As part of the 1988 Bushey Festival (9-24 July)
Bushey Museum Trust is mounting another

Festival Art Exhibition:
‘Kate Cowderoy and her Circle’

The Bushey Festival Fine Art Exhibition this July is to be centred upon Kate Cowderoy, supported by representative works by some of her contemporaries in Bushey. Kate Cowderoy was a very talented pupil of Herkomer who lived in Bushey from her student days in 1899 until her death in 1972. In her twenties she exhibited at the RA quite frequently, yet she was so modest that she almost entirely forsook painting in oils because her mother disliked the smell of the drying canvases! The Bushey Museum Trust has been given what amounts to the Studio Collection of Kate Cowderoy’s work and is very pleased to be able to show a good cross section of her output. The pictures are mainly watercolours (as the foregoing would lead you to expect), but there are some drawings and some oils. Many of the watercolours show a broad style more typical of oil technique and as a result are often very strong and colourful. This is particularly true of the flower studies and garden scenes and we hope that the include other artists resident in Bushey during her working life. Bushey was, and is, a friendly place and the art colony especially so. We would like to show a completely representative selection by these Bushey contemporaries but inevitably there are some gaps where at present we are unable to locate works by some artists who really ought to be shown in this context. Lamentable omissions are original works by Septimus Power, Pollie Clark, Elizabeth Milner, and the Tarver sisters. If anyone can remedy this we would be delighted to hear from them.

However there are many artists that we can show and these include some works by her close friends Sybil Barham (of postcard fame), Amy Mary West, (scenes in Bushey High Street), Elizabeth Baldwin Warn and Elizabeth Guilden. The wider circle includes a group of paintings by Dorothy Adamson, a pupil in Bushey of both Lucy Kemp-Welch and Septimus Power. She died at a tragically early age although she was already highly regarded as an artist. Her work includes landscapes, flower studies and animal pictures, Lucy Kemp-Welch will, of course, be represented, but Septimus Power only by a large colour print very kindly sent to us by Australia by Mrs Elaine Wotzke. Septimus Power was an Australian artist who came to England c.1914-1918 as a war artist and who settled in Bushey after World War I before eventually returning to Australia c.1935. His two most notable pupils in Bushey were Dorothy Adamson and Mabel Gear.

Another group of pictures will be by Kathleen Wilson, a Herkomer pupil in 1896 and another highly talented lady artist who sadly did not pursue her career. She married and settled in Bushey but is hardly known to us. Her very distinctive watercolours strongly painted, each one from a limited palette have an individual style which anticipates the Art Deco movement. None of these has been shown before.

In strong contrast to most of the others is the work of Ethel Gabain. The Gabain family lived at the Manor House Bushey for some years at the beginning of the century and her father was at one time Chairman of the Bushey Urban District Council. Her artistic career took her away from Bushey but her family retained an affection for the village and later donated a picture, ‘The Bride and the Canopy’, to Bushey Public Library.

This exhibition will be our contribution to the Bushey Festival 1988, to run from the 9th to 24th July in the Lucy Kemp-Welch Memorial Gallery in Church House. G.L.
BUSHEY MUSEUM TRUST
Chairman’s Report for 1987

This is the first annual report to be written, although the Trust has been in
existence for a few years. It is perhaps symptomatic of the rapid growth of the
work associated with the Bushley Museum that I have not managed to write a report
before now. For whilst exhibitions have been mounted two or three times a year
with apparent calm regularity, the interest they have evoked has produced a flood
of gifts for the Museum collection and associated information which has generated
an immense amount of work in organisation and documentation. In addition we have
been very anxious to take professional advice and to lay the foundations of the
Bushley Museum as soundly as possible.

At this point I am able to make a first annual report which can describe the
consolidated progress to date and set down some of the Trust’s thoughts for the future.

The Bushley Museum Trust was set up in 1983 and as soon as possible became a
registered charity and a company limited by guarantee. It also became a member of
the Association of Independent Museums (AIM) and of the Area Museums Service
for South East England (AMSSEE) which are respectively independent and official
bodies offering sterling advice and assistance to local museums and galleries.

With the support of the Trust, Hertsmere Borough Council have declared a policy
of establishing local museums, including one in Bushley. Working towards this end, the
Council have already provided the Trust with an office and storage rooms in the
Rudolph Road Council Offices and are seriously considering the Rudolph Road
building for conversion to museum use in its entirety. During 1988 some use of the
Council Chamber in Rudolph Road as an exhibition area for Bushley Museum Trust
and for Hertsmere Borough Council material is also planned.

In 1985 the Local Studies Centre in Church House was opened and has provided
study and advice facilities every Tuesday evening since then to a great variety of
people. Interests vary from those who are investigating their family history, to those
with immediate concerns for some current problem and include academic studies
ranging from junior school projects up to GCSE and on to postgraduate interests.

Associated with this has been the monthly Sunday afternoon working parties of
Friends of the Bushley Museum Trust at which tremendous progress has been made
on indexing the 18th century militia lists for Bushley and the 19th century census
returns as well as other important indices. Very recently the Trust has adopted the
Museum Documentation Association (MDA) system of indexing and cataloguing
the Trust’s collection. This is the standard and recommended documentation system
for museums in this country. Although the work associated with this will be onerous
and the printed stationery is expensive it is essential that our records should be set up
for the long term on a sound basis. The Friends’ gift of the MDA stationery is invaluable to this work.

Another problem to be controlled is conservation. Many items given to the
Trust such as garments, old documents and watercolours need to be shown,
handled and stored in particular ways if they are not to deteriorate with time; and we
are very keen that deterioration should be avoided. We have taken professional
advice and as a result of this we have a list of priorities for the conservation of
particularly valuable items. Grants from Hertsmere Borough Council and (we hope)
AMSSEE will help this conservation programme during 1988.

This may also be the place to state formally our present collecting policy,
which is as follows:—

- We seek to acquire any material relating to the area of the Ancient Parish of
Bushley. (The boundaries of this area may be broadly defined as: The River
Colne to the county boundary with Middlesex in one direction and Oxhey
Lane to Letchmore Heath in the other.)
- In more detail we are especially interested in material relating to all
aspects of the lives and work of the artists of the Monro Circle and of the
Herkomer School and its successors.
- We are interested in all aspects of the churches, schools, societies,
administrations, crafts, trades and industries etc which have functioned in Bushley
and we do not necessarily require a specific Bushley provenance if material serves to
demonstrate them.
- Likewise, material which illustrates typical Bushley domestic life or the local
natural environment is also accepted.
- In some cases, collections formed in Bushley of other material are also
accepted.
- We particularly explain that we collect originals and copies of local written,
printed, photographic, cartographic, and oral (audio and video) records for the
Trust’s Local Studies Centre, together with appropriate local history works of
reference.

Our policy is of course developing and

evolving but the above represents the

trustees’ current thinking and is to be

submitted for Museum registration with the Museums and Galleries Commission
later this year.

All this work supports the exhibitions

which are mounted with the valuable

assistance of the Friends of the Bushley

Museum Trust. In 1987 the two major
exhibitions were the Festival exhibition of

Wynne Apperley’s art in July and the

second Bygone Bushley exhibition in

October. In most years we hope to strike

this balance between fine art, which is

Bushley’s special claim to fame, and the

wide spectrum of village local history.

Both the 1987 exhibitions were very well
attended and we continue to be gratified
by the widespread public enthusiasm and
interest.

The year also saw the publication of

more booklets about aspects of Bushley’s
history. Some, like the biography of

Wynne Apperley, are Trust publications;

others, like ‘Sir Hubert von Herkomer:

Who? Where? What? Identification Is needed for this splendid group of builders from Bushley somewhere. All that is known is that the photograph was taken about 1910. A larger sized print can be inspected in the Local Studies Centre on Tuesday evenings.
Film Pioneer and Artist and Film-Making in Bushey 1912-1914, are joint ventures with a local publishing company. Our policy is to encourage research and publication in one form or another and the Trust hopes that the launching of this Journal will also provide a useful means for various people through the results of their local history studies to an interested readership.

A word is also necessary about the finances of the Trust. Details will be set out in the next issue in a financial statement. Behind the figures lies the experience — which is that we have been working to a very tight budget and are unable to advance, in some areas as rapidly as we would like.

In particular, recent operations on such things as oil paintings donated to the Trust, repairs to old pub furniture and an old tradesman's tricycle have to be continually deferred. A serious alternative is to look to commercial sponsorship for some of these restoration tasks.

During the year one large oil painting has been beautifully restored by the generosity of The Pittorcroft Trust of Bushey and we are very satisfied with the result. The restored picture, 'Ode to Spring' by Beatrice Michell (Mrs Morton Nance), a Herkomer student of considerable talent who sadly died young, will be on exhibition in July 1988.

Specific plans for 1988, developed in 1987, were: first, the July 1988 exhibition as part of the Bushey Festival, which will be 'Kate Cowdroy and her Circle' — a group of artists working in Bushey c.1900-1950. The exhibition will concentrate mainly on the work of Kate Cowdroy herself whose studio collection has recently been donated to the Bushey Museum Trust.

Secondly, a major international Herkomer exhibition with Watford Museum following on a similar exhibition in Landberg am Lech, Bavaria, (Herkomer's other home town). Several large pictures by Herkomer, including, we hope, Our Village, will be on display as well as works borrowed from Landberg and a wealth of other material, much of it never before seen in this country.

Tentative plans have also been made for other future events as well as future work to be done. I mention this really only to highlight the fact that museum activities are not self contained within an annual cycle but entail considerable long-term planning. The Trust sees an exciting future for Bushey's museum and one which will, we hope, continue to entertain and provide interest.

Grant Longman
Chairman of the Trust

Louie Burrell, 1873-1971

THUS titled, the exhibition at the Barbican Centre between January 9th and February 7th gave a useful insight through its 40 exhibits of the skill of this former star pupil of Sir Hubert von Herkomer.

To the uninitiated, the scale of the showing, in numbers, was misleading, since it soon became readily apparent that the artist's forte was in her work as a miniaturist.

Born to artistic parents — her father was the landscape painter William Luker and her mother, Ada Margetts until her early marriage — she was a talented and successful painter of still-life. Whilst studying under Herkomer from 1900 to 1903 she supported herself in vacations by painting miniatures and exhibiting at the Royal Academy.

Subsequently she went to South Africa and met and married Philip Henry Burrell, a prosperous Johannesburg merchant. Her first child died at birth but she returned to England for the birth of her second child Phillipa in 1908. Sadly this happy event was overshadowed by the sudden death of her husband from a heart attack before being able to join her.

Now without means, she returned to painting and was patronised by royalty, the rich and famous. Her subsequent life alternated between these periods of prosperity and penury, and she subsequently died in obscurity. Thanks to the initiative of her daughter Phillipa the quality of her work is now receiving due recognition through regular exhibitions in various parts of the country.

Of the works themselves I thought that they had a refreshing honesty and naturalness in their portrayal and avoided the wooden representation that is so often seen in miniatures.

In preparing these few notes I have drawn on Rosemary Lomax's excellent Continued on Page 8
Hard Times
(in Manchester)

In a year when there is to be an international Herkomer Exhibition to mark the centenary of the completion of Herkomer's Mutterthurm in Landsberg, Michael Pritchard reports on the exhibition 'Hard Times - Social Realism in Victorian Art' shown at Manchester's City Art Gallery at the turn of the year. Michael also looks at the exhibition catalogue which contains an essay on Sir Hubert von Herkomer.

The Exhibition
Britain's first exhibition of Victorian social realist painting was appropriately held in Manchester the scene of so much poverty, industrial might, class conflict and contrast during the nineteenth century. Manchester's perceived image of textile mills, polluted waterways and the grime of the city somehow seems even stronger than that of Victorian London—perhaps because it is largely untrue or because it is easier to draw a parallel with the present economic and social situation in areas outside the south-east.

In spite of, or because of, this the exhibition was continuously packed with visitors during its two-month run. The gallery was filled with art ranging from large oils to small engravings and delicate watercolours all of which, despite some unsympathetic hanging (some small pictures were too high) and poor lighting (which completely obscured some of the larger oils) came powerfully across. The subject matter ranged from Ford Maddox Brown's Work to Frank Holl's The Song of the Shirt and to Herkomer's Pressing to the West. Most of the pictures were superb and to some extent overcame the depressing subject matter so that the art could be appreciated whilst not losing sight of a deeper message.

The exhibition title Hard Times is taken from Herkomer's well known picture used on the catalogue cover and exhibition publicity material. It could equally have come from Dickens' book (1853) of the same name or similarly titled pictures by T.R. Laurens and Frederick Brown. Herkomer's work fitted well into the exhibition. His pictures shown were all impressive: The Last Muster, Eventide, Pressing to the West, Hard Times, On Strike and In the Black Country.

All were very relevant to the title. The Last Muster and Eventide both deal with old age and death within institutions; Pressing to the West the squalid conditions of the New York immigration centre, the result in itself of the search for prosperity and a new life; Hard Times, In the Black Country and On Strike are all associated with work. The former two show the misery of hard work with poor pay for a man with a family and the latter the effect of a man's strike action on his family. Several engravings by Herkomer for 'The Graphic' magazine were also on display.

Seeing the pictures mostly for the first time brought home their sheer size. All are large, On Strike is life size and truly impressive at over seven feet high. The colours of each are still bright and each is very detailed with little brush strokes within overall areas of colour. Reproductions do little justice to the pictures.

The Catalogue
To accompany the exhibition a 152 page catalogue was compiled with sixteen chapters discussing the pictures within each theme. Reading through, one becomes aware of the desire of Victorian society to largely ignore poverty by refusing to purchase works showing reality unless repainting was done or the subject was dramatised as to become so removed from reality to be fictional. Increasingly through the nineteenth century, artists' patrons gradually accepted the new, real view of society and some encouraged its depiction. In Herkomer's case Clarence Fry, a wealthy Watford businessman, proved a useful patron when he bought The Last Muster for £1200.

The Herkomer chapter Sir Hubert von Herkomer: "Sympathy for the suffering of mankind" is of special interest to the Trust and Friends. It was written by Lee M. Edwards an American art historian who organised the Herkomer section of the exhibition and who is currently writing a complete book on Herkomer. In 1994 Lee had written a university thesis on Herkomer and the modern life subject. She visited Bushey recently while researching for her book and has received help from the Trust.

Lee Edwards' illustrated essay in the catalogue gives a brief resume of Herkomer's life emphasising his own humble origins and his idolization of Frederick Walker. The work of Luke Fildes and Frank Holl for 'The Graphic' was important in Herkomer's development as an artist. It began in 1870 and set his style for social subjects. Some of his 'Graphic' engravings including The Last Muster were worked up into exhibition pictures and the resultant public and critical acclaim established Herkomer's reputation and introduced the Victorians to a new style of foreign-influenced art.

Edwards next discusses each of Herkomer's major pictures in turn, The

'Eventide: a scene in the Westminster Union' (1878)
success of *The Last Muster* (1875) overwhelmed even Herkomer (never the most modest of men). The work was exhibited at the Royal Academy in 1875 and was awarded two medals at the Paris International Exhibition in 1876. The picture was based on a ‘Graphic’ engraving and was often misinterpreted by critics as being a military subject rather than a comment on old age. The figures in the background include Clarence Fry, Herkomer’s wife, Mrs Fry and Hubert Herkomer himself.

*Eventide: a scene in the Westminster Union* (1878) explores the themes of old age, death and patriotism that are present in *The Last Muster* but to greater depth. The work was based upon a visit Herkomer made to the St James’s workhouse in Soho, administered by the Westminster Union. The workhouse was an emotive subject and the picture, as Edwards states, ‘while not necessarily an overt statement for political and social change, does encourage reformist sympathies’.

*Pressing to the West: A scene in Castle Garden, New York* (1884) was conceived during an American tour in 1882/83 and partly recalls the time when Herkomer’s own family were forced to pass through the immigration centre before settling in Cleveland. The picture is very detailed and, again, Herkomer appears in a cameo role along with his Uncle.

*Hard Times* (1885) was suggested by a group Herkomer saw resting at the roadside in Coldharbour Lane, Bushey. The group used by Herkomer as models were the Quarry family of Merry Hill Lane, Bushey and depict an out-of-work labourer with his weary family. When exhibited at the Royal Academy in 1885 the picture was viewed as reformist and was condemned by some of the more conservative elements. In her text Edwards explores the relationship with the family.

*On Strike* (1891) was Herkomer’s diploma work and shows a lone worker living with the consequences of his strike action on his family. The man depicted was modelled on Tom Birch, a gardener at Lululaund. The picture appeared at a time when industrial action was on the increase and a damaging dockers’ strike in 1889 had received a great deal of publicity. The sentiments of the picture and Herkomer’s own views remain open to differing interpretation which make the picture one of his most intriguing. *In the Black Country* (1891) was painted in the same year as *On Strike* but was never finished. It is a dramatic picture showing a coal miner and his family in front of the works and shares affinities with *Eventide*.

In all cases Lee Edwards discusses each picture in detail and helps to set them into some context. An exhaustive list of references provides sources should any reader wish to pursue the subject. The joint Bushey Museum Trust, Landsberg and Watford Herkomer exhibition later this year will include a number of other works by this under-represented artist and it is hoped that *On Strike* will be on show in the Gallery in Church House during the October Exhibition. *M.P.

Due to the demands of the Bygone Bushey Exhibition in October, I could not produce this column for the last issue, so there is a lot to catch up on. In fact, there have been far too many gifts and deposits in the last six months to mention more than a few. However, we would especially like to thank all of you who have searched through your photograph albums and shoe boxes – or let us do it. We have borrowed many precious family photographs and made good copies of Bushey people and places. We sometimes take far too long to get them back to you and thank you for your patience, but the result is now over 2000 negatives. This is a great start – but only a start – to our photographic archive.

The important thing is to keep them coming please – Bushey people and places.

*Mrs Peggy Latham* It was with great sadness that we learnt of the death of Peggy Latham just after our October exhibition. She was an enthusiastic member of the Friends and indeed a good friend to the Trust. Her family have very generously given us many of the local items which she had collected. They included many presentation books from the Parish Sunday School signed by Rectors Kynaston and Montague Hall and by Revd. Burchell Herne of Bushey Grange. Also included were many plans and cards and local printed ephemera. Best of all were the mezzotints signed by Elizabeth Gulland and Elizabeth Milner of which Peggy was so proud.

*Fine Art* Visitors to our first Bygone Bushey in 1886 will remember a particularly interesting fine watercolour by Henry Brett Withers of the Lime Kilns near Bushey Arches. We are delighted to say this has now been given to us. We are also very pleased with the gift of a successful oil of a very difficult subject – the interior of St James the Red screen – by Hugh Boycott-Brown. Two unusual gifts were very competent watercolours by Revd. Shave, one time Minister at the Congregational Church. Doubly interesting was the gift of a watercolour of the Rose Walk at the old Manor House as it is by Beatrice Harford one of the members of the talented and well-known family who lived there in the Edwardian period. Herkomer is represented by the gift of several copies of his striking illustrations for the ‘Graphic’ in the 1870s. These were greatly admired by Vincent van Gogh and influenced his work. The story of this is told by Dr Lee Edwards in her thesis on Herkomer and can be studied at the LSC any Tuesday.

*Herkomer* We have received a number of especially interesting gifts directly related to Herkomer, besides the ‘Graphic’ prints. On page 17 of Michael Pritchard’s new book on Herkomer and his film-making – have you got your copy yet? – there is an illustration of Herkomer on the set in costume for his leading part in ‘A Highwayman’s Honour’. This is from a large hand-coloured photograph of which we have now been given.

During his lifetime Herkomer received many honours, especially from his native Germany and we have been given the original inventory documents for his knighthoods from Saxe-Meiningen, Prussia and Bavaria, the latter including a hand-painted emblazon of his coat of arms. Also there are documents awarding him Academy medals from several distinguished institutes and the document conferring the rank of Commander of the Royal Victorian Order signed by Edward VII in 1901 – one of the new King’s first investitures. Particularly special is the original document complete with seal and magnificently framed, which conferred the Freedom of Landsberg on Herkomer in 1888. This is the year of the completion of the Mutterthurm, the centenary of which is being celebrated by the International Herkomer Exhibition of which we are a part later this year. More on this next issue.

Continued on Page 6
RECENT ACQUISITIONS

Bushey Hall and the War

In the August issue I wrote of the photographs and other memorabilia from the US 8th Air Force who were stationed at Bushey Hall in the latter part of the last war. Since then, visitors to the October exhibition will have seen the uniform which Ruth Kallman Lambert sent us from Illinois and now she has found and brought another over for us complete with all the badges and the owner’s medal ribbons. With it was an enormous panoramic photograph of over 100 of the Air Force girls outside Bushey Hall in 1943. When we show it we hope many Bushey people will be able to identify the American friends they made and in some cases have kept from over 40 years ago.

More from the Wars

We have some ration books and we are pleased to have more but we especially like the less common ones such as the Clothing and Furnishing Coupons (more on these recent acquisitions in the next issue) and the Utility Furniture Buying Permits unearthed for us. Also, come to light is a copy of the 56-page Invasion Defence Scheme prepared by Bushey Urban District Council in 1943 and of course marked ‘Secret’. We have also been given a complete Civil Defence uniform and many photographs of CD exercises. Where is that elusive Home Guard uniform etc?

A particularly poignant gift has been the home memorial to Ernest Drake who died of wounds in 1915 together with his medals, photographs and papers. The memorial in the garden and pokework was made by his brother-in-law who was also wounded, during his rehabilitation from his wounds.

Buffaloes

The late Mr Percy Gillett was a staunch member of the Royal Antediluvian Order of Buffaloes at its Bushey Lodge and his family have generously given us a fitted case containing his regalia together with several photographs of Buffaloes gatherings and a beautiful collection of medals in gold and silver gilt. Who can tell us more about the Bushey Buffaloes?

Archives

A daunting but fascinating gift has been the van load of archives from Messrs Weller, Hill & Hubble. We have only looked at a small part of this material so far but it includes many maps and plans from Watford and Bushey. Did anyone in the Friends invest with the Watford and West Herts Building Society? We have their bronze name plate.

Tools and the Household

Our local tool collection grows only slowly but we have had the gift of some joiner’s planes and shaves and moulding planes. They all have that special soft sheen which comes from the craftsmen’s constant

MORE ON MERRY HILL

Many will recall this article which was published in March 1987.

Other members of the Friends now tell us of their school-day memories, fortunately happier ones.

ADVICE TO A BUSHEY SCHOOLGIRL

LAST spring I was very saddened to read the feature article on life at Merry Hill School in the 1950s. (Newsletter No 5, March 1987.) Something has been nagging away gently at the back of my mind to try and redress the image that must have been left in readers’ minds, for life was not all doom and gloom at Merry Hill.

Perhaps it is just as well that the classroom windows were high, or else we would have been forever looking out of them, rather than concentrating on our lessons. The cold was something that we had to put up with, teachers and children alike. (Your writer is too young to remember the winter of 1947 when the River Colne froze and flooded deeply under Bushey Arches, and when we went to school for half-days to save the precious fuel for use. One highlight item is the beech and brass combination plane with a full set of irons. They have been stamped ‘A Gregory’ who was one of the craftsmen working on Lulauland. We already have a mortice chisel of his. Does anyone have any more named tools? The household items include flat-iron, foot warmers, whisks and curlers, and some more milk bottles with local dairies’ names on. We very much like household packets with pre-decimal prices, so keep remembering us when you spring clean. Especially favourite are the bottles and boxes with local traders’ names on them, like Robert Gant, Shinwells, Tweens – these are all local chemists. In the pharmaceutical line we have been given an Edwardian traveller’s medicine kit with some of the phials still containing such lethal preparations as belladonna, calomel, paracorne and ammoniacal.

Commemorations

Lastly, although we have a number of commemorative book gifts we have few such articles. We were therefore very pleased that the Bushy and Oxhey Methodist Church has deposited with us the silver trowel used to lay the foundation stone of their Galahad Rooms extension in 1930.

[Alan Blair]

A different Mrs Stride of the reception class is surely shown by this entry:

Do all the good you can.
To all the people you can.
Just as long as you can.

Miss Askew (later Mrs Carter) gave me the title for these memories:

Good Advice
Seldom ‘can’t’.
Seldom ‘don’t’.
Never ‘shan’t’.
Never ‘won’t’.

Miss Rowe, to whom I gave many head-aches, spoke deeply to me in

The Knight’s Prayer
God be in my head, and in my understanding.
God be in my eyes and in my looking.
God be in my mouth and in my speaking.
God be in my heart, and in my thinking.
God be at my end, and at my departing.

Continued on Page 7
I shall never forget my first day in Miss Forsythe’s class, and being greeted with ‘I know who you are — you’re Miss Lister!’ An instance of the fun and the friendliness that existed at Berry Hill, Miss Forsythe’s advice was:

To thine own self be true
And it must follow as the night the day,
Thou canst not then be false to any man.
—Polonius to his son, from ‘Hamlet’

Miss Green has probably forgotten about the apple that was left in my desk over the Christmas holidays, which extended into convalescence from an appendectomy. It was discovered when my classmate complained of the smell! My return to school after a long absence was greeted with a (deserved) telling off about leaving food in desks, Miss Green helped open our eyes to the wonders of the world around us.

The world is so full of a number of things
I am sure we should all be as happy as kings.

—R.L. Stevenson

Those of you who are familiar with Merry Hill will know that there is one teacher missing. From her there is no quotation, no ‘advice’ — just a plain signature — ‘A M Judd’. In a sense there was no need for Miss Judd to add anything else. Her signature is enough. No-one will easily forget Miss Judd — her uprightness, her discipline, the way she made us all work — and underneath, her kindness and care for all the girls placed in her charge. I am glad still to see her from time to time, and to know that underneath the strict exterior there is a warm, kind and caring Christian heart.

My autograph book is something I still treasure. Maybe one day it will find its way into the hands of the Bushey Museum Trust, but I felt that I wanted to share it with you now, so that the warmth and care and friendship of Merry Hill may go on record as well as those other, unhappy, memories. As I look back I can remember more sunshine than rain, more warmth than cold, more warmth than care care than reprimands.

Thank you, Merry Hill. Thank you, Bushey. I am glad I grew up where I did.

Lesley Fisher.
11 Clinton Road
Newport, Barnstaple
North Devon, EX32 9EA

1935 was the Silver Jubilee Year of King George V and Queen Mary and how hard we rehearsed our country dancing ready for the great day when we would perform in the grounds of Bushey House. 1937 was a similar occasion when King George VI and Queen Elizabeth were crowned on May 12th. Once again there were celebrations at Bushey House and this time we were dressed up for the country dancing. Afterwards we were all presented with a memento of the day, a Coronation Book of the life of the King and Queen.

1937 was also for me the year of the ‘scholarship’ exams. First came the preliminary examinations which all pupils took, those that passed then sat two further examinations for Watford Grammar School with the successful ones having the option of starting at Watford Grammar in the September or sitting a further examination for Watford Central School.

In July 1937 I said farewell to Merry Hill School after three happy years and in September was one of 36 girls and 36 boys who began their secondary education at Watford Central School in Derby Road, almost opposite where I first started, at Lonsdale School.

Joan Gunton (née Mounter)
26c Belmont Rd
Bushey

I thought I would comment on one or two aspects of the article on Merry Hill School in the Fifties which appeared in Newsletter No 5 of March 1987. I would voice an interest as I was a pupil from 1922 to 1927 (?) when I moved to the ‘big boys’ at Ashfield and the tender mercies of the then Headmaster — Mr Atkins. I subsequently became a Manager (Governor) until we moved to Kent in 1960. My sons also attended as did my nephews (1960s).

My memories are of lofty class rooms with windows above eye level, but I must say that walls went out of use many years before the fifties, as did the use of dunces’ caps. The reception class in the late 40s and 50s was taught by a young lady who married whilst teaching at the school and her friend who also taught at the school and was of the same age. There were also older teachers wholly considerate for the school and pupils.

Your correspondent’s recollection of the staff room is quite correct, and I recall that during the war years it was used as a centre for the firewatchers who patrolled the Merry Hill area for firebombs — happily few and far between. What Merry Hill had, which Ashfield lacked, was a fine modern hall where the Bushey Community Association staged several plays, and the two young teachers mentioned above participated in these amateur dramatics.

Continued on Page 8

VILLAGE SCHOOLS AND OTHER MEMORIES

SCHOOLDAYS IN THE 1930s

ALTHOUGH born and living in Watford, after attending a private school, Lonsdale School in Carey Place, run by Miss Kempton, I was sent at nine years old to Merry Hill School in Bushey.

How well I remember my first morning there. The Junior School seemed enormous after the two small classrooms in a house with a handful of children. Two of us from Watford started one September morning and as this was in the days before school dinners we had to return home to Watford for dinner. The bus was due at 12 noon and as school did not finish until 12 we were allowed to leave at 11.55 to run down the passage by Bushey Police Station to catch the bus.

All went well for the first two days and then on the Wednesday we went to catch the 1.05 bus from Watford High Street station only to find a very large crowd of people and no hope of getting on. It was, of course, early closing day when the shops in Watford High Street shut for the rest of the day, Every Wednesday after this we made sure that we were at the bus stop by 12.55. To be late for school was a thing to be reprimanded for in no uncertain terms, firstly by the form mistress, Miss Green, and if repeated often, by Miss Gray the headmistress.

The bus fare from Watford High Street Station to Bushey Police Station was a penny, but if we managed to catch a green 306 we had ‘scholara tickets’ which my parents bought in bulk at a discount.

The school had a large playground at the rear with a separate single storey building which was the Headmistress’ office with the toilets behind. Beyond the playground was grass and trees, strictly out of bounds although part of the school grounds.

The classrooms were large, and in the Junior part of the school had rows of desks, each with its inkwell and lift-up lid, facing the teacher at her own large desk. Her authority was never questioned. The primary classes had small tables and were a little less Spartan.

The first year was uneventful as far as I can remember although there was one occasion when I was called to the front of the school during Assembly for yawning!

In the following September I entered the top class of the school and was taught by Miss Judd. There was the regular chattering of tables and spelling, I shall never forget how to spell ‘W-double O-doble L-E-N’.

The morning milk, in third-of-a-pint bottles, with cardboard tops with a hole in the middle for a straw, was ranged along the radiator in winter to take the chill off. I have often wondered since what it did to the freshness of the milk!

* * *

During my third and last year at Merry Hill School I was promoted to be one of the two prefects. Besides being the proud owner of a blue badge I was given certain privileges and jobs. One of the jobs was to ring the school bell with a rope in Miss Green’s classroom for five minutes at 8.45 and 8.55 and again at 1.15 and 1.25. (I must go back sometime to see if the bell is still there.) Another duty was to stand at the gate and take the names of children who were late for school and then pass them on to the headmistress.

One of the highlights of the school year was Empire Day, 24th May. We all assembled in the playground with a Union Jack and proudly marched around it before having the rest of the day off.

Journal of The Friends of Bushey Museum Trust, Summer 1988
Dates for your Diary

All meetings and exhibitions take place in Church House, St James, High Street,
Bushey, unless otherwise stated.

Wednesday 6 July 1988 at 7.30pm
WALL HALL COLLEGE - A GUIDED TOUR
Meet at Wall Hall College for a guided tour of
the mansion and grounds. The mansion, which
was formerly owned by Pierpoint Morgan and
now houses a college, is a
romantic early 19th century building with
a big Gothic conservatory. Features in
the grounds include some artificial ruins and
an ice house.

9-24 July 1988
FESTIVAL ART EXHIBITION
‘Kate Cowdroy and her Circle’ is the title
of the Bushy Museum Trust's contribution to
the 1988 Bushy Festival. To be shown in
the Gallery at Church House; see elsewhere
in this issue for full details.

Tuesday 20 September 1988 at 8pm
FILMS OF BUSHEY & OXHEY
Show by Ted Parrish who makes
environmental films. His work has been used at
public enquiries such as the M1 Link Road
to show the effects of the proposed road
on Oxhey. He will show a few films with
soundtrack including one of the restoration of
the pond in Attenborough's Fields.

1-30 October 1988
INTERNATIONAL HERKOMER EXHIBITION
Following the showing in Landsberg,
Bavaria, in July and August, this largest
assembly of Herkomer's work made this
century transfers to Bushey and Watford.
The BMT and Watford Museum are jointly
presenting the exhibition which celebrates
the centenary of the Mutterthum in
Landsberg (see Newsletter no 6, page 4).
The exhibition combines for the first
time a selection of Herkomer's Bushey
and Bavarian works in one display. More
details later.

Thursday 20 October 1988 at 8pm
HERKOMER — ARTIST OF BUSHEY
AND BAVARIA
A public lecture at Bushey Hall School
(formerly Grange Park), given by Grant
Longman who will discuss some of the
English and Bavarian exhibits at
the Herkomer Exhibition being staged at the
Gallery in Church House and at Watford
Museum. Please note the venue for this
meeting. There will be an admission charge
of £1 for Friends and £2 for non-Friends.

Wednesday 26 October 1988 at 8pm
MUSIC BY HERKOMER AND HIS
CONTEMPORARIES
A recital in St James’ Church by Maureen
Longman (piano) and Christina Jackson
(violin) of six pieces composed by
Herkomer. The concert will also include
works by Richard Strauss, Wagner, Brahms,
York Bowen and Walton, the first two of
whom had their portraits painted by
Herkomer. Admission by programme £2.50
(concessions £1.50).

VILLAGE SCHOOLS
AND OTHER MEMORIES

On the same page of the March '87
Newsletter as the Merry Hill article is a
photograph of Avenue Rise School (not
St Andrews) which I attended after leaving
Ashfield but I had moved to Watford
Boys Grammar School. My brother Norman
appears in the photograph — back row
third from the right. The school was owned
by Mrs Collins who always wore an
overall over her dress — as can be noted —
two of the teachers appear on her left, and
one on the far left a Miss Roberts (?). The
teacher ratio was very good — 4 to 23
pupils.

Mention of Avenue Rise school brings
me to the reference to Miss Dack on page 5
of the December '87 Newsletter. She had a
small stationer's shop in the High Street.
It was the front room of her cottage
fourth from the right in the photograph
on page 2 which illustrates the article by
my father on the Twywell Cottages. I can
remember calling at Miss Dack's on my
way to or from Avenue Rise School to
purchase pencils etc.

You used to open the front door (which
rang a bell to announce your entrance)
and as you stepped down Miss Dack would
appear from behind the curtain which
separated the shopfront, from the living
space. She was a small bird-like person
dressed in black with white hair. She only
stocked the very best articles — Venus and
Royal Sovereign pencils, art paper, drawing
books, camel hair brushes and Basildon
Bond stationery — even today the perfume
of cedar wood pencils reminds me of that
little shop and lady.

I also recall Mrs Middleton's sweet shop
at the corner of Falconer Road, and in this
road still stands the Parish Hall where in
the late 20s the Bushey Lecture Society
met monthly on Mondays. As children we
looked forward to these winter entertain-
ments particularly those illustrated by
lantern slides. A local noteworthly always
took the chair at each lecture when he
introduced the speaker. The Parish Hall
in those days was a centre for many
activities — the Parish Christmas Fair and
local dances, particularly the New Year's
Eve Dance which enjoyed an extension to
12.30pm except when New Year's Day
fell on a Sunday.

In those days the present Bushy Print
Shop was Jaddon's, one of the local
grocery stores which had the benefit of a
delivery service. My mother took advantage
of this facility and when she went to the
shop to pay the bill it was rarely more than
£1. At this store the assistants used to cut
the cheese, bacon, butter etc in your
presence and behind the mahogany counter
stood the ranks of drawers containing
many loose items. There were several
bentwood chairs for the customers and when
Lady Peat (who lived in Merry Hill Road)
arried in her chauffeur-driven Rolls
the manager left whoever he was serving to
attend to her, conducting her to one of
the chairs and dealing with her purchases
which were carried to the Rolls by the
chauffeur.

In previous newsletter articles the
Bushey Grove Apple has been mentioned
and it is interesting to note that the
Bushey Horticultural Society has a cup for the
best apple exhibit called the Bushey Grove
Apple Cup.

K.F.C. Hedges
43 Channel Lee
Walmer, Deal
Kent CT14 7UG

Louise Burrell
review for ‘Focus’ and the exhibition
catalogue but we have refrained from saying
too much about her life and work as I
understand Bushy can expect to see
more of the artistry of Louise Burrell,
However, the Barbican is to be
congratulated for putting on this promising
glimpse of the fine work that can be
expected to be seen in future exhibitions.

Chris Jordan

Tuesday 15 November 1988 at 8pm
AGM AND MEMBERS’ EVENING
After the formalities, a presentation to
Bushey Museum Trustees of an item
purchased by the Friends followed by two
short talks:

Jenny Just on the Oral History Group
with examples of recordings made.

Alan Pritchard revealing more from
early Bushy census returns.

Saturday 10 December 1988 at 8pm
CHRISTMAS SOCIAL
The evening will highlight at this informal
gathering be an Entertainment by Dennis
Hubbard and his old-fashioned Magic
Lantern with all its dramatic effects.
A light buffet and a glass of wine or
fruit juice are included in the admission
price of £2.50.

Meetings for 1989 are in course of
arrangement. One of them will be a
talk by a speaker from the Churches’
Television Centre in Merry Hill Road
205 44 47 20

An eventful year in prospect
The Journal is to be a forum for ideas,
suggestions, articles and opinions. The
editor welcomes all contributions which
should be sent to: Alec Just, 22 King
George Avenue, Bushey WD2 3NT.
Another sign of the increasing
momentum of activity is the setting up of
‘Bushey Museum Services Limited’. This
move is to facilitate the marketing of
the ‘Bushey Museum Collection’ of fine art
and greeting cards and other BMT
publications. Any member of the Friends who has any
marketing expertise or would be willing to
help in any way please contact any member
of the Committee (listed in the newsletter).

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