

The Journal of the Friends of Bushey Museum

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**FRIENDS OF
BUSHEY
MUSEUM**



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Welcome to the latest edition of the
Friends of Bushey Museum's *Journal*.
The variety of subjects that the contributors
find to write about never ceases to amaze me
and this issue is no exception with articles look-
ing at a wide range of Bushey's history, from
its art to its built history and much in between.

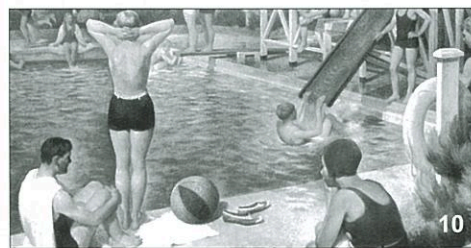
Thanks go to Bryen Wood who has again
provided the photographs from the Museum's
collection and to Michael Pritchard for the

technical side of the production and to all of the
contributors. Without your support, the *Journal*
would not be the success that it is.

As many of you know, I am now living in
Chesterfield. Recently I was elected to the chair
of the Friends of Queen's Park in Chesterfield.
We are a small organisation, just like the
Friends of Bushey Museum of twenty years
ago. I hope we will be as successful.

Janet Murphy

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Onwards and Upwards

The 20th Anniversary of the Friends of Bushey Museum

Pat Woollard

"What was any art but a mould in which to imprison for a moment the shining elusive element which is life itself - life hurrying past us and running away, too strong to stop, too sweet to lose." Willa Cagier (1876-1947) from The Song of the Lark.

Ideas in respect of a museum service for the Borough were discussed by the Recreation and Amenities Committee of Hertsmeare Borough Council way back in the late 1970s. A feasibility study put forward the idea of a central conservation and service function, with outlying exhibition areas in four parts of the Borough. A later feasibility study in 1984 concluded that small local museums and studies centres were preferable to a 'central' Hertsmeare museum.

As Bryen Wood related in a past *Newsletter*,¹ there are records as far back as the 1890s of interested societies promoting the cultural history of Bushey by means of exhibitions and other activities. Certainly Rector Montague Hall (1898-1937) was an interested collector of ancient parish records and relics and he wrote a history of Bushey, published in 1938. Unfortunately, it was not until after the ravages of war and recovery that

local history, the arts and the environment increasingly became of more urgent interest and importance. The opening of the Lucy Kemp-Welch Memorial Gallery in 1967, at the instigation of Marguerite Frobisher, offered an opportunity to show work, not only by Lucy Kemp-Welch, but also by a number of other local artists, such as Wynne Apperley and Myrtle Broome. Major events took place, such as the showing of Herkomer's *Our Village*, transported from Aberdeen, and an exhibition on the Monro Circle, organised by Rector Chivers.

It was in 1981 that Grant Longman, Bryen Wood and Tim Groves, three local historians aware of the unique cultural heritage of Herkomer's School of Art and its important place in our local and national artistic history, formed the Bushey History Research and Conservation Group. This was a working group determined to promote local history and to continue to exhibit artifacts and works of art. The ever increasing collection of local material and the success of the exhibitions led to the formation of the Bushey Museum Trust in 1983 (a year before Hertsmeare's museum feasibility study in favour of small local museums).

The original group was joined by Nick Browne, Jennifer Parker and Philip Morgan and the objective was to set up a permanent museum and local studies centre in Bushey.

In the meantime, elsewhere in Bushey, Anne Blessley was running very successful evening classes on Art History. Her activities in the arts led to her meeting and getting to know other residents of Bushey, who were interested in different areas of the arts, and in 1982 an inaugural meeting of the Harlequin society was held in Grange Park School (now Bushey Hall School). The organisation was interested in crossing the cultural boundaries between the arts. There were outings, musical evenings, poetry readings, talks on the visual arts, antiques, theatre and - notably for me and quite a few other people - at least one fascinating talk on local history by Grant Longman. Sadly, the initial success of Harlequin could not be maintained and by the middle of 1984 membership had dropped significantly.

As Anne has said, Harlequin could be called a sad failure, but it was seminal to the founding of the Friends. Harlequin gave the opportunity to a number of people of Bushey to meet together with a common interest in the arts and cultural history as a community activity.

It was an invitation to attend the 1985 Bushey Festival exhibition that inspired Anne to mention to Bryen Wood that assistance and support could be given to the Bushey Museum Trust by a Friends group. As a consequence, an open letter was placed on the Stewards' desk in the Lucy Kemp-Welch Gallery. It is worth repeating the letter here:

'It is proposed to set up an organisation called the Friends of the Bushey Museum Trust. Its aims are to support the Trust in the running of the Local Studies Centre and the Trusts other activities.

Some possible activities of the Friends might be:- the production of a newsletter; the organisation of talks; the organisation of outings; fund-raising.

It is proposed to hold an inaugural meeting in the near future, at which the

The three original Trustees on a research project for the first Museum publication *From the Wheatshaf to the Windmill*, which was published in 1984. They are, from left to right: Tim Groves, Grant Longman and Bryen Wood in the Royal Oak on Sparrows Herne. Note the copy of *Our Village* by Herkomer on the left wall.





Alan Pritchard, the first Chairman of the Friends, presenting Bryen Wood with a cheque from the Friends in November 1988. This was the first time the Friends had supported a Museum project. It paid for half the cost of a full set of Museum Documentation Association catalogue and other cards necessary to be in use before the Museum could become Registered. The Area Museum Service grant-funded the other half.

'Friends' will be set up and the committee formed. If you wish to attend this meeting, please complete the slip below.'

This letter was also placed in Bushey Library and about forty people signed the document. This was considered to show sufficient interest and, consequently, an inaugural meeting to set up the Friends of Bushey Museum Trust was held in Church House on 1 November 1985 (the Local Studies Centre had been opened there in the October). Approximately sixty people attended, and it was determined to elect a Steering Committee which would organise events and work on a constitution to be presented at the first AGM (at which time a formal committee would be elected).

The meeting was attended by Linda Silver the Chairman of the Recreation and Amenities Committee of Hertsmere Borough Council, who confirmed the support of the Council for a museum in Bushey; the major difficulty being finding a suitable building. Nick Browne, as a Trustee, listed a number of duties that could be undertaken by a Friends group

namely, helping to gather artifacts of historical and cultural interest, fund-raising, providing a newsletter, and arranging activities to raise general awareness of

the work of the Museum Trust, helping in the keeping of records and archives and, very importantly, lobbying councillors and generally acting as a pressure

Schools' corporate membership of the Friends has always been of great importance. The Mayor and Mayoress of Hertsmere took part in a celebration of Bushey Meads joining the Friends in December 1994. Sadly Gawan Vesey, next to the Mayoress, the Friends' second Chairman and then first President, died a few days later.



The Friends held 'a street party' behind the Museum for Committee members and frequent helpers to celebrate the Queen's Golden Jubilee in 2002. Bryen Wood calls the toast to Her Majesty.



A table at the Friends' twentieth anniversary dinner held in Bushey in November 2005. Over 100 members and invited guests attended.

group.

In February 1986, in the second *Newsletter* issued by the Friends of Bushey Museum Trust, Alec Just wrote: 'To be realistic, it is likely to be some while before Bushey has permanent accommodation for its growing museum collection. But 'a place on the ground' in Bushey has to be our long-term aim.' He also wrote in the same article 'The ball is rolling' - and didn't it roll!

The members of the original steering committee were: Anne Blessley, Eila Chewett, Irene Frost, Ron Gunton, Ann Hutton, Chris Jordan, Alec Just, Alan Pritchard, Glenys Tuersley, Gawan Vesey and Pat Woollard with Bryen Wood as Ex-Officio Trustee. At the first AGM of the Friends of Bushey Museum Trust, held at Church House on 20 November 1986, a formal committee, with Alan Pritchard as chairman, was

elected. Margaret Sibley and Janet Foakes joined the other members of the original steering committee; Chris Jordan resigned.

Committee meetings in those first years were held in a variety of venues, including a room at the back of the Bushey Picture Shop, run by Ann and Tim Hutton but now no more, in Bushey High Street.

Meetings were held, outings arranged, promotional material (greetings cards etc) organised and a journal produced. Membership, starting from a lowly number, rose dramatically to 214 in June 1986, to 323 in January 1987, and on and on until over 800 today.

At the early stage, various venues for a possible museum were considered, including the site of Bushey Library. Permission was granted by Hertsmere Council to Bushey Museum Trust to

Jenny Just, Doreen Munro, Eila Chewett, Margaret Sibley and Anne Blessley discuss plans for the first Friends' Garden Party in 1990.



store its growing collection in the former council offices in Rudolph Road in 1987, and this was seen as a first step towards a permanent museum site. And so it proved to be. Bushey Museum opened to its first public visitors at Rudolph Road on 28 October 1993, barely eight years after the formation of the Friends.

It was, and still is, a great achievement and reflects the dedication and sheer hard work of everyone involved. It is fortunate indeed that the enterprise brought together the foresight, experience and practical intelligence of Anne, the determination and vision of Bryen, Grant and the other Trustees, and the supportive interest and enthusiasm of so many talented and industrious individuals.

On a personal note, as author of this piece, and as a sideline member of the Friends' Committee all these years, I have to confess that twenty years ago I had no conception of what might be achieved. Each time the rise in the membership is given I am amazed; when the Museum was opened, I was incredulous, The Friends of Bushey Museum² by virtue of its enthusiasm and dedication and the size of its membership is a unique organization. The involvement of Friends with exhibitions, stewarding, the garden party, the general running of the Museum, or, just by being a Friend, has helped not only to make the Museum a tremendous asset for Bushey residents, but also a wonderful and important cultural facility for visitors from all over the UK and abroad.

The formation of the Friends gave persuasive affirmation to the Council and to the grant awarding organisations that have helped the Museum in its acquisitions in the past twenty years. Now we must make every effort to encourage future generations of Bushey to realise the importance of the Museum to the well being of their community. Continued promotion, dedication and hard work are essential, The Friends and the Museum are indeed 'too strong to stop, too sweet to lose'.

Notes

1. 'How it all began.' *Newsletter*, February 1986
2. The name was changed in November 1993 and the Friends of Bushey Museum became a registered charity in July 1994.

Most of the information has been extracted from *Newsletters* nos: 2-7 First series February 1986 - December 1987. *Journal* no. 7 First series Autumn 1993 and *Newsletter* no. 106 December 2005.

The Jersey Cow

A Darling of the World¹

Tony North

Strange though it may seem, in the early nineteenth century, Fowler's Farm which stood opposite Prospect Cottage in Little Bushey Lane, was the centre for the import and export of Jersey cows. How did this come about?

In the eighteenth century, although there were some local breeds such as Hereford and black Welsh cattle, together with a few Dutch cows and some from the Channel Islands, most were referred to as either shorthorns or longhorns. Shorthorns were general purpose cattle providing both beef and milk.

As the population moved from the countryside to the towns, and before the coming of the railways, dairies were established on the outskirts of big cities to supply the inhabitants with milk and butter. As a result of the demand for good milking cows, work by the Colling brothers of County Durham on the breeding of cattle, produced breeds which were either dairy or beef cattle.

Beef cattle were reared in Scotland and Wales, and fattened in the Midlands and East Anglia, before being driven to market at Smithfield. As late as 1871, there was a mention in the *Watford Observer* of black oxen being driven through Bushey. Possibly eighteen year old Michael Fowler from Yorkshire knew Bushey having passed through with one of the herds of cattle. He became a partner in the Great West London Dairy which stood on the site of Hyde Park. He bought cows for the dairy from around the country. Dairy cows cannot be driven in the same way as beef cattle as they require regular stops for milking. For them the last rest before the Dairy was Fowler's farm on Little Bushey Lane.

One day in 1811 Fowler passed a man driving a small cow to Barnet Fair. The drover said that it had been a present for his master who did not like it and it was to be sold for £9. Michael Fowler thought that the cow would make a pretty present for his new wife and offered £7, which was turned down. Fortunately for Fowler, he met the drover again, still with the cow, on his return home. The cow had attracted

ridicule from dealers and drovers because of its unusual appearance and small size and this time the offer of £7 was accepted. The cow calved a few weeks afterwards and for seventeen weeks produced enough milk to make 14¼ lbs of butter a week. This extraordinary yield and the fine quality of the butter so surprised Fowler that he became determined to find out where the cow came from and to obtain more of the breed. She came from Jersey and the development of Bushey as an important centre for the import and export of cattle began.

Michael Fowler was not the first to import cattle from the Channel Islands; he was the first to do so on a large scale.



A recent aerial view of Prospect Cottage opposite Fowler's Farm in Little Bushey Lane.

Although cows from both Jersey and Guernsey are small and fawn in colour, they are distinct breeds. However there is confusion as cattle imported from the Channel Islands, whether from Jersey or Guernsey, were originally known as Alderneys, possibly because this was the last port of call of the boats on their way to England.

In 1861, Mrs Eliza Brightwen came to live on Little Bushey Lane, opposite Fowler's Farm. She recorded in her diary that it was her constant delight to go to the stalls and make friends with the gentle creatures and their fawn like calves. Their colours were silver-grey, mouse colour or brown with black points. The bright yellow colour of the skin within their ears indicated to her the richness of their milk.

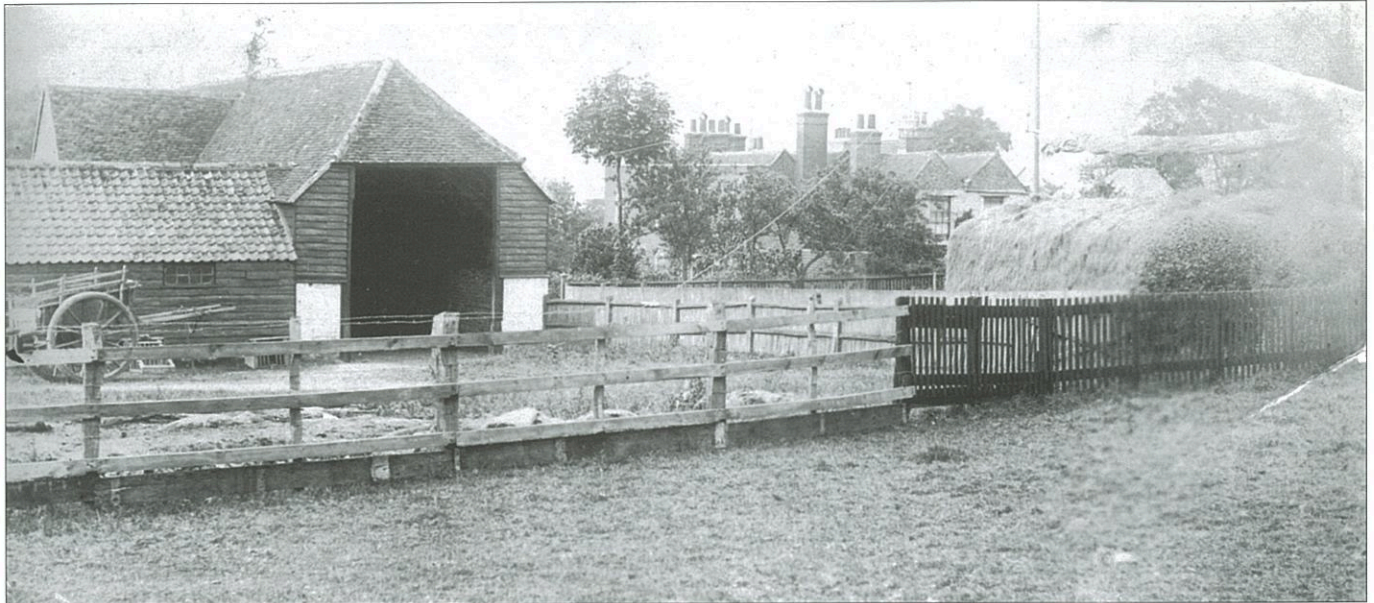
She studied in them the marks of a well-bred cow - the perfectly straight line of the back, a tail touching the ground, a white muzzle with black above it, a black tongue etc.²

She also described what happened when a hay stack on the farm caught fire, a not uncommon happening in country districts. It happened in the middle of the night. Mr Fowler fetched a little garden engine and kept a stream of water on the fire. Other people formed a line to carry pails of water from a nearby pond to feed the engine until the parish engine arrived. Fortunately they managed to save most of the stack.

Michael Fowler had four sons, three of whom joined him in the business. The eldest, Edward, branched out on his own, moving first to Jersey and then to Southampton. As well as selling cows throughout England, he also exported them to America. In 1873 he was aboard the *Germany* when it was wrecked off the coast of France. His cargo of 36 cows, 4 rams, 22 dogs and poultry of all kinds, valued at about £1600, and bound for America, was lost.

Although Laurence Fowler and his brother Percival Fowler initially worked together, there was evidently a dispute as the first issue of *The Exchange and Mart* for 13 May 1868 carried two separate advertisements. One for Percival Fowler, The Clarendon Repository, Watford, claimed to supply cows for the Royal Dairies at Osborne and Windsor. Delivery to any part of England was free by rail. The advertisement for Laurence Fowler of Little Bushey Farm, offered free delivery by road in cattle vans or by rail in a horse-box. It also stated that there was no connection with any other establishment.

Of the two brothers, Percival was evidently the more successful. He continued to trade until about 1900 when Percival T Fowler (probably his son) took over the business and traded until 1912 as a Jersey cattle importer. Laurence also married but his wife died a few years later. By 1900 the farm on Little Bushey Lane had been sold to someone else.



Part of Fowler's Farm c1900. The farm buildings on the left, long since gone, stood opposite Prospect Cottage in Little Bushey Lane which can be seen in the background. Prospect Cottage, built in 1747, was the home of A E 'Matty' Matthews, stage, screen and TV actor, who in his early years featured in some of Herkomer's films.

As well as the Royal Dairies, cows were sold to men who continued to improve the breed, in particular Lord Braybrooke at Audley End and Mr Philip Dauncey in Buckinghamshire. When the latter retired in 1867, he sold his stock of sixty-nine cows and heifers for £3285. A Mr Marjoribanks gave over one hundred pounds for his cow Landscape. In 1859, Stewart Marjoribanks of Bushey Grove

was described as having a herd of short-horns.³ However by the time the Bushey Grove Estate was sold in 1877, the herd was described as of Alderney cows. Possibly Landscape was purchased when the shorthorns were sold and the herd of Jersey cows established.

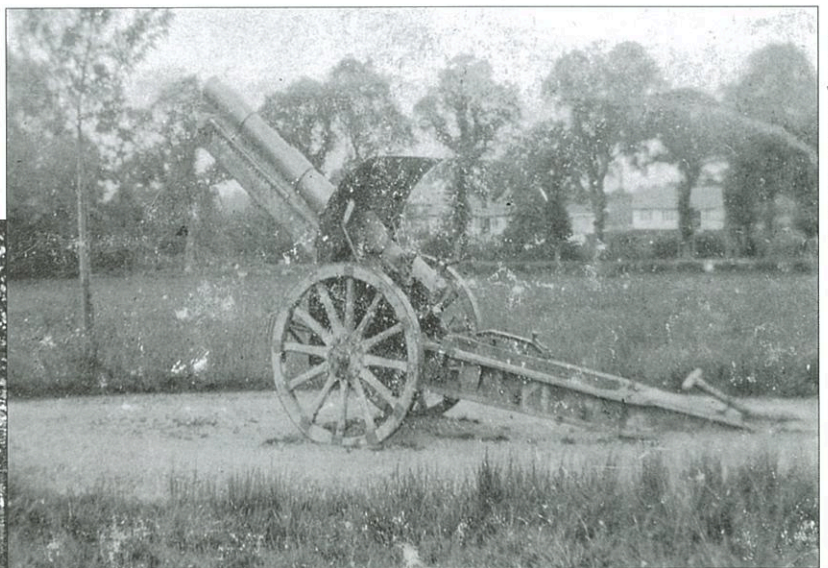
I am grateful for the assistance given to me by Grant Longman and Janet Murphy in the preparation of this article.

Notes

1. Some of the material for this article has been extracted from *The Jersey Cow - A Darling of the World* at www.jersey.syd-fyn.dk/.
2. W H Chessington, *Eliza Brightwen: the life and thoughts of a naturalist*. T Fisher Unwin, 1909.
3. *Farmers' Magazine* April 1859.

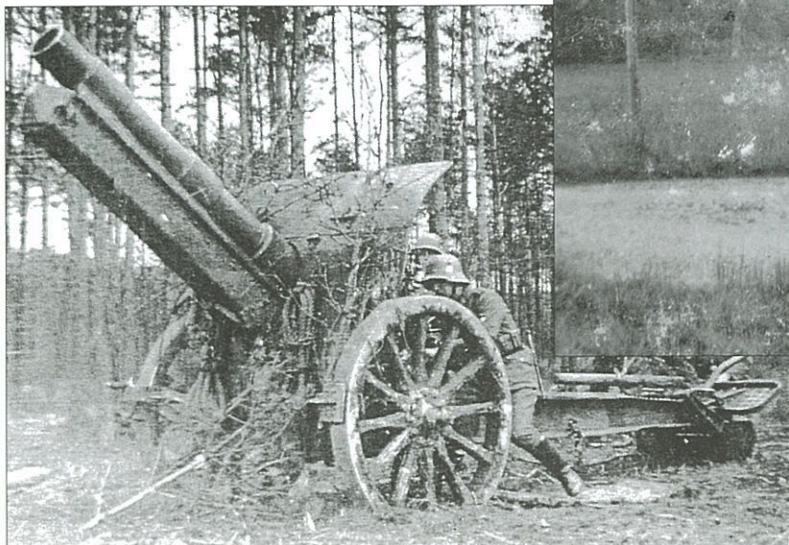
Feedback...

The article about King George Recreation Ground, which appeared in the last issue of the *Journal*, was accompanied by a photograph (right) of the gun, which was presented to the people of Bushey in recognition of their efforts in the War Savings campaign during the



Bushey Museum Archive

Courtesy: Imperial War Museum



First World War. Mr Korn contacted the Imperial War Museum to see if they could identify it. Martin Garnett wrote back suggesting that it had the general appearance of a German FH13 L/17 field piece (left) - so now we know.

Nature Study

Dennis White

Dennis White, who is now in his nineties, lives in Dundee. In the early 1920s he was at the Royal Masonic School in Bushey. Last year he sent the Museum an account of what happened to him in 1922 or 1923, while he was at the School. He wrote that he would like to donate his painting of the incident to Bushey as a permanent tribute to the dog that saved him and to the welcoming countryside which gave him so much at that period of his life.

The Museum arranged to have his painting which is 34 x 50 inches (86 x 127cm) shipped down to Bushey.

In later life I was to realise that a boarding school was the same as an internment camp. In biology you could escape from school for an afternoon so I chose it for my 'free' afternoon and there I met Montefiore, who had been born in Africa. Together we planned to be big game hunters when we grew up and to wander the wilds of Africa. Meantime we were able to go away through the surrounding fields unaccompanied by any master. On the way out I would feed the large, hard biscuits called Stonics (we had an unlimited supply) to the school horse, also called Stonic. We were great friends and he would come over to the fence to see me. Across the road and over the stile, we would walk past a low mound known as the Horse's Grave - a great place to lay and laze on a sunny day - over another stile at a huge five bar gate and on to the several ponds in the area. One was good for newts and frogs, another for sticklebacks and another was a mass of living daphnia, a greyish pink soup of minute creatures ideal for feeding to

the inhabitants of the laboratory aquaria.

A large tree grew on the high bank on the daphnia pond. On the near side the ground was stony and almost on a level with the water. The pond was thigh deep and the bottom was black mud. It was a fair distance from the stile, over which we entered warily because the field belonged to a vast monster of a red roan bull, who eyed us with suspicion.

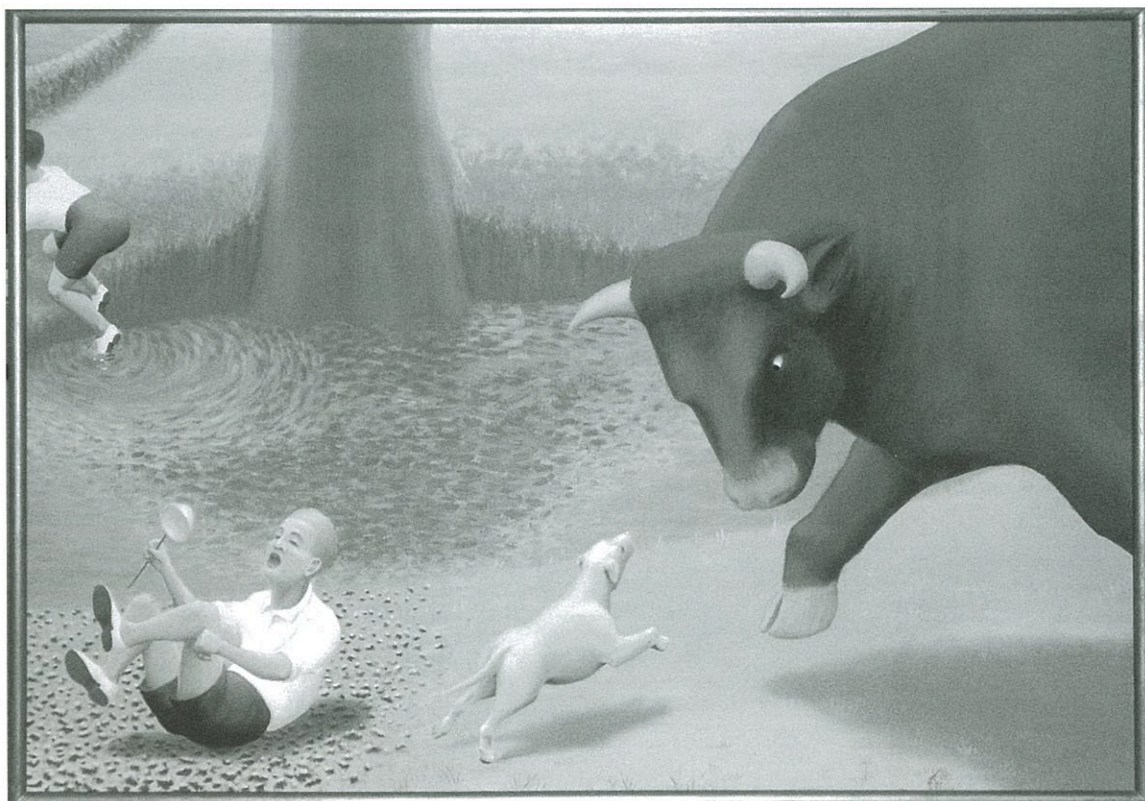
One day, confident with long experience, we slipped into the bull's field and round the pond to the tree, where we felt safer. He was standing quietly a good way up the field behind us. We netted daphnia by the thousand into our jars. I was a bit away from the tree where the bank was less high, Monty was on the tree root, legs hanging over the water. The charge began with a snort and the ground shook as the massive beast hurtled over. Monty dropped into the pond. I ran round with the bull after me, tripped on the stony ground and rolled up to see a yellow labrador snapping at the bull's nose. I bounded across to the gate and shot over the stile. The labrador popped through the hedge into the lane, took a good look at

me, wagged his tail, and trotted off. Monty slipped through the side hedge into the next field. We had never seen the dog before and never saw him again.

The next week we were in that area again. The five bar gate by the Horse's Grave had been taken up and laid on the grass so you could see how deep the great posts had been in the ground. Further on we met a farm hand and I asked him why they had taken up the gate. "That was the bull", he said, "he got out last night and heaved it up. Don't you go into his field: he is terrible dangerous, would kill you no bother." We promised, with every mark of innocent virtue but also a genuine resolve.

Another time when we were going that way we felt the ground shuddering before we reached the bull's field. There were two great draught horses in with the bull, amusing themselves by taking turns at being chased - as one skipped to one side the other would slip in front and keep the bull charging at full speed. The huge but agile horses were gleefully enjoying their game. The bull was furious. It was a fantastic spectacle on an epic scale.

Dennis White's large oil painting of a labrador dog rescuing him from an angry bull when he and his friend were pond dipping in Bushey Grange Farm fields in the early 1920s.



Photograph: Patrick Forsyth

Rosedale / The Warren 1772-1957

Sue Matoff

The lands which became Rosedale, later The Warren, were pieced together from various owners, some traceable to 1772. The larger area of the estate was awarded under the Inclosure Act of 1806 to the Lords of the Manors of Bushey and Bournehall and leased by Catherine, wife of Colonel Christopher Watson, Gentleman.

The 1841 Tithe Commissioners' Map of the Parish of Bushey shows that little had changed since 1806, save that a few cottages had been built around The Three Crowns Inn and a large house is also shown opposite a pond. It is not certain who built the house but it is likely to have been Catherine Watson. We know from the 1841 census that Rosedale Cottage was occupied by a Walter Hodsoll, who occupied large areas of Catherine Watson's land.

An 1855 directory for Bushey shows Owen Tickell Alger resident at Rosedale - and at this point he is a tenant of Harriet Eliza Blair Warren.

Christopher Watson, whose connection with Bushey dates back to at least 1791, is described as of 'Horkesley, Essex'. It may be a coincidence (which seems unlikely) that in a deed dated 1857 Harriet Eliza Blair Warren is named as the copyholder of the same property. Maybe she was a descendant of Christopher and Catherine Watson. She paid £1420 for this land, which was at this time in the occupation of Owen Tickell Alger, who paid Harriet Blair Warren the same sum, thus buying the property from her absolutely.

At an exhibition held at the Victoria and Albert Museum in London in 1973, entitled 'Marble Halls', a drawing was exhibited of a house designed by the

architect Robert Lewis Roumieu for Owen T Alger (*sic*) of Bushey Heath. The design was for a highly elaborate gothic house which was never built. There is also a Section and Ground Plan for Alger's vault in St Peter's Church, in the Hertfordshire Archives.

Owen T Alger's daughter Harriet married the Revd. Robert Branson at St Peter's Church in November 1856. Her mother died in January 1858. A scheme was planned to be set up by the Charity Commission to dedicate stained glass windows in the church in her memory; but no record survives of such a scheme being completed.

Just over a year after his wife Harriet's death, Alger remarried. His wife, a widow called Catherine Lloyd (née Lovekin) already had three small children. The 1861 census shows that Rosedale was occupied by Alger, a solicitor aged 58, his wife Catherine, aged 33, two step daughters of 7 and 4, a stepson of 3 and their own daughter of 10 months. Five servants and one visitor were also in Rosedale on census night.

Owen Alger sold Rosedale in June 1864 to 'Jones' for £10,000. Perhaps this 'Jones' was a relative of Alger's first wife, who called herself Mrs Alger Jones. Jones was in residence until 1869, when the property was purchased by Henry Thompson. It is he who changed the name of the property from Rosedale to The Warren. The name 'The Warren' appears in the census of 1881. Only three servants and a farm bailiff are recorded in this census, but the property stayed in the Thompson family until 1900. Henry Thompson married Harriet Mary Parry in 1879. When she died in 1933, she was

interred at Bushey Parish Church. A relative, Oscar Thompson donated a High Altar Cross in brass to St Peter's Church, to mark the building of

the new chancel in 1889, and he also donated the original organ pipe to the church.

The Thompsons seem to have rented out the house for some time as the 1891 census lists Ambrose Argenti and his family in residence, with six servants.

Following the death of Mr Thompson, his widow sold The Warren in 1901 to Charles Harling Comyns. The census of that year shows him in residence with his wife Ann, nine year old son Charles Cecil, six year old daughter Marjorie and five servants. Charles Comyns was a silversmith and dealer in antique silver, whose expert advice was occasionally sought by South Kensington Museum (the later, V & A museum).

Whilst he lived in Bushey Heath, Mr Comyns became one of the founder members of the Bushey Conservative Club. He was churchwarden at St Peter's, to which he presented a Processional Cross. He also made an inventory and valuation of the whole of the church plate in the Diocese of St Albans. He was a generous subscriber to charity, sometimes anonymously, and gave a number of cups and trophies to various organisations. He also served on the committee of the auction house Christie's for their Great Art Sale in aid of the Red Cross in 1917.

In one of the several outbuildings at The Warren, Mr Comyns kept a 12 horsepower Gladiator motor car which he offered for sale in 1905 for £250, advertising it as 'reliable and in splendid going order'.

The Inland Revenue Valuation of 1910 describes the property as 'Mansion, stables, lodge., pleasure gardens, laundry and premises totalling ten acres; Pasture Land and Farm Building covering twenty-six acres'. Mr Comyns was also the landlord of three adjacent houses and shops, and was the tenant of The Warren Cottage and premises, the landlord being Messrs Clutterbuck, the proprietors of the Three Crowns Inn.

In April 1916, the Comyns' elder son, Cecil, married at Christ Church, Marylebone, and four years later his sister-in-law was married from The Warren.

In December 1925, Charles Comyns died suddenly, aged 63, in the midst of an auction sale at Christie's. He had just successfully bid for lot 20 when he died. The

This is the only known photograph of the house, The Warren. It was kindly supplied from the archives of the auctioneers Knight Frank.



coroner reportedly asked, "Was the bidding very spirited and exciting?" to be told, "No, it was quite a cheap lot. I think he had it for about £5". Mr Comyns left his wife Ann, two daughters and two sons, Cecil and William - who played the organ at his funeral in St James's Church, Bushey. Many years later, the family was remembered by the naming of a road, now known as The Comyns, to the west of the lake.

In May 1926, The Warren was advertised for Sale by Auction by Knight Frank and Rutley. This sale brochure includes the only known photographs of The Warren. The estate at this time was almost 35 acres, ten more than at the time of the Inland Revenue Valuation. The estate comprised: 'A capital Residence with Entrance Lodge, appropriate Out-buildings, Garages, Stabling, Home Farm Buildings, old world Pleasure Grounds with a lake; productive Fruit and Vegetable Gardens with ranges of heated glass-houses; an enclosed Rabbit Warren; Park and Meadow lands and a good Cottage.'

This reference to an enclosed Rabbit Warren must surely be the origin of Thompson's re-naming of the estate from Rosedale to The Warren.

The sale details inform us that the Residence comprised, 'Entrance and Staircase Halls, Billiard and Four Reception rooms, Thirteen Bed and Dressing rooms, Two bathrooms and ample offices'. The description of the grounds is enticing: 'The ancient Pleasure Gardens are remarkable for their fine old Yew Hedges, and clumps and banks of flowering and evergreen shrubs. There is a Tennis Lawn with space for two courts. The productive Fruit and Vegetable Garden is completely enclosed by a high wall covered by trained fruit trees. There is a full complement of glass-houses, including vinery, Peach-houses etc. etc. The Park and Meadow lands are well watered by a spring, stream and pools, and slope gently to the south-west, where they join the extension of Merryhill Road.'

All that remains of this abundance is the lake, noted as 'a broad sheet of water on the South-Eastern front of the house'. The Tithe Rent charge for the estate was £9 16s 11d.

It is not known whether the next owner of The Warren purchased it at this auction, as unfortunately no record survives. However, it is known that in early 1928 The Warren was purchased by Walter Selby Coles, an insurance broker, who lived there with his wife and daughter

Elizabeth, until his death in October 1932 aged 63. A few months later Elizabeth married quietly at St Peter's Church. Advertisements in *The Times* show the Coles requiring a gardener (without children) to be head of two, the job to include cottage. A Cook General was advertised for in 1928, in 1936 and again in 1937, the attraction being, 'a modernized house on bus route'. The Ordnance Survey map of 1934 shows that little had changed on the estate for nearly one hundred years, with the exception of a few more cottages on the High Road. Mrs Coles remained at The Warren until about 1940.

At this juncture, it seems that the Air Ministry bought The Warren, and the estate became RAF Bushey Heath. Despite exhaustive enquiries, the RAF has no record of which units were housed there nor of any specific use made of the property. One individual at the RAF Museum in Hendon believes that a US Air Force unit was based at the Warren post World War 2, but has no corroborative evidence. As The Warren was given as the address of at least two senior Army personnel postwar, this seems to contradict the notion of an American unit being housed there. Additionally, a local report on celebrations for the Coronation, noted that, 'special thanks are due...to the General Officer Commander Anti Aircraft Unit for undertaking the decoration of The Warren'.

The Warren was demolished in 1957. The Air Ministry suggested that the major road on the estate be called Hunter Drive, a suggestion met with scorn by Councillor Goddard, supporting the view of the Bushey Highways Committee that street names should have associations with the locality. 'This is not a drive; a drive is leading to a house or estate' he said, and added: 'We already have in Bushey far too many avenues without any trees and most of our 'Rises' are dead flat.' The reason for the suggestion that the road at Hartsbourne will be called Warren Road is that it will eventually provide access to the High Road through the Warren Estate.

The property developers, Comben and Wakeling assured the Council that they would preserve the lake in its existing state and would, where possible, preserve the 'stately trees' bordering the High Road.

With Warren Road created, the developers began building ten different types of detached houses and bungalows, with names such as Radel, Woodcote, Cotehill and Wemyss, at an average price of £5000



Reverend Charles H Barker, Vicar of St Peter's (1915-1930), talks with the owner of The Warren, Charles H Comyns, at a church fête in the grounds c1920.

for a three bedroom house, to include turf front gardens and privet hedges on the rear boundary.

In 1961 Comben and Wakeling gave the land including and surrounding the Lake to Bushey Urban District Council, with the proviso that the lake was to be kept as a public space, maintained by the Council.

The Warren covered a considerable area of land, and was also a substantial house. It was on a far larger scale than either Howton of Sparrows Herne Hall, its two companion estates on Bushey Heath.

Editor's note

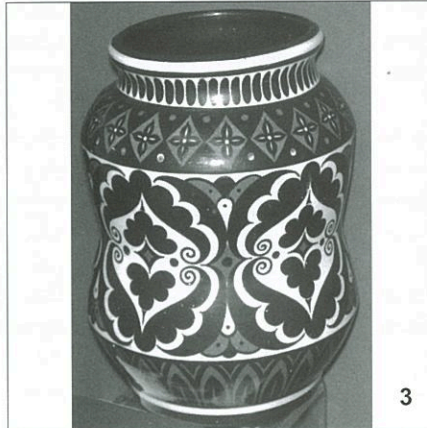
Furniture from The Warren was sold on 27 September 1900 as advertised in the *Watford Observer*. It consisted of :

'Well-made furniture and effects, brass and iron bedsteads and bedding, fenders, fire-irons, superior pile Brussels carpets, curtains, Italian walnut bedroom furniture, chests of drawers, washstands and dressing tables, mirrors &c., excellent reception room furniture, dining room suite in walnut and green morocco, a 6ft 6in. carved walnut sideboard, chevel screens, armchairs, occasional and loo tables, pedestal writing tables, marble and Parisian timepieces, carriage clocks, a few engravings and oil paintings, choice ornaments and marble busts, plated goods, china glass and usual effects, about 50 dozen of choice wines, a Spider phaeton and brougham by Mason, a smart Victoria on C springs, harness, and stable effects, a useful cart horse, and a well-bred French collie.'

Bushey Museum's Art Collection

Anne Blessley

Photographs: Michael Pritchard and Patrick Forsyth



The Museum collection is diverse and continually expanding. It comprises paintings, prints, drawings, sculptures, enamels, ceramics and textiles. The works are primarily two dimensional and vary in size from the ever popular oil painting of Bushey Open Air Swimming Pool called *Summer*, which can only just be manoeuvred into the Art Gallery, to the smallest water colours, which are about three inches high. It is the largest collection of paintings in Hertfordshire. Its importance was emphasised recently when the Public Collections Foundation, which publishes images and details of oil paintings in public collections, approached the Museum first, when starting the Hertfordshire volume.

The collection was begun by three local historians, Tim Groves, Grant Longman and Bryen Wood together with art historian Nick Browne and pre-dates the opening of the Museum by over ten years. In 1983 Bushey Museum Trust was formed in order to safeguard the collection. The whole collection is now vested in it. Initially exhibitions were held in the Lucy Kemp-Welch Memorial Gallery.

The collection policy places an emphasis on works by Sir Hubert von Herkomer (1849-1914) and his students. The aim is to collect work by, and material relating to the life of, Herkomer and at least one work by each of the several hundred students who attended the Herkomer Art School. Herkomer's students, in the twenty-one years

of the Art School (1883-1904), came from all over Britain and Europe and as far afield as the United States, Australia, Canada and New Zealand. Many settled in Bushey permanently and attracted other artists to the area.

Another important area of the collection is work by the Monro Circle of artists which gathered around Dr Thomas Monro, who lived in Bushey from 1808 to 1833. Work by other artists, past and present, who have lived or worked in Bushey and works by artists with a Bushey subject are also part of the stated collecting area.

The subjects of the paintings are, with the exception of a few works by Herkomer, not grandiose, classical or melodramatic as was much nineteenth century art, but about people, places and animals, most of them drawn from real life. There are landscapes and topographical scenes, portraits, animal pictures, flower and garden paintings, seascapes and scenes of everyday life, with some biblical subjects and imaginative works. There are also original works for book illustrations and posters and these obviously have a story to tell or a specific message to impart.

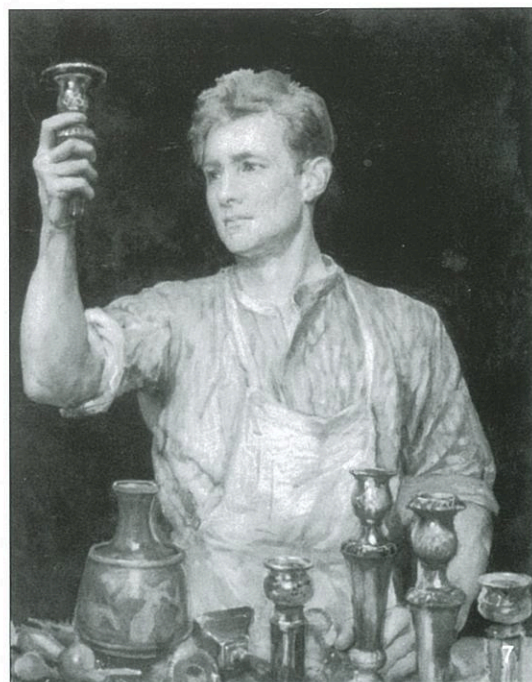
An early notable painting is *A View over Bushey* c1820 by William Henry Hunt (1790-1864). There are also contemporaneous drawings and watercolours of Bushey by other members of the Monro Circle such as Henry Edridge, Thomas Hearne and



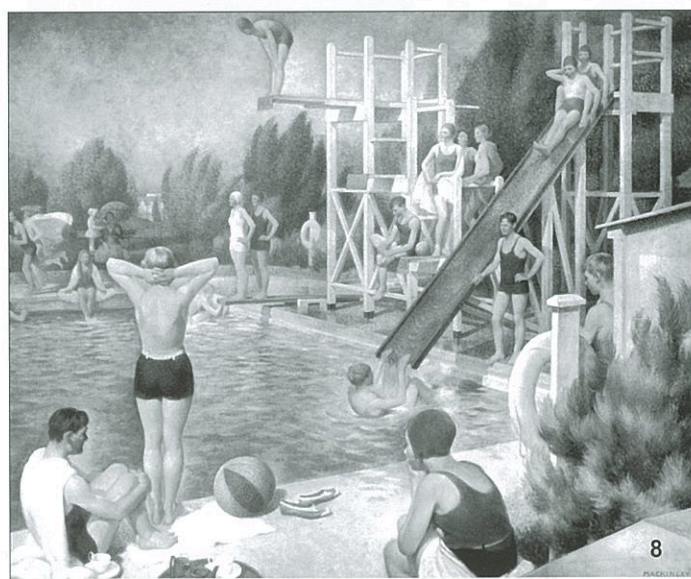
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Alexander Monro.

The most important and numerous part of the collection starts with Hubert Herkomer's arrival in Bushey in 1873. Herkomer's major paintings are in other public collections, but Bushey Museum has a comprehensive collection of international significance, comprising paintings, prints drawings and enamels. The works range in date from juvenilia to the late landscape works of 1912 and 1913. Herkomer was not only a painter and draughtsman but he also explored print-making techniques and invented Herkomergravure. He did illustrations for magazines such as *The Graphic* and experimented with enamels, firstly for paintings and later as objects d'art. The collection includes examples of all these works. He often used Bushey settings and Bushey people as models as in *Our Village Nurse*. A number of works also deal with Bavarian subjects. He was a prolific portraitist and the collection has several of these works, including Sir Herman Weber.¹ A selection of Herkomer's Social Realist illustrations from issues of *The Graphic* are on exhibition. These were the basis for some of his major paintings. There is a comprehensive collection of prints in various media. These include etchings for the score of *An Idyl*, one of his dramatic musical productions. There are drawings as preparatory studies, but also the highly finished pencil portrait of his beloved wife Lulu.

Herkomer encouraged his students to draw and paint in the neighbourhood. The results together with those of the Monro Circle and the collection of pictures of Bushey by living artists means that Bushey's topography has been comprehensively recorded over almost two hundred years.

Through the work of Lucy Kemp-Welch (1869-1958) paintings of animals, and especially horses, are important. The only major painting by her that the Museum possesses is her Boer War picture, *The Morning*, showing a faithful horse standing guard over his dead rider. The work was painted in Bushey and the Museum has two pencil sketches of the rider, a local model. There are also two of the original works for the illustrations for *Black Beauty*, plus smaller oil paintings, drawings and prints by her. Her teaching attracted other animal painters. There are pictures of animals large and small by, amongst others, Clare Fadelle, Marguerite Frobisher, Septimus Power and Rowland Wheelwright.

Some works are informed by specialist knowledge such as the experience of sailing before the mast and galleon rigging in the works of Edward S Hodgson and Robert Morton Nance respectively.

The donation of Kate Cowderoy's prolific studio collection by her nephew Peter Cowderoy has meant that flower painting has a



special place. There are over one thousand items, but many are drawings on odd scraps of paper which cannot be exhibited, but they are retained as they give a comprehensive view of her oeuvre. It is also one example of the ways in which the collection has expanded. Others are acquired by bidding at auction or by private treaty but many are donations.

Through Herkomer's interest in printing techniques, a number of his students specialised as etchers and engravers, particularly as mezzotint engravers. There are the innovative woodcuts by Sir William Nicholson and those he produced with his brother-in-law James Pryde as the Beggarstaff Brothers. Norman Hirst, Elizabeth Gulland and Elizabeth Milner were among those working mainly as mezzotinters and the majority of their plates were printed by Henry Thomas Cox, Herkomer's own printer. The firm became H T Cox & Sons and was a leading mezzotint printing firm. The collection includes a large quantity of their prints, many of them reproductions of well-known Old Master paintings. Few of them have been exhibited, as work on their cataloguing, identifying and framing them needs to be done. In many cases they also need conservation, which is costly. A few artists, including Geoffrey Sneyd Garnier and the lithographer Ethel Gabain, printed their own plates.

Henry Justice Ford, William Sewell, Rowland Wheelwright and others of Herkomer's students became book illustrators. The original illustrations, where available, or the reproduced images in books are collected. One notable illustrator, Alice Woodward, was not a Herkomer student but was resident in Bushey. The collection includes some of her original illustrations to *Alice in Wonderland* and other children's books.

There are a few three dimensional works. The most important is the terracotta bust of Herkomer by Edward Onslow Ford.



This was an early work for both sculptor and sitter and complements the fibreglass copy of a later bust by the same sculptor. Charles Browne was a local sculptor of animals and a number of his works are always on show. Some of these are life size. Among the bronze reliefs, there is a portrait of George Stephenson, a local sculptor.

The collection includes several enamelled vases from Herkomer's workshops, some with figures etched to his designs. The acquisition of two of them was serendipitous. They were purchased at an auction in Ilkley two weeks after another new acquisition, Lucy Kemp-Welch's painting *Out of True* showed one of them in the foreground. There are two delicate plaster models: that of the Mutterturm, presented by the Oberbürgermeister of Landsberg in 1993, and a horse's head by Lucy Kemp-Welch. In the medium of ceramics, there is the largest public collection in Britain of Bushey Heath Pottery with its lustre glazes and William de Morgan inspired designs.

The Museum's major textile is the *Bushey Millennium*



Embroidery. This is on permanent view and was worked by forty-six local people with ages ranging from six to ninety. Its hexagons celebrate aspects of Bushey in the year 2000. There are other embroideries, most of them samplers worked by young girls a century or more ago. Their number has been considerably augmented by those at Reveley Lodge.

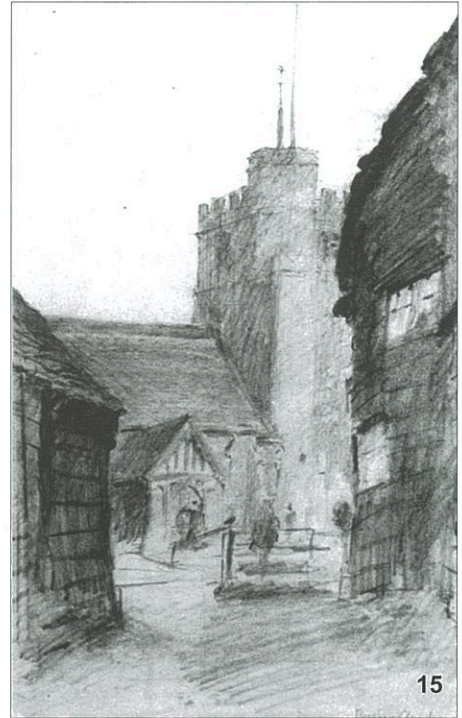
The works acquired in the Bonham's sale on 25 March 2004, were from a private collection in Bushey and were the last remaining works from Herkomer's studio.² They consist of paintings, prints, drawings, an enamel picture, pewter plates from Lululaund and editions of the Herkomer Art School magazine, *The Palette*, which was a collection of original work by the students. These important acquisitions could not have been secured without funding from the Friends of Bushey Museum and two substantial legacies, as well as the MLAC/V&A Purchase Grant Fund³ and the National Art Collections Fund. The two latter bodies and the Hertfordshire Heritage Fund, have made many of the more important acquisitions possible, but as funding from them has to be supplemented, the Friend's contributions are vital.

Modern technology in the form of eBay is enabling the expansion of the collection with works being obtained from many geographic sources, such as the acquisition from Denmark of a portrait by an important Australian artist who studied at the Herkomer Art School.

It is not practicable to make a definitive count of the collection as additions are being constantly made. But it is certain that, without the financial support of the Friends of Bushey Museum, this impressive collection would be but a shadow of its present size, scope and importance.

Notes

1. Sir Herman Weber was Queen Victoria's physician. He was a tuberculosis specialist with a sanatorium on the Isle of Wight.
2. For more information about these purchases see the June 2004 *Newsletter*.
3. Museums, Libraries and Archives Council.



Key to Pictures

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| <ol style="list-style-type: none"> 1. William Henry Hunt, <i>A View of Bushey from Clay Hill</i>, c1820, watercolour and pencil. 2. Kate Cowderoy, <i>Self-portrait</i>, miniature. 3. Vase from Bushey Heath Pottery 4. Hubert Herkomer, <i>Our Village Nurse</i>, 1892, oil on canvas. 5. William Burley Bennett, <i>Bushey High Street 1905</i>, watercolour. 6. Norman Hirst, engraver, <i>The Question</i>, after M Stone RA, 1899, monochrome mezzotint. 7. Lucy Elizabeth Kemp Welch, <i>Out of True</i>, n.d., watercolour. 8. Miguel Mackinlay, <i>Summer</i>, 1933, oil on canvas. 9. Alice Bolingbroke Woodward, <i>As the caterpillar seemed to be in a very unpleasant state of mind, she turned away</i>, | <ol style="list-style-type: none"> illustration for <i>Alice in Wonderland</i>, n.d., watercolour. 10. Thomas Edwin Mostyn, <i>Which Road to Bushey?</i>, 1893, oil on canvas. 11. Anthony Wildig, <i>The Rose Garden, Bushey</i>, n.d., watercolour. 12. Arthur Gilpin, <i>Lunch at St James'</i>, n.d., watercolour and bodycolour. 13. Jill lbrom, <i>Spring Hatch</i>, n.d., tempera. 14. Rowland Wheelwright, <i>Two girls on a beach</i>, n.d., oil on canvas. 15. Robert Morton Nance, <i>Bushey Church, through the Twychell</i>, n.d., pencil. 16. Alexander Monro attrib., <i>Dr Monro's Gardener and Servant</i>, n.d., watercolour. |
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Bournemead - An Obituary

Bryen Wood

Obituaries are usually for people, but this one is for a house. Bournemead, 40 Herkomer Road is, or maybe was, by the time you read this, 114 years old.

A few of the more affluent Herkomer students had houses with studios built for them for their stay in Bushey. Amy Stobart engaged James McKean Brydon to design such a house for her. He was a distinguished architect with a practice building town halls, art galleries and other public buildings. He restored the Roman baths and the pump room in Bath. Bournemead was one of his few private commissions. He was Vice-President of the RIBA when he died in 1901. Amy Stobart took up residence in 1892 right at the end of her time at the Herkomer Art School. She came from Yorkshire but we know little else about her. She lived at Bournemead intermittently over the next twenty years and when she was not there, she let the house out, mostly to other students.

One student who lived at Bournemead was Albert Ranney Chewett in about 1900. It was while staying there that he formed his love for Bushey, which led to him returning and taking up permanent residence at Reveley Lodge in 1910. Another resident artist had left his student days far behind. He was Rudolph Lehmann who came to Bushey to be near his daughter and her husband, the distinguished writer, Barry Pain. Rudolph Lehmann has works in the National Gallery, the Uffizi and other such galleries all over the world. He had painted Herkomer when both were much younger. He died at Bournemead in 1905.

Amy Stobart eventually sold Bournemead to the Beckles family of Bournehall Road in 1920. They, shortly afterwards, leased the house to Miss Violet Curry with a covenant that it be used as a 'good class private school of not more than 50 pupils, either boys under 10 or girls of any age'. It became the Junior School of St Hilda's. With the help of local businessmen, Miss Curry was able to buy the building in 1928. In 1934 she entered into a formal partnership with Miss Muriel Welsford

Mrs Maria Susan Chewett kept house for her son Albert Ranney Chewett while he rented Bournemead during his stay at the Herkomer Art School c1900.

who bought out the original business backers. Miss Welsford in turn bought out Miss Curry in 1937, meanwhile St Hilda's had moved to its present site in the High Street.

In 1949 the Honourable Charles Stopford and his sister Lady Marjorie Stopford bought Bournemead from Miss Welsford. Lady Marjorie lived there until she died in 1996. In due course she was joined by Florence Cobb who hated to be called Florence or Florrie. They were known to hundreds, probably thousands, of Girl Guides as Quem and Captain. They devoted their lives to the Guides movement, but also took a great interest in local amateur dramatics and in Bushey Museum. When Cobby, as we knew her, died in 2003 she left a number of important items to the Museum and the Museum was able to acquire many more through the kindness of her heirs.

The house went back to the Stopford family and in due course, Linden Homes applied for planning permission to develop the site together with next-door properties. Permission for the first set of plans was refused, but new plans were submitted. Efforts to have Bournemead listed were rejected by the DCMS. Protests by local residents, local Councillors, Bushey Forum, Bushey Museum and others were not heeded and a Planning Inspector, on 12 August 2005, allowed an appeal by the developers against the Council's refusal to approve the new plans. The developers throughout put up a strong team of advocates and advisors.

Many people in Bushey mourn the fate of this handsome building, home to many people important to Bushey's community and a link to Bushey's unique artistic heritage. It will be replaced by a row of town-houses.



Reveley Lodge Archive

“it would be fatal to me if an enemy should bring up that doubt”

Herkomer and Nationality - New Discoveries

Michael Pritchard

There was always a certain amount of ambiguity in Hubert Herkomer's feelings towards Bavaria, the place of his birth which was to become part of Germany, and to Britain, his adopted country. He readily acknowledged his origins, regularly visited Landsberg and endowed the town with physical symbols of his family such as the Mutterturm and his own art works. Britain, however, remained his permanent home and had given him the opportunity to enhance his artistic status and it was the country which most flattered his personal vanity. Britain was also the country to which he twice legally affirmed his commitment.

The story of how Herkomer had to choose between Germany and Britain was hidden from his contemporary biographers and from his own autobiography. Only one copy document has been previously tracked down¹ which shed some light on to this and the story would have remained hidden until access was recently gained to a previously embargoed Home Office file.²

Naturalization

Hubert Herkomer arrived in Britain with his family in 1857 and settled in Southampton. It was not until late 1871 that he decided to naturalize and become a British citizen. His career as an artist was developing rapidly and aged 22 years it probably seemed that Bavaria was a different world associated with his parents and uncles. Naturalization would be a logical step to supporting his career.

On 30 December 1871 Herkomer sub-

mitted a request for a grant of a certificate of naturalization which he had witnessed by a solicitor's clerk, a Justice of the Peace, schoolmaster, engraver and builder mostly from Southampton. He confirmed that he was unmarried and that he intended to reside permanently in Britain for the foreseeable future.

His formal petition, or memorial, was received by the Home Office on 1 January 1872 addressed to the Right Honourable Henry Austin Brice MP, Her Majesty's Principal Secretary of State for Home Affairs. The memorial is interesting as it lists all of Herkomer's addresses from 1866 and is worth quoting in full:

Memorial of Hubert Herkomer of 32 Smith St, King's Road, Chelsea...but now on a visit for a few days with his Father at 1 Park View, Southampton, Artist and Member of the Institute of Painters in Water Colours.

[The] Memorialist is 22 years and a native of Waal...arrived in England in 1857 and that he has resided out of the last eight years at the following addresses, namely, 1st March 1866 to 30th July 1866 at 9 Lavender Villas, Wandsworth Road, London - 31st July 1866 to 1st March 1867 at 1 Park View, Southampton, - 2nd March 1867 to 1st July 1867 at 9 Lavender Villas, Wandsworth Rd, London - 2nd July 1867 to 12th March 1869 at 1 Park View, Southampton - 13th March 1869 to 8th May 1871 at 32 Smith Street, Kings Road, Chelsea, London - 9th Sept 1871 up to the present time at the last named address, and that in the interval from the 9th of May to the 8th of Sept 1871 he has been to the Continent²

Between 1872, when Herkomer

An extract from Herkomer's first Certification of Naturalization to an Alien showing his signature against the Oath of Allegiance of 1872.

was granted naturalization and 1897, when the matter of his nationality again became of concern to him he became one of the most successful portrait painters and artists in Britain. He was actively involved in the social and administrative affairs of British artistic life and was already the recipient of several notable awards recognising his status and activities.

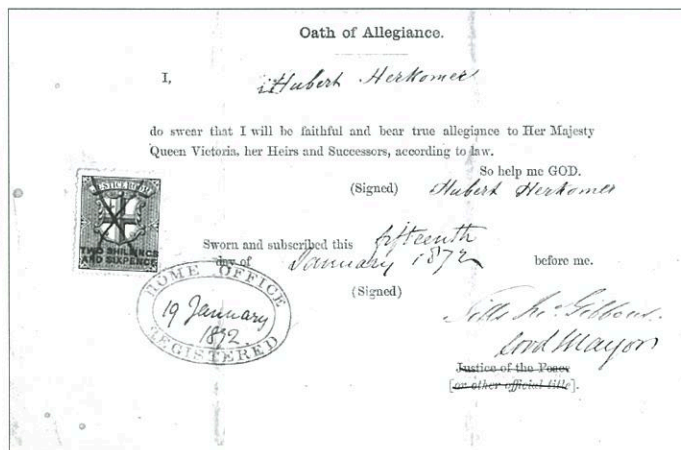
An election for Presidency

In October 1897 it seemed that Herkomer was poised for further greatness and one that would have appealed to his own vanity and sense of self importance: the Presidency of the Royal Society of Painters in Water Colours (RWS).³

Sir John Gilbert had been elected President in 1871 but by the mid-1880s had grown increasingly infirm and the Society decided to appoint a Deputy President to run the Society rather than allow him to retire. Herkomer was elected Deputy President on 2 December 1895. He was generous to the Society as Thomas Rooke described: 'every kind of service and gift he lavished upon us'.⁴ He entertained members at Lululaund in Bushey, presented the Society with a drawing by Lord Leighton and a copy of his own book on etching and he provided the Society's premises with carpets and a safe. Most of all he designed and had made a new Presidential badge and chain in gold and ivory to which Queen Victoria gave her assent for it to be used. Herkomer appointed his son, Siegfried, as Secretary to the RWS to assist with the more efficient running of the business of the Society.

On 5 October 1897 Sir John Gilbert died and it seemed certain that Herkomer would be elected President - an honour that he clearly desired. He had served the RWS to general acclaim but there was a problem that became the subject of rumour and gossip: that of Herkomer's nationality.

In 1888 Herkomer (and his family) had received an honour from the town of Landsberg am Lech described as the 'Naturalization and Citizenship of that Town' which now had the potential to derail his expected elevation to President. The acceptance of the Landsberg honour,



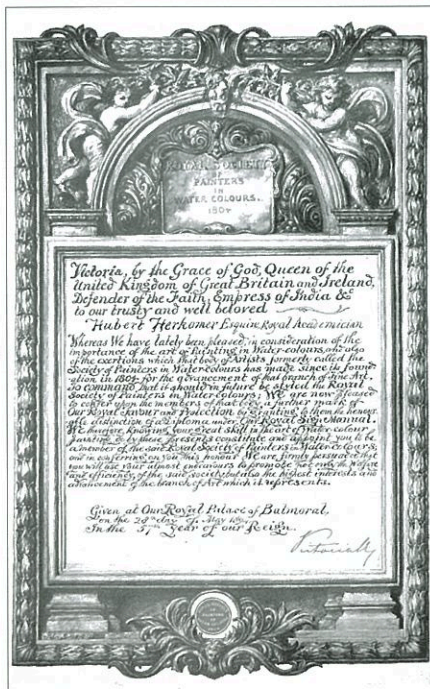


The Freedom of Landsberg awarded to Herkomer on 2 September 1888.

which no doubt flattered Herkomer's vanity, also had the advantage of allowing him to marry his sister-in-law, Margaret Griffiths, which Herkomer was anxious to do following the death of his second wife, Lulu. Such a marriage was not permitted under British law.

Herkomer had painted an oil portrait of Sir Matthew White Ridley Bt in 1890⁵ and by 1897 Sir Matthew was now in charge of the Home Department. Herkomer outlined his situation in a personal letter of 29 October 1897 to Sir Matthew. He told him that he was naturalized as a British subject when he was 22 years of old and nine years previously he had become a citizen of Bavaria at which time he had taken opinion from an eminent QC that this

Award of the RWS to Herkomer signed by Queen Victoria, 28 May 1894.



would not forfeit his British citizenship. He further stated:

'I have been deputy president of the Royal Watercolour Society for the last two years... the President is now dead and the new President will be elected on 30 November. Everything as far as we can foretell points to my being elected, and as the law states that members must be either British subjects or naturalized British subjects it would be fatal to me if an enemy should bring up that doubt.'

Herkomer asked Sir Matthew to use his influence 'as quickly as possible' as he had to have any concerns over his nationality cleared before the RWS voted. Herkomer was advised to begin a process of re-naturalization.⁶

Herkomer's fears were not without foundation as several Royal Academicians had questioned his naturalization and there was disquiet amongst some members of the RWS. He would subsequently file a copy of his re-naturalization papers with the Academy to stem the gossip and rumour.

Re-naturalization

To start his re-naturalization Herkomer prepared a fresh memorial which the Home Office received on 5 November 1897. The memorial, was addressed formally to the Right Honourable Sir Matthew White Ridley Bart, Her Majesty's Principal Secretary of State for the Home Department, and outlined Herkomer's situation in ten points. These confirmed his personal history, the background to his situation, the fact that he 'did not cease to be a British subject when he accepted the Naturalization and Citizenship of the said town of Landsberg [sic]' and that he 'has so long resided in

England that he has become attached to the United Kingdom and its Government and having become permanently settled and domiciled in England and intending henceforth permanently to reside within the United Kingdom'.

Herkomer asked several of the great and good of Bushey to act as references and witness his statement: Ricardo Palmer of Claybury, Bushey, Justice of the Peace confirmed that he had personal knowledge of Herkomer's residence and had personally known him for twenty years; Dr William Webb Shackleton of Grove House, Bushey had known him for four years; the Reverend Humphrey Frederick Herne Burchell Herne of Bushey Grange, JP, had known him for fourteen years; Robert Percy Attenborough of Haydon Hill, Bushey had known him for twelve years; and William Mott Harford of The Manor House, Bushey, had known him for eight years.

The application caused some concern amongst civil servants and Herkomer's QC Mr J Lamartine Yates of Chancery Lane, London, was forced to reiterate his opinion that Herkomer had not renounced his British citizenship by accepting the Landsberg honour (although the question of whether this, therefore, made his marriage to Margaret invalid under British law was never raised). Lamartine wrote to the Home Office:

1. *How can a municipal body exercise the sovereign function of conferring Bavarian nationality? If a German subject received the freedom of an English city that surely would not have the effect of naturalising him in the UK*

2. *Sec. 6 [of the Naturalization Act] says that "any British subject who has... when in any foreign state and not under any desirability voluntarily became naturalised in such state forfeits his British citizenship". This clearly contemplates the case of a man residing abroad and getting naturalised there. Surely it does not cover the case of a man who resides in England and, in his absence, is made a citizen of a foreign city by an unsolicited vote of the Town Council (waiving the question of whether any act of a municipal body can possibly naturalise a man). But this is apparently what happened to Mr Herkomer.*

But the practice of the H.O. [Home Office] seems to have been to pay little attention to the validity of the doubt, I have looked through all the cases in existence (about a dozen), and I find that in 2 cases...the bare statement that there was doubt was accepted without any enquiry

as to the ground of the doubt...'

Matters were then expedited and a certificate was granted on 20 November 1897 and sent for oath on 23 November. The certificate was registered by the Home Office on 22 December 1897.⁶

An election and disappointment

As he had hoped Herkomer now had his naturalization reconfirmed before the election of the RWS Presidential election, but matters were not proceeding as expected. A few days before the election another member Ernest A Waterlow decided to stand against Herkomer.

The election took place on 30 November 1897 and after the first ballot the vote was evenly divided with both candidates having 15 votes. Herkomer declined to use his casting vote as Chairman and a second ballot was held. Herkomer received 14 votes and Waterlow 15 with 1 vote being given to John Henry Henshall who was not a candidate but whose name was listed above that of Herkomer. Waterlow was therefore elected taking office in January 1898.

Herkomer declined to stand for reelection as Deputy President and a few weeks later Siegfried resigned as Secretary. Herkomer had little more to do with the RWS exhibiting, by special dispensation, less than the minimum required and becoming an Honorary Retired Member in 1911.⁷

So what went wrong? Edwards suggests⁸ that the controversy over Herkomer's controversial RWS Diploma picture *A Rift in the Clouds* which depicted Herkomer as Christ on the cross and exhibited in Summer 1895 was a factor in losing the election. The picture received a mainly hostile reception from critics and the press. *The Athenaeum* stated: 'Mr. Herkomer made the signal mistake of painting, and still more exhibiting, this most unsatisfactory performance, which lacks most of all the dignity of reticence and reverence'⁹

More likely was the fact that Herkomer was known for his forthright views in artistic circles and he had probably upset potential supporters along the way. Saxon Mills¹⁰ claims the majority of one vote 'itself was due to an accident' but the main architect of Herkomer's defeat was another RWS member John William North whose career Herkomer had helped promote through a lecture on his work and influencing the Chantrey Trustees to purchase one of his works. North, however, was a difficult man and Herbert Alexander in his 1928 memoir of North reported on

Herkomer's 1897 Special Certificate of Naturalization to a Person with respect to whose Nationality a doubt exists, showing the Oath of Allegiance and Herkomer's signing error.

North's behaviour at the election: 'He added little, beyond

saying that although Herkomer was by far the more gifted artist, he did not possess the tactful manner necessary for the office, and that he thought it only right an English society should have an English president'.¹¹

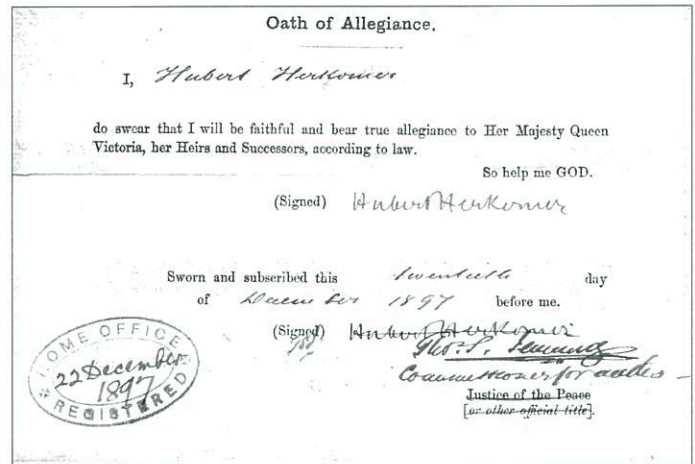
In the late 1890s there was a growing tide of anti-German feeling and, as Herkomer told the editor of the *Magazine of Art* Max Spielmann, he was defeated for the Presidency because he was still perceived as a foreigner. To those friends in the RWS who turned against him he was seen as autocratic, perhaps as a euphemism for being German. C Napier Hemy writing to Herkomer on 4 January 1898 about the 'unwise people at the R.W.S.' concluded by saying: 'Ah! They say we are not Englishmen. Our pictures are English enough tho'.¹²

Honours

It is clear that while the re-naturalization issue had reaffirmed Herkomer's 1872 decision that his future lay in Britain he was unable to banish the perception that he was German, a situation probably not helped by his enthusiastic enjoyment of the privileges that his German honours gave him. Lee Edwards quotes a letter from Herkomer to the Director of the Munich Secession Hofrat Adolf Paulus, in which he stated that his British naturalization 'leaves me the full German privileges when I am in Germany'.¹³

Herkomer was awarded further honours by many states in Germany and Britain including a Knighthood over the next ten years which certainly flattered his own sense of importance and no doubt helped soften the bitter disappointment that the RWS seemed unable to honour him with high office because of a misplaced sense of his nationality.

He told A L Baldry his biographer that: 'All my ways are those of a foreigner - my enthusiasm, my outspokenness, my self-possession, my life is un-English. But



my art and my feeling for art will always remain English'.¹⁴ It seems that those 'ways' counted against him when his peers in the RWS were forced to choose and Herkomer, while choosing Britain, could never fully banish his German origins.

References

1. Lee McCormack Edwards (1999). *Herkomer. A Victorian Artist*, p. 26 and p. 142 note 69. A copy of Herkomer's naturalization is in the Royal Academy archives.
2. National Archives. HO 144/417/B25381. This file was closed until 1998. This article is the first published account of the material contained within the file and includes papers not available to previous biographers.
3. Simon Fenwick, 'Herkomer v. Waterlow. The 1897 presidential election of the Royal Society of Painters in Water Colours' in *The British Art Journal* Vol. III No. 3 Autumn 2002, pp. 48-52. Fenwick provides a detailed survey of Herkomer and the RWS. The RWS collection includes his RWS Diploma picture *A Rift in the Clouds* (exhibited 1895) and the Presidential regalia he designed for the Society in 1896.
4. Quoted in Fenwick *op. cit.* p. 49.
5. A L Baldry (1901), *Hubert von Herkomer RA. A Study and a Biography*, p.124.
6. National Archives. HO 144/417/B25381.
7. Fenwick, *op. cit.*, p. 52.
8. Edwards, *op. cit.*, p. 28-29.
9. Quoted in Fenwick, *op. cit.*, p. 49.
10. J Saxon Mills (1923), *Life and Letters of Sir Hubert Herkomer*, p. 241-242.
11. Quoted in Fenwick *op. cit.*, p. 51.
12. Quoted in Saxon Mills, *op. cit.*, p. 243.
13. Edwards, *op. cit.*, p. 29.
14. A L Baldry quoted in J Saxon Mills *op. cit.*, p. 177-178. See also Baldry, *op. cit.* p. 10.

Before BUPA Hospital, Heathbourne Road

Bryen Wood

In the last *Journal* (New Series No. 5), I wrote about the Bushey Heath Clinic which was built on the site of the present BUPA Hospital in Heathbourne Road in about 1936 and which preceded the Bushey Maternity Hospital. I asked whether the Bushey Maternity Hospital took the Clinic over as it was or whether it was altered or even rebuilt. A few of the former staff of the Maternity Hospital responded and the consensus was that there were detail differences from the architect's drawing of the Clinic as shown, but it was essentially the same building. Alas, no-one had any photographs. A number of Friends were patients and remember the inside of the building, if a little hazily - they had other priorities at the time - but they do not remember the outside. Does anyone have any photographs of a new mother (and possibly father) with the Hospital in the background. Questions about the Bushey Maternity Hospital are amongst our most common enquiries.

Meanwhile, I have recently found the *Sale Particulars* of the building which in turn preceded the Bushey Heath Clinic. It was Grove Cottage and was sold at auction by Humbert & Flint at the Rose & Crown Hotel in the Market Place in Watford, on 17 April 1934. Grove Cottage was described as having four Reception Rooms which included a Library and a Morning Room. There were four main bedrooms, two with dressing rooms and two maids' bedrooms. There was but one bathroom. The Domestic Offices included a butler's pantry and a basement plus a cellar. Some cottage!

The Pleasure Gardens of Grove Cottage extended to 3½ acres and included a cold peach house and a range of potting sheds. There was a four-roomed Lodge at the entrance to the carriage sweep. The auctioneers proudly pointed out that gas and mains water supplies



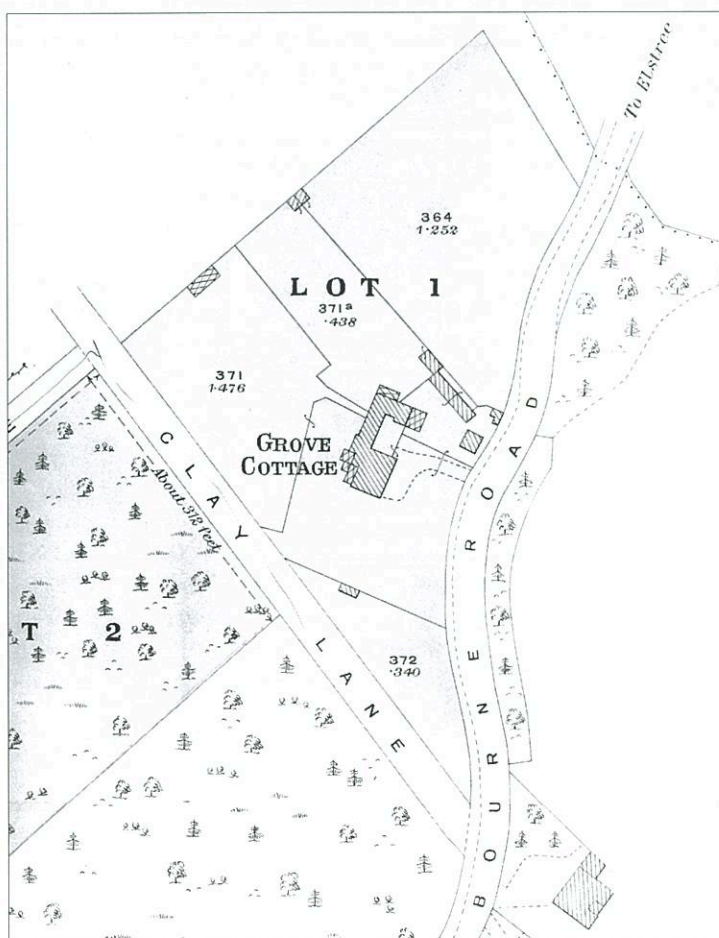
Bushey Museum Archive

The only photograph of Grove Cottage in the Sale Particulars is of the rear, so the front must have been even more unprepossessing. One unusual feature was that the house had five conservatories, three of which can be seen the photograph.

were laid on. A prospective purchaser has pencilled in the margin 'No electricity'.

This was not that unusual in the 1930s in Bushey. Mains electricity did not arrive here from Watford until 1914 and many of the older houses were not supplied until the early 1950s.

The early history of Grove Cottage has so far been difficult to trace. A smaller building appears on the earliest large scale Ordnance Survey map of 1871. A distinguished surgeon, Sir Oscar Moore Passey Clayton, lived there in the 1880s and 1890s. He had a housekeeper and four other servants as well as a gardener and his wife in the Lodge according to the 1891 census. From 1896 until the property was sold in 1934, Francis Ferriman Bletsoe and his family lived in Grove Cottage, but we know nothing about them. Does anyone?



Plan of Grove Cottage and surrounding building land from the 1934 Sale Particulars.

George Douglas 'Mac' Machin

Janet Murphy

Just before the outbreak of the First World War, Mr and Mrs George Machin moved to Mountside on Merry Hill Road together with their three sons and two daughters. Their son George Douglas Machin was born on 9 January 1893. In July 1912, he joined A Wander Ltd (Ovaltine) as a poster and advertisement designer. He resigned in September 1914 to enlist and, like many men from Bushey, joined the Bedfordshire Regiment and served on the Ypres Salient until he was injured.

Following his recovery, he was commissioned and served in the King's Shropshire Light Infantry and the Hampshire Regiment. He then transferred to the Royal Flying Corps as an observer in a balloon. Hovering high over the trenches, he utilised his artistic skills sketching the terrain and directing gunfire whilst carrying out aerial reconnaissance. Being a kite balloonist was such a hazardous occupation that they were given parachutes before they were thought essential for pilots. George Machin was awarded the DFC and the citation reads: 'Subjected to heavy shell fire, with his balloon damaged by the same, he has on several occasions remained in the air and continued his observations. Twice his balloon was so badly damaged it fell rapidly, landing him on the roof of a house the first time, and on a second occasion in a wood. On another occasion, forced to make a hurried descent, his parachute collided with that of his fellow observer, and he had a heavy shock on landing. Unshaken by such incidents, he retains his keenness and nerve.' He gained fame as a cartoonist for his work on the soldiers' newspaper, *Blighty*.

After the war he served for four years with the Indian Supply and Transport Corps. He married his English wife in Bombay Cathedral in 1920.

Returning to England in 1923, he became a sports cartoonist with the *Daily Mirror* and then as a freelance cartoonist for magazines as diverse as the *Sporting Life* and the *Tatler*, together with most of the national newspapers. He signed his work 'Mac'.



Despite his age, he was commissioned into the Royal Army Service Corps during the Second World War, serving in England before being transferred to Tobruk. Seriously injured when a bomb exploded at his feet, he was transferred to Cairo Hospital where he found himself illustrating a tank

recognition manual for the RASC. After returning to England he transferred to the Royal Army Educational Corps.

Returning to civilian life, George Machin moved to Dallington in Sussex. He continued to travel, visiting America several times. However he also found time to join an auxiliary unit of the Royal Naval Air Service from whom he received a long service medal. He was therefore one of the few men to receive medals from the army, air force and navy.

He was a popular figure at local flower and agricultural shows with pen and sketch book in hand. George Douglas Machin died in 1985, aged 92, and after a long and eventful life.

His parents remained in Bushey, living at the lower end of Clay Hill,

until the death of the father. George junior's brother Herbert became an architect and worked for Watford Borough Council for some years. Members of the family still live in the district and his nephew Maurice Couzens remembers him returning at frequent intervals to visit not only his parents but also his many nephews and nieces. He was a great raconteur and was instrumental in starting Maurice's career in printing at the Bournehall Press and advertising in London. I am particularly grateful to Maurice Couzens, who has helped with additional information and given permission for his uncle's work to be used to illustrate the article.

Reference

1. *London Gazette* 8 February 1918, p.1032.

Two examples of G D Machin's distinctive work from his war experience. *Left:* A self portrait and *below:* Capt Cochrane MC the Officer Commanding 23 KBS in 1917. Reproduced in P H Little *The Airman's War 1914-1918*, p. 109.



Courtesy Maurice Couzens



Lorenz Herkomer made and carved this bed for his young son Hubert, probably in Southampton in the early 1860s. It was brought to Bushey, firstly to Dyrham and then to Lululaund. It was rescued from Lululaund before the demolition by a Herkomer relative, who eventually sold it in Bushey in the 1970s. In November 2005, it was offered for sale to Bushey Museum. The Friends of Bushey Museum bought it and presented it to the Museum. A more detailed story appears in the Friends' *Newsletter* for February 2006.

The bed is complete but has been partially dismantled to show it in the Museum Art Gallery.

Photograph: Patrick Forsyth; digital manipulation: Michael Pritchard