After years of planning and working towards a museum to house and show the remarkable art and local history of Bushey... 

Bushey Museum at last a reality!

ON Thursday 28th October 1993 Bushey Museum welcomed its first public visitor.

For many people, some more than others, that will have been a moment of history deserving to rank among the most memorable in the unique story of Bushey. It represented the fulfilment of a decade of single-minded determination on the part of a small group of local historians whose inspirational enthusiasm had set in train a group of Friends now numbering well over six hundred people.

The difficulties that had to be surmounted on the way, the frustrations and disappointments would have long ago demoralised and defeated most ordinary mortals. We are very fortunate. Our project team led by Bryen Wood and Grant Longman and in partnership with Hertsmere Borough Council will have achieved a small miracle. Despite all the problems, not least of them the stringent state of public funds, we have a museum judged by the Government’s Museums and Galleries Commission to warrant immediate Registration as complying with top national standards for local museums without a full-time professional curator.

That seal of approval means that Bushey Museum will be regarded as eligible to receive loan exhibitions and the loan of individual works of art to supplement the art and artefacts already on display.

Perhaps an even more valuable benefit flowing from Registration as an approved museum will be our eligibility for support from the numerous grant-giving bodies (trusts, foundations, etc). Such support will enhance not only the range and quality of our collections but also our ability to reach out to more people in Bushey and beyond.

This year’s Festival Exhibition and the opening of the Herkomer Room gave well over a thousand visitors a flavour of what is to come. The local history displays are housed, as those attending the coffee mornings at Rudolph Road will have seen, in splendid purpose-built cases, specially designed by John Pound.

Taking everything together, the combined efforts of the project team, the Friends, the contractors and the material support of Hertsmere Council have made possible the creation of a high quality new public amenity to be enjoyed by all the people of Bushey, both young and old alike.

At the same time, the survival and conservation has been assured of things crucial to an understanding of the development of our locality and of the remarkable past events and achievements that have happened here and helped to make the ambience of present-day Bushey so pleasant and congenial.

Alec Just
• As we go to press, it has been announced that Bushey Museum is the joint winner of the prestigious 1993 Gulbenkian Museum and Gallery Award for outstanding achievement with limited resources. Bushey shares the £500 prize with the Kenner & Avon Canal Museum. The award certificate presented to the Trustees of Bushey Museum is pictured on Page 13.

Friends of BUSHEY MUSEUM TRUST

A voluntary association in support of The Bushey Museum Trust

Journal no.7 Autumn 1993

Friendship

MORE than 600 people are now members of the Friends’ organisation. As you would expect, most live in and around Bushey. The remainder are to be found literally across the world from the USA through Ireland and Wales to Australia via Bavaria.

This suggests that quite a lot of people want to associate themselves with Bushey Museum in some way. Hitherto, that association was bound to find expression for most members in passive – though invaluable – support through paying an annual subscription, visiting exhibitions, keeping in touch and spreading the word among friends and neighbours.

Even so, over one hundred of us have been active over the years in a variety of ways including regular sessions of documentary research and cataloguing, fund raising, selling greetings cards, stewarding exhibitions, editing, producing and distributing newsletters, etc., etc.

Now that the Museum has become a reality at last after ten long years of planning, hoping and striving, the role of the Friends needs to become even more active. Our Museum, like so many other local museums all over the world, can exist only with the goodwill of those who volunteer a little of their time on a regular basis to provide stewarding for the galleries and staffing for the Museum shop.

Those of us already actively involved in setting up the Museum or raising funds know what we

Continued on Page 16

Bushey Museum was ceremonially opened on Friday 22 October by James Clappison, MP for Hertsmere, in the presence of Councillor Branda Batten, the Deputy Mayor of Hertsmere, County Councillor Michael Colne, the Chairman of Hertfordshire County Council, and Herr Franz Rösse, the Oberbürgermeister of Landsberg, Bavaria. In the photo above, Franz Rösse expresses the congratulations and good wishes of the people of Landsberg, Bushey’s ‘cultural twin town’ and Herkomer’s summer home. James Clappison looks on approvingly.
The Royal Masonic Schools in the Thirties and Forties

Jim Singleton, a Lancashire lad, attended the Royal Masonic Junior and Senior Schools in Bushey as a boarder from 1936 until 1941. Now again living in Bushey, and a member of the Friends, he shares with us some of his remarkably detailed memories of a time of increasing contacts between the Schools and local people after more than thirty years of mutual isolation.

for our Sunday afternoon walks, paired in crocodile fashion and led by our duty Housemaster. I wonder how many Bushey folk remember the eight Masonic crocodiles emerging from the main gates of the School each Sunday afternoon. This was to change dramatically after World War II, with the arrival of the new Headmaster, Colonel Darke.

In our Senior School in The Avenue we seemed quite content to exist within our 'Ivory Tower', with little contact with the outside world. That too was to change dramatically in the second half of the School's existence in Bushey, when at last we were able to participate in many local activities, as opposed to my day, when we were permitted to go for unescorted walks, but Watford was strictly out of bounds unless you first obtained an 

... you had to walk both ways because the use of public transport was forbidden...

When I first crossed The Avenue from Junior to Senior School, even Bushey village was out of bounds without an 

...I used to commute three times a year from my home town of Blackpool...

Pageant of 1937, the Coronation year of King George VI. The Pageant recorded the history of Bushey through the ages and was, I believe, largely written by the then Headmaster of our Senior School, Mr T R N Crofts, and masters and boys from both the Junior and Senior Masonic Schools took part in some of the scenes. Moreover, because of bad weather, the evening performance was given in the Senior School Assembly Hall.

The boys of the Junior School in London Road normally had no contact whatsoever with the local community, being confined to the School grounds entirely, except

The first local 'bus' being driven in c.1900 by Mr George Bence whose daughter is still living in Bushey

Journal of The Friends of Bushey Museum Trust, Autumn 1993
School gates into The Avenue, bound for the wreath laying ceremony at the war memorial on Clay Hill, and back to the Parish Church of St James for the memorial service, each boy carrying his rifle at the trail in both directions. A solo bugler would sound the 'Last Post' and the 'Revelle' fore and aft (respectively) of the wreath laying, during which a solitary piper from The Royal Caledonian School would play a Scottish lament.

Following World War II the same function was performed on Remembrance Sunday, and in the later years of the Senior School's existence, the bugle band was replaced by a full silver bugle and military band. The latter was held in high esteem throughout the Metropolitan area, appearing at the Royal Tournament and The Lord Mayor's Show as well as at the London Rifle Brigade's own Memorial Service in London on each Remembrance Sunday morning before returning to Bushey for the afternoon ceremonies here.

On Remembrance Sunday, the day's activities were wound up by the military band playing 'Sunset in Camp' at the base of the School's clock tower, close to our own war memorial, as the Union Flag was slowly lowered. This was a most moving occasion. 'Sunset in Camp' combining the hymn 'Abide with me' interspersed with bugle calls, the hymn being played to its traditional tune 'Eventide'.

The start of World War II witnessed the real beginning of our integration with the locality. Our playing fields directly across The Avenue from the main gates of the School were used by the Army at various times to train raw recruits. Following the evacuation of Dunkirk, when the battle of the Atlantic hotted up and the threat of invasion became ever more imminent, two further developments arose, both of which involved our Senior School. The viewing platform at the top of our clock tower was used as a lookout post not only by the local Home Guard each night, as a precaution against paratroopers, but also, once the Blitz got well under way, by the School's own Civil Defence in case incendiary bombs hit any of our buildings.

Just in case insufficient food arrived from abroad through the U-boat menace, the wartime Ministry of Food established emergency food banks to fall back on in order to keep the population fed. The Assembly Hall of our Senior School was commandeered by them and stacked throughout with crates of tea, boxes of bully beef and margarine, and thousands of sacks of sugar and flour. The hall was locked and sealed, the central tower informing him that the nearby Royal Caledonian School was ablaze. By this stage of the war, the beds had been moved from our dormitories into the subways beneath the cloisters surrounding the large quadrangle, and we were sleeping underground every night.

On receiving the call, Mr Cowderoy immediately dashed upstairs to his study, completely oblivious to his own danger, telephoned every transport firm he could find, and organised the evacuation of the staff, boys and girls of the Caledonian to the safety of our Senior School, where they remained as our guests for ten days, whilst their Hall of Clans (their equivalent to our Assembly Hall) underwent a temporary re-roofing, and the smoke and water damage was cleared up from the remainder of their buildings.

Three of our eight houses were evacuated to provide the necessary accommodation and our own boys doubled up in the remaining five houses. The School timetable was carefully reorganised by Tom Cowderoy so that, when we were in the classrooms, they were on the playing fields and vice versa.

The School Matron, Miss Holyoak, must have organised almost a running buffet in the Senior School Dining Hall, in order to keep the Caledonian children fed, and of course there would be extra bed linen, towels and slippers in the bathrooms.

This made history for our Senior School in that, for the very first time, lasses were admitted through our hallowed portals in The Avenue, and a breath of fresh air wafted down our corridors. The two schools were in the main kept segregated but we still got the occasional glimpse of the 'Caley' performing their Scottish dances on our playing fields, and I don't mind admitting that the swirl of the lasses' kilts set many a Masonic boy's heart fluttering, and rammed home only too forcibly the shortcomings of our all male environment. This was to be rectified upon the return of Mr Sinclair from his war service, when the older Masonic boys were permitted to have bicycles and girls friends.

Thus the wheel had turned full circle, in that not only were the lads in Bushey chasing after the Welsh maids at the Masonic, but the Masonic lads were walking out with the Bushey lasses. I wonder how many ladies in Bushey approaching or having reached Senior Citizenship, remember in their schooldays stepping out hand-in-hand with a Masonic boy?

Dances were organised in our re-roofed Assembly Hall, and from that moment our Senior School never looked back in its endeavour to become fully integrated with the people of Bushey.

A further step was taken in this direction some years later, when teams of Masonic boys would become involved in social work in the village.

Our one-time next door neighbour in Koblino Avenue, who died in her early nineties, used to be visited twice a week by two Masonic boys who tended her back garden for her. Others would do a spot of painting and decorating for Senior Citizens or perhaps minor household repairs, whilst others would push some of the infirm down to the village High Street in their wheelchairs to enable them to do their weekly shopping.

Continued on Page 7
WILLIAM HENRY HUNT

A visit to the exhibition 'The Great Age of British Watercolours 1750-1880' at the Royal Academy reminded member of the Friends Chris Jordan that fine pictures of Bushey were being painted well before Herkomer was born.

THE DICTIONARY of National Biography relates that 'Dr Thomas Monro of Adelphi Terrace (London) and of Bushey' was the patron of a number of young painters in watercolour. Monro took a particular interest in the work of William Henry Hunt (1790-1864) whose fine watercolour 'Old Bell Yard Bushey', c.1813 (Fig 1) from the Cecil Higgins Art Gallery, Bedford was on show at the RA.

The Cecil Higgins possesses three other Hunt watercolours of Bushey and they are reproduced here by kind permission of the curator Halina Graham, MA FSA.

All four appear stylistically to have been done during Hunt’s early years. The National Biography says ‘Hunt’s drawings illustrate the whole history of English painting in watercolour. He began with the early “tinted-drawing” outlined with pen, the shadows laid in with neutral tints and colour reserved mainly for the highlights and used sparingly’.

Hunt was born a cripple but showed a natural gift for drawing from an early age. It is said that the White Hart at this time with George Green as its licensee from 1810. Hunt’s people and animals were frequently out of scale and the distant horse and cart in this picture are no exception, the horse being at most about 3ft high!

Comparing this picture with the next (Fig.3) ‘View of Bushey High Street’ I wonder if Hunt was dissatisfied with his lack of detail in the first picture and chose to paint a closer view of part of the same scene. The house depicted

Fig 1 The Old Bell Yard, Bushey

with its fine large Tudor chimney stacks was, in 1799, the residence of Mr Hobbs. Standing roughly on the site of the present Barclays Bank, it was demolished, it is thought, early in the last century. Again, the figures seem out of scale. Was the donkey the one that pulled his barrow?

The final picture (Fig. 4) of the ‘Water Mill Bushey’ is perhaps the best of the four. Standing on the River Colne in Bushey Mill Lane this fine range of buildings was demolished sometime in the middle of the last century. The miller appears to be adjusting the sluice or clearing debris from the head of the leat. The wheel appears to be breast or undershot.*

Again, if the man is in scale, the wheel seems relatively small for so large a mill, being at most 6-7ft in diameter.

These pictures portray only one facet of this most successful artist, who in a long life, evolved through many painting styles. 'A Dictionary of Artists who have exhibited works in the Principal London Exhibitions 1760-1893'
records that Hunt showed no less than 817 works, 14 at the Royal Academy, six at the British Institution, one at Suffolk Street and 796 at the Old Watercolour Society.

Bushey and its surroundings were no doubt a formative influence on his painting career and it would be interesting to have an exhibition at Bushey in the future that reflects the scope of his achievement. Chris Jordan

"A waterwheel described as 'breast' is turned by water striking it at a little above half its height. A waterwheel described as 'undershot' is turned by water striking it from underneath. - Ed.

I HAVE BEEN LOOKING at wills of Bushey residents of the fifteenth century to see if they reveal anything of special interest. There are over thirty in the volumes at the Herts County Record Office but most are in the contracted medieval Latin which is difficult to interpret. However, there are some types of legacy which stand out as the custom of those times. The most common, after legacies to wife or children, are legacies to St James' Church, Bushey (S. Jacobi) and these are most often to the high altar or to the lights or torches. Occasionally the dedication of the lights (se candles) is given and we find both the Virgin Mary and St Katherine mentioned. A number of people make legacies for the fabric or repair of the church and one or two specifically mention the nave (c. 1460-65). Of greater interest is one will: that of John Reve of Bushey, dated 5 April 1446 which gives 3s 4d (17p) towards the purchase of the great bell. The inference is that the bell is not yet installed in the church and that funds are being raised.

Consulting Alan Luxford's monograph on the Bushey Bells, I see that he suggests a date of 1448 for the casting of the first bell in St James' tower. The tower itself is of early fifteenth century design. Another type of legacy leaves money for the repair of local roads. Clay Hill is mentioned in wills of 1427 (John Oswarde), 1456 (William Gyle), 1462 (Thomas Hodell) and 1474 (Robert Blackwell). It was clearly a perennial problem. Even more unusual is a legacy of 6s 8d (33p) for the repair of 'fynchelane' in a will of 1475 (William Songer). These are the earliest known references to 'Clay Hill' and 'fynchelane'. Grant Longman

Photo acknowledgments
The photographs of the watercolours by William Henry Hunt illustrating Chris Jordan's article are reproduced by permission of the Cecil Higgins Art Gallery, Bedford. The uncredited photographs on pages 2, 3, 7, 9, 10, 12 and 13 are from the photographic collection of Bushey Museum Trust. In other cases photographers are credited individually.
Beatrix Potter’s Bushey perambulations

with Chris Jordan, a long-standing member of the Friends

I AM INDEBTED to Dilwyn Chambers, a member of the Stanmore & Harrow Historical Society for drawing my attention to a short article in their Summer 1992 Newsletter about Beatrix Potter’s perambulations in Bushey and districts, summarised by Lady Jean Martin.

The following appears by kind permission of the Society and was written by Beatrix Potter in her Journal of 1884 when she was 18.

"Saturday, July 19th - Papa took us down to The Hall, Bushey, a Hydro pathetic Establishment. It is nearly empty, has very fine grounds, and is not bad on the whole, for a few days. It was built by a Mr Majoribanks who afterwards lost a great deal of money. He was brother of Lord Tweedmouth, and Lady Aberdeen was one of the family.

"Tuesday, July 22nd - We came home. Bushey is slightly slow. Such a peculiar country [sic], neither country nor town. Here and there one comes on a lonely-looking secluded place as Stanmore Common, but directly after one finds oneself on an interminable broad high road bordered by second rate dilapidated houses, innumerable Inns, and here and there a stately red-brick Queen Anne mansion, whose well preserved bricks put our modern rubbish to shame.

"Then there are open places of grass and gravel with a tree or two, newly planted, and railed wherever...

"... the oddest thing is the way the road goes straight up and down the steep hill from which there are splendid views."

the roads meet, and builders’ boards everywhere. But the oddest thing is the way the road goes straight up and down the steep hill, from which there are splendid views. I can’t think who lives in all those second-rate houses, there do not appear to be many inhabitants about.


“I should say Watford was two miles long, and most of the length out, one street wide. We drove to Elstree past ‘Sparrows Herne’ and back by Stanmore where is Bentley Priory where one of George III’s daughters lived. There are some fine monuments in Watford Church.”

The reference to the hydro pathetic (more correctly ‘hydrotherapeutic’) establishment at Bushey Hall is evidence that it existed much earlier than the date of 1896* given in ‘Watford – A Pictorial History’ by local historian Dennis Edwards (pub: Philimore). Nevertheless although there is little of Bushey in this new book I commend it to you for its wealth of photographs of Watford. The preponderance of illustrations of the High Street emphasise the importance of the economic heart of the town but (and it’s a small but) I think I would have preferred a broader selection to cover the suburbs. If you have already got a copy of the ‘Book of Watford’ it is worth finding the £11.95 for this new publication! Most definitely.

There are 177 illustrations which at less than seven pence a picture makes this book extremely good value, with virtually no duplication of those in the ‘Book of Watford’. I see the one as very much a valuable companion to the other.

[For those who wish to delve further, the above extract is from ‘The Journal of Beatrix Potter from 1881 to 1897’, transcribed from her code writings by Leslie Linder, 1966.

‘According to the Truth book “From the Wheathead to the Windmill” Bushey Hall health hydro opened on 17th February 1883. - Ed.’

The making of ‘The Bushy Years’

AS AN OLD BOY of the Royal Masonic School, Bushey who left in 1968, I have always had very fond memories of my years at Bushey. I remembered that in 1967 a film was made by a professional film company about both the Junior and Senior schools, it was called ‘The Vital Years’. Back in 1984 it occurred to me that if this film could be found and copies made onto video tape these would be of interest to old boys and staff. As the school Board of Governors had closed the school in 1977 I was only able to trace ‘The Vital Years’ film with help from the Old Masonians Association which is still going strong and keeping old boys in touch even today.

Sadly the Board of Governors refused to let us copy the film onto video even though they have several copies of the film. I can now understand, they did not want to remind people of what a good school they closed down. So there I had to let the matter rest.

The idea of a souvenir video remained on my mind and in 1990 I decided to see what I could produce using old photos and amateur film taken over the years.

I set about contacting as many people as I could asking for the loan of material, the response was very good indeed. By the beginning of 1992 I had more material than I could ever use including up-to-date shots of the buildings as they are now, but something seemed missing.

My format had by now turned into a documentary style programme and needed live interviews. So I set up a 650 mile round trip of the country and spent three days recording reminiscences from seven well known ex members of staff. This gave me even more material to choose from.

The next three months were spent working full time putting the whole video together using a Panasonic Editing Suite which I had already purpose built for the project at a cost of several thousand pounds.

The video was finished and released in time to be advertised in the annual Old Masonians Gazette May 1992 and as a result of this almost 300 copies have already been sold. Orders have been received in fact from all over the world together with letters of praise and thanks which I have found very satisfying and rewarding.

I have even had requests to make a second volume. Perhaps one day!

Peter R H Ibbett

Chris and Marion Jordan at the recent Festival Exhibition private view

Journal of The Friends of Bushey Museum Trust, Autumn 1993
From GREG CHILD, Watford & District Industrial History Society:
The ‘strange dome-shaped’ objects shown in the photograph of Bushey Churchyard reproduced on page 11 of Journal No. 6 (1992) are glass covers of ‘Immortelles’.

These are described in the Concise Oxford Dictionary (Fourth Edition, 1950) as ‘Composite flowers of papery texture retaining colour after being dried, often used to adorn graves’. I can only recall seeing white flowers in churchyards, but this was probably due to fading. The Museum of British Transport, Clapham used to display one which had been used to adorn a locomotive which hauled one of the funeral trains for Queen Victoria, which had traces of colour. It is not on display at the National Railway Museum, York, and is probably in store.

I have not seen one on a grave for years, and suspect that they did not live up to their rather grand name.

Greg Child, Watford
P.S. You may associate me with letter-boxes rather than grave decorations. Cast-iron has a much longer life.

From BARRY HYMAN:
The domes in the Churchyard (p. 11, Summer Journal '92) are not unusual. I’ve seen them in current use around the country, perhaps not so much in the South, but certainly quite extensively in Wales.

It is a flat plate, with a glass dome inside which flowers are placed to decorate the grave. Presumably, fresh flowers lasted longer and artificial ones stayed presentable.

Alternative suggestions that a lot of city gents left their bowler hats behind; or theories about the arrival of a fleet of diminutive extra-terrestrials in tiny UFOs may be safely discounted.

Barry Hyman, Bushey Heath

Mystery solved! An ‘immortelle’ photographed in the churchyard at Granston in Pembrokeshire. See letters on this page.

THE EDITOR came upon and photographed some examples in a country churchyard in a remote part of West Wales last year.

Numerous informative telephone calls on this subject have been received including a call from Mr Kirby from as far off as St Leonards-on-Sea! Thank you all for taking the trouble to make contact and explain these rarely seen objects.

From TONY TOMS:
Thank you for Journal no. 6. Several topics I found interesting and can comment on.

‘Animals in Bushey Art’ (page 2) mentioned Miss Marguerite Frobishier, a former neighbour of mine living in the last house (then) in Glencoe Road during the 40s. Her studio was at the top end of the street next to the Express Dairy. She used to amuse us kids as she would don riding gear and ride up and down the street on her horse, often with a parrot perched on her shoulder (see photo on page 12).

On page 6 was George Cusack’s article on the Masonic School. My mother was a nurse in the School sick quarters in the early 20s and, according the her, the matron was to be treated with fear and trepidation.

On page 14 there was a reference to Bushey WVS repairing sailors’ woollies during the War. My mother was one of the original members of the WVS and became the longest serving member until her passing in 1988. She was still knitting squares for blankets from donated wool until well into her 80s, maintaining it was good for her arthritis.

Tony Toms
8 Sunnyvale Terrace
Emerald, Victoria
Australia 3782

Editor’s Note: Tony Toms was too courteous to mention in his letter that he was wrongly called ‘Terry’ in the last Journal. The Editor misread his signature even though he got it right in 1991. Apologies!

Royal Masonic Schools
Continued from Page 3

These voluntary actions were a brilliant idea in that not only did they provide a useful service to the elderly and infirm, but also instilled in the boys at the Masonic School a sense of civic and social responsibility for those less fortunate than themselves. More is the pity that it took so long for the integration to become fully effective, especially as, owing to the closure of the School it was so short-lived.

There was one aspect of our School that was quite unique, namely no fees. You didn’t have to be born of wealthy parents able to pay the fees for your public school education. You only had to have suffered the loss (normally) of your
THE FIRST HARLEQUIN

To most people living in this part of the Home Counties, Harlequin is the name of a large shopping centre in Watford. However, before that Harlequin was even a hole in the ground there was another much less well-known Harlequin, in Bushey. Anne Blessley, Vice-Chairman and founder of the Friends, invites you to read on...

... it was intended to be a participatory society, not solely for people to sit passively in rows...

aspect of the arts including antiques, film, historic buildings, music appreciation, the visual arts and play and poetry readings. Above all it was intended to be a participatory society and not solely for people to sit in rows passively looking and listening.

An inaugural meeting was held on 28 January 1982 in the Sixth Form Common Room of Grange Park (now Bushey Hall) School and had a most encouraging attendance of some 70 people. Sadly we never scored that number of attendances again but in the first year or so meetings were well attended and Grange Park School continued to be our venue.

Looking back I am amazed at the generosity of our speakers, virtually none of whom received a fee; a book token, bottle of wine or sherry or flowers being the usual token of thanks.

At the September 1982 meeting it was decided to have an annual subscription of £2 with members paying a further 50p for attendance at meetings and visitors £1 per meeting. Don Blessley acted as unofficial treasurer throughout Harlequin's lifetime and was the only person with a definite role.

Others joined in ad hoc 'converse' meetings, notably Pauline Bloo, Dennis and Jackie Chrig, Mary Emmett, Betty Luck and Mary Nunn and were responsible for arranging various speakers, e.g. Peri Aston had been a pupil of Betty Luck; Mary Nunn arranged for Bridget Clarke to talk on Flowers in Literature, and Angela Thrivell was the agent in arranging the very enjoyable Christmas musical recitals, to name but a few of the events and meetings but were largely non-participant and those who came to subject areas that particularly interested them. The three poetry reading evenings for instance drew an entirely different attendance of poets, almost wholly non-members, who wished for an opportunity to recite their verse in public, and who came to no other aspect of the arts including antiques, film, historic buildings, music appreciation, the visual arts and play and poetry readings. Above all it was intended to be a participatory society and not solely for people to sit in rows passively looking and listening.

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most of the steering party were unable to carry on.

In September 1984 an attempt was made to set Harlequin on a formal footing with chairman, officers and committee but this was unsuccessful. The steering group were driven to the conclusion that they were not providing for a need in Bushey and the decision was finally and reluctantly taken to end Harlequin with the Christmas recital. By agreement the remaining funds were made over to Bushey Festival and in fact subsidised Peri Aston's mime performance at the Hartspring Centre as part of the 1985 Festival.

During its three-year lifetime Harlequin had seven musical events, including the three Christmas recitals, six events associated with the theatre, four with the visual arts, three each with architecture, antiques and poetry readings, and two each on film and literature. Of these 30 meetings, 10 were given by members.

The best attendances, not surprisingly given the quality of the performers and works performed, were for the three Christmas recitals. In 1982 Karen Starer and Eric Lewis on piano and cello played works by Beethoven, Lizst and Chopin.

The following year Phillipa Burch and Richard Colt on piano and violin performed Beethoven, Chopin, Grieg and Schubert pieces. Ironically the 1984 concert was both our best attended event and final meeting. On this occasion Bushey Chamber Group of 14 players conducted by David Dennis with Richard Spenceley as leader played Handel's Pastoral Symphony from The Messiah, Bach's Brandenburg Concerto No 4 and Corelli's Concerto Grosso. It was not planned as a swan song but it was a grand one.

Other well attended meetings were Roger Bedingfield talking about his collection of smoothing irons; a member of Watford Palace Theatre talking about aspects of putting on a production (some-

Anne Blessley has been a very active Vice-Chairman and Meetings Secretary of the Friends for a number of years. She is an art historian well-known to many people in and around Bushey not only for founding Harlequin and the Friends of Bushey Museum Trust but also for her general support and encouragement of local art and artists. For many years she has organised regular arts and crafts exhibitions at Church House in Bushey Village.

their organisers.

What did become apparent early on was that the 'DIY' evenings, e.g. the two play readings of which we had two and the Chrigs' musical evening, received far less support than evenings with a speaker.

After the first eighteen months it also became apparent that our membership divided into two groups: those who came to most

meetings. At least one could say of these evenings that there was no lack of participation.

In 1984 membership dwindled to 26 and by June expenditure was outstripping income. At most the society could only carry on until the end of the year without increasing both support and the subscription, but in fact attendances were falling off. A further difficulty arose from the fact that...
thing they can no longer undertake), Peri Aston the mime artist; and, perhaps indicative of future events, Grant Longman’s two talks on Bushey artists and the newly formed Bushey Museum Trust. Graham Bailey talked to us twice, on historic buildings in Hertfordshire and on Lincoln Cathedral.

Ken Valentine brought some of his collection of early film projectors and showed a Chaplin film. This followed a visit to Watford Museum where his collection was on display. There were two meetings associated with clowns; Peri Aston on the Commedia dell’Arte and Mary Rowllatt, using dolls that she had made, on the history and function of clowns.

There were two talks on choral music; Eileen Troughton, then Director of Bushey Heath Singers,

‘s... the Sarratt day had the happy result of launching her on a painting career that was to take over her life.’

gave a history of English choral music from plainsong to Vaughan Williams, and Kate Morgan gave a very interesting but very poorly attended talk called ‘You Are Your Voice’ in May 1984.

This was followed by even poorer attendance when Brian Gill went to considerable trouble to bring along some of his collection of pottery and porcelain. Now the steering group seriously questioned Harlequin’s viability.

Looking at the list of meetings now it is surprising what a varied programme we had and a lot of fun too. So You Want To Be An Actor — an evening led by local amateur actor Ernie Bloor — stands out, tinged only by sadness that he died shortly afterwards.

Harlequin also had a number of outings. A nostalgic memory is of a small group on a British Rail Merryweather trip to Coventry Cathedral and Warwick Castle.

Another notable outing was to the Cecil Higgins Gallery in Bedford to see the watercolour exhibition, ‘A Brush with Nature’. The Curator kindly got out for us the eight William Henry Hunt watercolours in their collection, four of which are Bushey scenes.

There were visits to Luton Hoo; to the Winsor & Newton works in Harrow Weald; to the Kodak Museum shortly before its removal to Bradford; to Walpole’s Strawberry Hill in Twickenham; and two ‘Paint-ins’ (nostalgic term) at Letchmore Heath and Sarratt Bottom respectively. The sun shone on both days and the Sarratt day had the happy result of launching one party member on a painting career that was to take over her life.

In all there were 16 outings in the three years. Few were well supported but those who did join had a most enjoyable and often instructive time.

It is easy now to see that Harlequin’s problems lay in its informal structure and too wide-ranging spectrum. This could appear to be a sad tale of a failure, but for the fact that Harlequin was seminal in the founding of the Friends of Bushey Museum Trust. Certainly the idea of a support group for the Museum was the direct consequence of the ending of Harlequin which left a gap in the lives of those who had taken an active part. One day during the 1985 Festival, Pat Woolliard said to me that if any new organisation were started she would be interested.

It was obvious that the newly formed Bushey Museum Trust needed help. A remark to this effect to Bryen Wood while he was stewarding the 1985 Festival Exhibition resulted in the sheet of paper on the stewards’ desk asking for names of those who might join such an organisation. The response was considerable and the Friends of Bushey Museum Trust was the outcome. What followed is another story.

Perhaps the most interesting thing about Harlequin was its social effect. Early in 1982, when it began, Bushey Festival was growing but still in its infancy and whilst there were WEA classes locally in music appreciation, literature and the visual arts there was no organisation catering for these interests on an informal basis.

Through Harlequin I and doubtless others met likeminded people many of whom are now Friends of Bushey Museum Trust — 30% of names on a Harlequin membership list now appear on the Friends’ list.

The last ten years have seen a transformation in the community life of Bushey.’

The last ten years or so have seen a transformation in the community life of Bushey. The Festival is a major and very popular series of events with musical spin-offs throughout the year. Bushey Museum is about to open and has already received national recognition through the National Art Collections Fund and the Friends of Bushey Museum Trust ranks nationally as one of the largest bodies of its kind with a membership of over 600.

The name ‘Harlequin’ now means something entirely different from the obscure little group with its three year life span but it is gratifying to think that the earlier Harlequin played a small part in the growth of Bushey’s present, much admired, community life.

Anne Blessley

BUSHEY LECTURE SOCIETY
SEASON 1936-37

BUSHEY PARISH HALL
Commencing each evening at 8.15

Chairman: A. WHITLOW, Esq., J.P.

Nov. 9th *EDGAR J. MARSH, Esq., M.B.E.*
(Member of the Society for Nautical Research) “Building of the Mammoth Liner Queen Mary.”
Chairman: STUART MAJOR, Esq.

Dec. 14th *EDWARD SHACKLETON, Esq., B.A., F.R.G.S.*
(Son of Sir Ernest Shackleton) “Exploring the Unknown Arctic.”
Chairman: Dr. R. P. W. SHACKLETON.

Jan. 11th JOHN WOODS, Esq., M.R.C.S., L.R.C.P.
“Clothes and the Man—and the Woman.” Illustrated by lightning sketches.
Chairman: Mrs. F. A. MELLOR.

Feb. 8th *Commander D. BLAIR, O.B.E., R.D., R.N.R.*
“The Lonelier Islands of the South Seas.”
Chairman: BERTRAM MAY, Esq.

Mar. 8th HERBERT BANYARD, Esq., B.A.*
“So this is London.” (A London Taxi Driver)
Chairman: DAVID BLACKLEY, Esq., J.P.

A limited number of Reserved Seat Tickets (transferable) will be issued at five shillings for the six lectures. Apply Secretaries.

Children will not be admitted unless accompanied by an adult.

G. MONTAGUE HALL, The Rectory, Bushey. [Hon. Secs.
G. J. ROBERTS, 2A, Belmead Road, Bushey.

The lectures marked * will be illustrated by Electric Light Views.

Admission Free. Collection.

The 1936-37 programme of the Bushey Lecture Society, a forerunner of Harlequin with what looks like even wider terms of reference.

The NEIGHBOUR
MONTHLY BULLETIN OF THE BUSHEY COMMUNITY ASSOCIATION
CULTURAL : EDUCATIONAL : RECREATIONAL

President's Message

I AM very happy to greet all members of the Bushey Community Association through the courtesy of The Neighbour, because I am genuinely proud to have been elected the first President of the B.C.A.

Our Association is a flourishing one and will continue to do so because it is well received by the needs of the community.

Our vigorous organisations cover all walks of life and all ages, from the old to the young. I would like to extend my good wishes to you who organise and who receive the benefit of the various organisations.

Let us go forward in this winter’s work with lively enthusiasm for a very well worth-while social activity. I hope you will enjoy to the full riches of community life, but let us never forget that where there are riches, whatever their form, there are also responsibilities.

MARGARET TARRANT
First President of the Bushey Community Association.

The monthly bulletin of the Bushey Community Association, a local community organisation which flourished during the late 1940s.

Journal of The Friends of Bushey Museum Trust, Autumn 1993
HERKOMER IN LEEDS

Arriving early for a meeting in Leeds, Chris Jordan popped into the City Art Gallery...

BUSHEY connections were immediately evident, for inside the door hung Herkomer's 'Back to Life', a large oil depicting a village scene with a wan young girl surrounded by supporting friends. A more knowing older woman looks on circumspectly, obviously concerned about the certainty of her recovery.

Why the prominence given to Herkomer? The City Art Gallery was built with funds raised by public subscription as part of the Leeds celebrations of Queen Victoria's Golden Jubilee in 1887, and was opened to the public by the Lord Mayor, Alderman Scarr and Professor Hubert Herkomer in October 1888.

Social realism is also strongly represented elsewhere in the gallery, notably in 'Toil' by Mark Senior - a striking study of two women carrying fish in baskets from the shore. 'In the Firelight', an interior painted in 1900 by Walter Langley (1852-1922) depicts an old woman resting from her serving and staring contemplatively into the fire; seeing, perhaps, her own mortality.

Herkomer's style and subject choice is close to that of William Teulon Blandford Fletcher (1858-1936) and William Gilbert Foster (1855-1906). The former's 'The Old Mill, Surrey' 1893 and the latter's 'A Life of Shadows' 1895, depict village scenes that convey social statements. Also notable is 'A Village Funeral' painted in 1872 by Frank Holl RA (1845-1888). Captions like 'I am the resurrection and the life', the catalogue commentary claims the picture to be that of a widower and recently widowed daughter - a double tragedy. In my view the illustration is more acute - it shows the mourning husband with two young daughters and their older sister who realises her fate as a drudge and replacement for her mother in keeping the home together.

In contrast to all this gloom is another interior view - this time sunlit with two pretty girls called 'An Interesting Paragraph', purchased in 1891. By Haynes King (1831-1904), the brightness and optimism portrayed is a suitable riposte of hope looking towards the conclusion of one century and the opening of another.

Elsewhere the gallery has a rich cross-section of 20th century art, notably fine works by Stanley Spencer, Graham Sutherland and Paul Nash. The last 'The Shore' - an outstanding geometric interpretation - one of a number that he did in the early twenties - of the sea wall at Dymchurch Kent.

A separate gallery to house an extensive collection of works by Henry Moore is under construction. I did not have time to see all that is on show but would encourage you to visit this 'feast' of a gallery of which I have described only a small part.

Chris Jordan

Royal Masonic Schools
Continued from Page 7

father early enough in life to enable you to enter the School between the minimum age of eight and your eleventh birthday, your late father of course having been a Freemason.

Boys were sometimes admitted for other reasons, where family circumstances warranted it, but these were relatively rare. Boys whose age fell outside the entrance limits were still catered for via their late father's Masonic Lodge, and educated at their local grammar school.

From the moment you entered the Masonic School until the day you left you ceased to be the financial responsibility of your widowed parent, other than for your pocket money together with your upkeep and treats whilst at home during the School holidays; everything else was provided.

In the later years of the School's existence we further integrated with the community by allowing local schools the use of certain of our vast sports facilities. I personally know people who were educated in local authority schools who have used both our sports pitches and also our Senior School running track.

I trust that this reply will have placed the former Royal Masonic School for Boys in a slightly more favourable aspect in the memories of those people in Bushey who knew it in its heyday.

G J F (Jim) Singleton
Royal Masonic pupil, 1936-1941
Bushey resident from 1974

Herkomer's 'Back to Life', exhibited at the Royal Academy in 1896 and now in Leeds City Art Gallery.
Change ringing on handbells in Bushey

In this fascinating piece of local history, Robin Woolley tells a personal story of her involvement in a world in which Bushey has a special claim to fame...

WHEN I was learning change-ringing during the war, my two instructors were discussing another student: 'She's in luck. She comes from near Bushey. That's where they do all that handbell ringing.' I had never heard of Bushey before then, but it stayed in my mind as a ringing Elysium; and on one of my rare journeys by rail south of Bletchley, we were halted by signals at Bushey Archs. I was thus able to gaze (everently and at length) at this fabled place.

'Bushey & Oxhey is an appropriate station to start this account, as the first local achievements must be credited to Oxhey. George Price, the son of the Vicar, was a gifted ringer, and a forceful and successful teacher. He trained a band which in the early years of this century rang creditable peals both in the tower and on handbells.

Some technical details will be needed if non-ringers are to decode the peal reports. Handbells can be used either for tune-ringing or change-ringing. The ringers with whom this article is concerned were change-ringers, using the handbells to produce the same mathematical combinations which they could follow out on tower bells.

Originally, the handbells were for practice, and each ringer had one bell, as he would do in the tower. An early chapter in 'The Nine Tailors' by Dorothy Sayers gives a faithful description of such a band. However, change-ringing on handbells provided a challenge and an interest in its own right, and it became the custom for each ringer to have two bells, thus halving the necessary manpower and bringing the 'circle of chairs' (one ring in comfort) within the compass of a normal sitting-room. The numbers ranged from three ringers to six, but the impact of Bushey ringing came from 6-bell peals ('Major'), rung by four people.

The various strictly mathematical systems which produce predictable and computable changes are called 'methods'. The highest-note bell, or treble, is in all popular methods except one, follows a simple path, while the other working bells, in different ways according to the method, weave round it, each doing so in a different place. Originally, the treble rang, as it were, in straight lines, progressing from the first place in the change to, eventually, the last, and then back again. Then a dodging path was devised, four steps forward and two back, involving more complicated methods which became known as 'Surprise'. Surprise ringing, even with one bell in the tower, needs practice. With two bells, in hand, it can be very demanding, and the first people to develop this skill were greatly respected. As a mark to aim at, they attempted 'peals of

'A gramophone record... was acclaimed as far afield as the USA.'

5000 or more changes, which called for over two hours' concentration, to avoid accidental repetition of a change. In the early days, an umpire was present, to ensure that the peal was true. The same standards are observed now, as a matter of honour, with no umpire.

It was as a centre of Surprise ringing on handbells that this area became well-known. The first such peal had been rung in 1901 by a band in London. After Essex had produced some fine ringing, it was the turn of Hertfordshire. George Price called a peal of Superlative Surprise Major, in Watford, but with an Oxhey band, in 1909. It included Henry Hodgetts and Fred Brinklow. After two more peals, in Bushey and in Oxhey, this band stopped in 1910.

In 1927, a peal of Superlative was rung at King Edward Road, with Fred Brinklow conducting, and the ringer of 3-4, Harold G Cashmore, started an illustrious career on handbells as well as in the tower. Ronald Picton was recruited, through an advertisement, to make the fourth; rang his first peal; and did not want to continue, in spite of a notable achievement.

In 1932, Christopher Woolley came to teach at the Royal Masonic Junior School, and within a few months had taken up the vacant fourth place. In 1933 they rang the first peal of Cambridge Surprise on handbells, but their real innovation was in Spliced Surprise, combining different methods within a true peal, and switching from one to another at command. The genius behind the mathematics was Harold Cashmore, and the progress from two methods to six was followed countrywide by fellow-ringers. A gramophone record was made privately of a short piece of S-3Spliced, and was acclaimed as far afield as the USA. I myself listened respectfully to their beautiful even ringing, three years before I met my future husband, who was taking part in it.

The war brought about a three-year break, and when Surprise Major ringing was resumed in 1942, it was with Ernest Turner and Edwin Jennings in place of Henry Hodgetts and Chris Woolley. Edwin Turner was a brilliant ringer who died at an early age. His widow lives in Bushey, and still has a keen ear for tower-bells. In the course of two years, this new band rang nine peals at 50 Rudolph Road, but broke up when one member was preoccupied with war-work. The 1930s band met again after the war, and became known for pioneering new methods.

I reached the promised land, married, and for a time replaced Henry Hodgetts; then the ringing became too demanding, and the other three continued with Ernest Turner, reaching a standard which called forth a letter of congratulations in the Ringing World, with special mention of Fred Brinklow's mental agility after fifty years of ringing.

In 1953 this band broke up. Harold Cashmore had health problems, which I am happy to say he surmounted. He is now approaching his ninetieth year.

Ten years later, Roger and Kath-leen Baldwin were drawn to Bushey by its great ringing reputation, and Roger has been the tower-captain at Bushey since 1976. The centre of local handbell-ringing is now their house in Watford, and Hertfordshire can still claim its pride of place in this fascinating exercise.

Margaret D (Robin) Woolley

...World first for Bushey...

Robin Woolley has provided the following cutting from the Herts Post dated 29 March 1951:

"THE world's first recording of church bells was made at Bushey Parish Church in 1889, and Bushey played quite a part in the history of the gramophone. Mr A H Buckley, the founder and programme secretary of the Bushey and Watford Gramophone Society, told Society members this during the lecture recital he gave at Bushey Public Library on Tuesday.

"A man who played a major part in the development of recording was the late Mr Walter Thomas Whitehead, who lived at Bushey. He actually recorded many of the early Edison phonograph cylinders and he made the first church bell recording at Bushey.

Editor's note: Members of the Friends will recall Geoff Hosier's talk and practical demonstrations this year on early acoustic recording. He is coming to talk to us again on 14 April 1994. Don't miss it!

THE EDITOR wishes to thank all the contributors to this edition of the Journal and extends an invitation to all members of the Friends to send to him at 22 King George Avenue, Bushey WD2 3NT any articles, letters, suggestions, criticism (preferably constructive), photographs or other material to be considered for future publication. As always, thanks are due to Bryen Wood and Grant Longman for their support and expert editorial advice and comment. Jim Singleton (see Page 3) cast his eagle eye over the proofs with great precision and much patience. Last but by no means least, if you live in Bushey and are reading this - our hard working distribution team deserve your appreciation!

Journal of The Friends of Bushey Museum Trust, Autumn 1993
Bushey personalities remembered from the other side of the world

George Cusack, our regular contributor from Oz, writes this year about some of the Bushey folk he knew in his youth and others he would like to know more about.

The renewed contact, through the Museum Trust Journal, with my birthplace and my home for the first 35 years of my life, has brought to mind people about whom I, now retired, have leisure to think, to remember and to realize how little I know of them, and to wish to know more.

A further reason for my awakened interest is that I am in the process of writing, for the benefit of the Australian-born children of myself and brother Mike, a history of our family, at least as far back as our grandparents. Where we lived, with whom we shared a way of life, is an essential part of that history.

Those who follow, though not of the stature of Sir Hubert and ‘Matty’, nonetheless were all well-known not only in Bushey, but beyond its boundaries; perhaps an explanatory article about each in the Journal would ensure for them a well-warranted niche in the archives.

Two such people were Mr Wheelwright and Miss Frobisher. The names are well known to me, but little else. Mr Wheelwright was a familiar figure, since he lived in Chiltern Avenue, only a few hundred yards from Green’s Farm; we knew he was an artist, but I have never seen any of his work, know not what was his forte, nor his standing in his field.

Miss Frobisher, too, was a well-known identity; I believe she had two studios in Glencoe Road, one adjacent to the Express Dairy depot, the other at the Herkomer Road junction, alongside tennis courts. This latter I knew well, for it was immediately opposite my maternal grandparents’ house, which still stands, I believe, at the junction of Herkomer Road and Avenue Rise. I remember best about this studio that it bore a notice, ‘Ancient Lights’, which, I understand, confers a right to access to daylight through specific windows. What is the history of this studio and of Miss Frobisher, what her chosen field and her standing therein? Is the studio still there?

Another well-known figure in the village was Frank Chester, the one-armed cricket umpire, who was perhaps the best known umpire of his day, and stood in many Tests. That is all I do know of him (although his son, S B H Chester was a school-mate of mine at Ashfield Primary, and, despite his initials, known to us all as ‘Tom’). I would like to know more.

Still in the sporting field, there comes to mind Hugh Floyd, in the mid-thirties amateur heavy-weight champion of the British Empire, a winner at the Tailteann Games in Dublin and holder of a Lonsdale Belt. His father, Pat, licensee of The Fishmongers Arms, a colossus of a man, was my godfather (and thereby hangs a tale of such coincidence as fiction writers would hesitate to use). What, I wonder, was Hugh’s later history?

Then there was the village mystery man, or so he appeared to us kids. Known to us only as ‘Dirty Dick’, because of his unkempt appearance, he lived in a wooden hut near St Hilda’s School; with his air of frayed gentility, he was rumoured to be a son of a well-to-do family, with artistic talent that had gone astray. Does anyone else remember him or know his true background?

Perhaps someone may enlarge upon these jottings and let us know more of the lives of these people who were part of the warp and woof of Bushey life in the inter-war years, and therefore an essential part of the archives.

Margaret Craig-Gray (above) is the Friends’ coordinator of the Museum stewards’ rota. If you are interested in volunteering a little time on a regular (though trial) basis of your own choosing, then please contact Margaret on (081) 950 3547. She will be happy to give you further details and perhaps enrol you on the panel of stewards for a trial period. This ensures that neither you nor the Museum would be entering into an indefinite commitment.

“She’s waiting for your call.”

Seen at the private view of the ‘Faces and Places’ exhibition: Mayor of Hertsmere Councillor Tony Gattward chatting to Kate Morgan, founder of Bushey Festival, and Grant Longman, chairman of Bushey Museum Trust.
Bushey Hall Golf Club
Pig Club 1941-1953

John Hodgkins has researched old records recently presented to the Trust and describes a long forgotten wartime Bushey self help group that was one of several in the district.

BUSHEY HALL GOLF CLUB
Pig Club was one of many co-operative clubs founded from 1940 onwards to supply their members with fresh pork to supplement the rationed amount of meat available, and also to sell meat to the Ministry of Food to assist with wartime food shortages. By 1944, nearly 5000 pig clubs were registered with the Small Pig Keepers Council, 170 of them in Hertfordshire.

The Club was formed early in 1941 by members of Bushey Hall Golf Club, who used disused sties adjacent to the 14th green of the Golf Course, for which a rent of ten shillings (50p) per annum was paid. The 24 members of the Club, who each paid £3 for their share, took turns according to a duty rota, in caring for the pigs. The provision of food for the animals caused problems throughout the life of the Club, swill being purchased from a variety of sources to augment that provided by the members, normal foodstuffs being rationed.

Distributions of meat were made among the members every few weeks, the meat having been divided into 24 numbered portions for which lots were drawn. The Club was at its peak during the years 1942 - 1946, with a turnover of approximately 80 pigs in each of those years, and a healthy trading profit recorded. The value of an individual £3 share had risen to £14, and a contingency fund of £300 had been created.

The introduction of new and stringent rationing of foodstuffs in October 1946 reduced the number of pigs the Club could keep at any one time from 50 to 22, the effect of this being shown in the annual report for the period ended 4th June 1948. In the preceding 12 months there had been a turnover of only 43 pigs, and for the first time a trading loss was recorded.

The Club’s position continued to deteriorate until in 1953, with losses recorded for each of the few preceding years, the last of the pigs was sold. The Committee recommended that ‘... owing to the difficulty and expense of securing swill together with the additional supplies of meat in the shops the Committee is of the opinion that the time has arrived for the winding up of the club’.

This motion was carried unanimously and, after all outstanding accounts had been settled, the sum of £8.13s.9d (£8.69) was paid to each member in respect of his share. John Hodgkins

HELP TO KEEP A PIG

By saving waste food and keeping it dry you help to maintain the supply of meat and edible fats and increase shipping space available for the country’s defence.

WHAT TO COLLECT

Remains of:—

Stale bread, cakes, flour, porridge, puddings.
Meat, fish, cheese and egg dishes.
Vegetables (cooked and raw) including outside leaves and roots of green vegetables.
Offals from cleaning poultry and rabbits.
Feelings of potatoes, turnips, carrots, etc.

WHAT TO AVOID

USELESS

Tea leaves and coffee grounds.
Banana, grape-fruit and orange skins.
Paper, cartons, dead flowers and feathers.

DANGEROUS

Soda, soap, salt and brine.
Glass, metal and crockery.
Rhubarb leaves.

HOW TO COLLECT

Food scraps are best collected in a small covered bucket or a large bowl or colander kept for the purpose. Even a strong paper bag is satisfactory.

Niceties of social etiquette were not forgotten between local pig clubs.

STOP PRESS: On Tuesday 19 October at a ceremony at the British Museum, the Trustees of Bushey Museum were presented with this certificate and a cheque for £250 as joint winners (with the Kennet and Avon Canal Museum) of the prestigious 1993 Gulbenkian Foundation Award for outstanding achievement with limited resources.

GULBENKIAN MUSEUM AND GALLERY AWARDS 1993

Bushey Museum

WINNER

OF THE AWARD FOR
Most Outstanding Improvements Achieved with Limited Resources

PRESENTED BY

Simon Jenkins

The Gulbenkian Foundation (UK Branch) in conjunction with THE MUSEUMS ASSOCIATION

Issued by:—

THE SMALL PIG KEEPERS' COUNCIL
Turville Court Barn, Turville Heath, Henley-on-Thames, Oxon

Journal of The Friends of Bushey Museum Trust, Autumn 1993

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Mr Robert Peters – Bushey Policeman

Robert Peters was a Bushey policeman in the 1920s. In his retirement he was interviewed by pupils of Bushey Meads School as part of an oral history project. The interview, with others, was transcribed and published as ‘Bushey Eyewitness’ in 1973. Jenny Just has selected this extract from the transcript of the tapes and it is reproduced here by permission of the present headteacher, Mr Paterson.

"I JOINED the Metropolitan Police in 1920 and was stationed in London for five years, and then came out to Bushy and settled. We did eight weeks' training at the Metropolitan Police School in Regency Street, Westminster. We had to do general police work, English and History – just like going back to school.

'Bushy was greatly different from serving in town. It was a nice life, you worked on your own and walked every inch of your ground.

'If you looked for trouble you could always find it'

You started off from the station, you'd go round and round your shops trying doors; you looked after everything. The police station was in the same place as it is now. If you looked for trouble you could always find it. As the circumstances were at the end of the first world war, it was a living wage; you get a low wage on joining when you've got a family to keep, and more when they're off your hands. I practically fed my family from my garden. My wife never minded the work, not a bit, it was her bread and butter as well as mine.

'On night duty it was very dark. There was no street lighting in Bushy after about ten at night. You carried on walking round; you met hardly anyone. This little village used to go to sleep about eleven o'clock; the nicest thing when we were on night duty, when the lights had gone out in the different houses, was to see the light go up in a bedroom for the first person to get up, so that you knew somebody was about besides you. You did come across the occasional stranger, more at week-ends. People used to go to London, have a few drinks, and instead of getting out of the train they'd get carried on, asleep, into Watford, and then have to walk back to Wealdstone or Stanmore, after the guards had emptied the trains. But ordinary nights there were very few people about, unless it was a farm hand going to the farm to help with the birth of a calf, or a man who had to be early to work. You always knew who you'd see. If we were called to an accident you got your injured settled and carried on until you'd finished. There was no question of overtime; you carried on until it was finished, however long it took.

'Very few cars in Bushy then. I think the horse was a much more friendly thing than the motor car. I remember one out to see where I was and touched this hairy thing! An old horse had strayed. Another night I was with another police officer in Little Bushey Lane and we could hear somebody walking, so we tried to find out who it was and this time touched something which moved at once. There were two horses this time. We always used to carry about a yard-and-a-half of thin rope with us, so we tied them up and took them to the Greenyard, or the Pound as they called it, that took in animals that were straying on the highway. That was at the White Horse public house on Clay Hill, almost opposite the police station. We knocked the landlord up, a Mr Chapman at the time, and he put greengrocer who kept his cart in the yard when he'd finished his daily round. The next morning, when the farmer went down to the station to report the loss of his horses, they sent him to the Pound. He went there, and was told by the greengrocer that he owed him for all the green-stuff that had been in the van as the horses had eaten it during the night!

'Our uniforms were very much the same as they are today, but a thicker cloth, more of a Melton cloth. I've known the time when I've walked all night in the rain, and I've taken my overcoat off when I've got home and stood it up in the kitchen, because it was so thick and wet, and it used to stand there alone like a human being.

'I was on duty one night which covered a certain part of Stanmore, and as dawn was breaking about four o'clock, I saw a bird in the middle of the road, apparently come down to look for the early worm. I went to the bird and it hadn't really awakened. I picked it up and put it on my handlebars.

'I put my hand out to see where I was and touched this hairy thing!' and it stopped there all the time I was walking up the hill until I got to the Vine public house, about a mile and a quarter that would be. It had then become light, so it flew away. I once found a paper bag, the kind you put a loaf of bread in, on the Watford by-pass. It was moving. There was an old croo inside it, gone in to get the sandwiches that:

The back of the White Horse public house on Clay Hill drawn in the 1920s by Francis Clarke
**Bushey Policeman**

they used to hook on to the front of the cart. You could get ten ton of coal on those old flat floats. Time before I came out here I have been told that down by the Horse and Chains, any time between nine and eleven at night, you'd see anything from forty to fifty large farm waggons, all waiting to be taken up Clay hill by the chain horse. They used to go on to London for the Cumberland Market near Regents Park.

"We got the general run of football in the street in those days, but not breaking up people's property like they do today. Often if we had enough men here, some of us would go up to London for rowdy meetings like the Fascists, or help out at State Visits or the Coronation and that sort of duty. It was a grand thing to do, and we enjoyed it.

"I wouldn't mind being a policeman today, it's different in many ways but I often wish I was back in the job again. Of course, in those days we used to get the boys to do what we wanted them to do. When you were walking all the time you had time to look at everything and talk to people. It's all too fast these days, too fast to take the same trouble."

Interviewed by Jonathan Webb and Robert Wiltshire

**Footnote:** Doreen Munro, now the Friends' Oral History Organiser and Meetings Secretary, was school secretary at Bushey Meads at the time these recordings were made, and assisted in their transcription. The cover of the book was designed by Arnold Fletcher, then art master at the school and another member of the Friends. The English teacher responsible for the whole production was Cureen Moffett.

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**GARDEN PARTY 1993**

The Mayor of Hertsmere, Councillor Tony Gattward and Mrs Jean Gattward with Mrs Ella Chewett pictured at the Friends' Garden Party held on Saturday 21st August in the delightful grounds of Reveley Lodge. Despite a wet weather forecast, the warm dry afternoon was a great success and enjoyed by well over 600 visitors. By common consent this year's Garden Party was pronounced the best yet.

Over 100 willing volunteer stallholders and others helped raise almost £2000 for the benefit of Bushey Museum. Craftsmen and women displayed their skills; there were games and traditional entertainments for the children; and live music and dancing all added to the charm of what has become one of Bushey's foremost events of late summer. There was something for all tastes and all ages on this pleasant occasion.

Right: Bryon Wood, Secretary and Trustee of Bushey Museum Trust, looks on with admiration at a beautiful wooden apple cradled by his wife June and on sale in the Museum shop. The apple, complete with leaf, was made from Bushey apple wood by local wood turner and member of the Friends John English. The Museum shop is well worth a visit. On sale are many unusual and interesting things.

Left: Harfrid Neunzert (to left of picture) curator of the Herkomer Museums in Landsberg am Lech, flew from Bavaria in July to attend the private view of the Trust's Bushey Festival Art Exhibition 'Faces and Places around Bushey'. He is seen here talking to Bushey Councillor Peter Riches.

**VISIT THE MUSEUM SHOP FOR INEXPENSIVE CHRISTMAS STOCKING GIFTS**

Journal of The Friends of Bushey Museum Trust, Autumn 1993
Grant Longman reviews this year’s Festival Exhibition

‘Faces and Places around Bushey’

THE Bushey Festival Exhibition at the Bushey Museum was very much one of local interest this year. Some scenes you recognised; others depended on the length of your memory as they dated from the 1930s and yet others came to us from the 1890s or earlier. The portraits were all from the past and we had hoped that one or two unknown subjects might have been identified for us but despite being publicised in the Watford Observer most remain a mystery.

The artists providing this feast of nostalgia included three who set out to draw Bushey and district from many angles. They were: Robert Morton Nance (1890s), Francis Clarke (1930s) and Fred Bevis (post-war, but some interesting ‘reconstruction watercolours’ from earlier times).

There were also works by several living artists showing us Bushey as it is today; these were largely works purchased by the Friends over recent years. Besides these there were also local scenes and portraits by Lucy Kemp-Welch, Marguerite Frobisher, George Harcourt, Albert Chewett, Tom Mostyn, Kate Cowderoy, George Wynne Apperley, Louie Burrell and other well-known Bushey artists.

Pride of place was undoubtedly taken by Lucy Kemp-Welch’s ‘Hunters in the Orchard’, a very beautiful composition of dog and horses. The picture was specially loaned to Bushey Museum Trust for the exhibition.

Herkomer had a room to himself! The Herkomer Room opened for the first time with this exhibition. It will be a permanent feature of the Museum and it was our particular pleasure that Hartfrid Neunzer, the Curator of the Herkomer Museums in Landsberg, Bavaria, and other friends from Landsberg flew over to join us at the private view of the exhibition.

The Herkomer Room illustrates most of the significant aspects of Herkomer’s life and work. Lack of space makes it impossible to show more than a sample of his works as represented in the Museum’s collections. Our aim is to give a balanced picture with supporting information. It seems from the comments we heard that you were impressed by the diversity of his life and work.

The exhibition poster showed Herkomer’s lithograph portrait of Johnny Bean Green, an eccentric Bushey character of c.1900 said to be related to one of the Museum’s trustees! Also on display was Herkomer’s beautiful watercolour portrait of Margaret, his third wife, which was purchased by the Friends with the aid of a substantial grant from the National Art Collections Fund.

Grant Longman

Friendship

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have received in return for our efforts. Not material reward of course but something better: new friends and the pleasure and enjoyment of meeting people from Bushey and elsewhere we might never have met otherwise.

In consequence, for many of us our membership of the Friends has enriched our lives and widened our horizons much as we hope and expect the Museum to do for many thousands of visitors in the years to come.

Many people are uncertain how to begin a voluntary involvement and have an understandably cautious attitude towards the limits of any commitment. In the case of museum stewarding etc. there will be a rota allowing individuals to choose exactly what they want to do on a regular basis and when they want to do it.

As an additional safeguard, any commitment agreed to be undertaken will be for a limited period only. This will enable those participating to decide whether or not they wish to continue and to enable the museum to confirm their suitability for the work.

Caution and care apart, there is fun and good company to be had by getting involved. If you would like to give it a try, contact Margaret Craig-Gray on (081) 950 3547 or any Committee member.

Alec Just

Hertsmere Councillor Ted Gadsden and (back to camera) Marion Cox in the new Museum Shop which opened specially for the recent Festival Exhibition. The shop project has been master-minded by Bryon Parkin.