>17</sup> Census return of 1911.
- <sup>18</sup> Civil registration death index.
- <sup>19</sup> Dates of later occupants taken from electoral registers.