

Friends — of — BUSHEY MUSEUM TRUST



A voluntary association in support of
The Bushey Museum Trust

Journal no. 3

Summer 1989

Lighting candles

"THE MIND is a candle to be lit, not a vessel to be filled", said someone on a recent radio programme about education.

"Creating excitement about seeing the real thing is what museums should be about", said someone else in a recent letter to the press.

Those two quotes have an important connection for all of us interested in seeing a successful permanent museum and local studies centre for Bushey. Through the untiring efforts of the Bushey Museum Trust and generous public spirit of many Bushey people — not to mention the ongoing practical support of the Friends — a truly remarkable collection of art and artefacts has been built up as the basis of a permanent museum.

The likely prospect of the Council Offices in Rudolph Road being converted for use as a museum and local studies centre within the next few years obliges us to be clear about aims and objectives as well as the means of achieving them. Although the capital cost of establishment will be borne by Hertsmere, the Council will wish to take account of all informed opinion in the planning the setting up of the museum. The Friends will almost certainly have an essential role in providing volunteer stewards to assist in the day-to-day operation of the museum.

It is not enough for a local museum to be simply a place for the safe keeping of objects. The basic function of custodianship is vital to the safe preservation of the collection but conservation for its own sake will not light many candles!

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Grant Longman, Chairman of Bushey Museum Trust, reviews a momentous year and looks ahead to an exciting future with a permanent museum becoming a little closer to reality . . .

Chairman's Report for 1988

THIS is the Trust's second annual report and it is considerably shorter than the first (published in Journal No 1, Summer 1988) because the first brought together a record of development over the previous four years.

The most important event in 1988 for the Trust was the International Herkomer Exhibition. Shown first in Landsberg-am-Lech in Bavaria (Herkomer's other home town) and then in Bushey and Watford, in October 1988, it was attended by several thousand people in both countries. The profusely illustrated catalogue showing reproductions in colour of many of Herkomer's works not previously published was an added bonus — largely financed by Landsberg, and with essays by Michael Pritchard and myself, together with the American art historian Lee Edwards and Hartfrid Neunzert (the Curator of the Landsberg Museums).

The occasions of the Herkomer Exhibitions also encouraged further visits between Landsberg and Bushey and further moves towards the twinning of the two towns at some future date.

The other exhibition in 1988, 'Kate Cowderoy and her Circle', was also a great success. Her massed watercolours of flowers and gardens being a particularly unusual and glorious sight. As with all our exhibitions the success was made possible by the generous support of the Friends of the Bushey Museum Trust, particularly in the

Matty in deerstalker and dressing gown as many Bushey people will remember him. With fellow actors Ray Bollinger (?) and Robert Morley. See also the young Matthews on page 8.

time given to staff the exhibitions and to fulfil the many other tasks of publicity and organisation. We are also very much encouraged by the varied museum-related activities which the Friends have embarked upon, such as the oral history recording.

A lesser known exhibition is that which exists in the Council Chamber in Rudolph Road. At the Council's request we rehung the Council Chamber with pictures by Bushey artists whilst the usual pictures are being restored. The Council Chamber is open by request at the enquiries desk at times when the Council offices are normally open. Advance notice of your visit should please be given.

The Local Studies Centre maintained a steady position on Tuesday evenings and

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A.E. Matthews 'Matty'

THERE WAS a report in Newsletter 5 (February this year) on the Friends' purchase of a collection of 'Matty' memorabilia at Christies. A selection of this material was shown in the Local Studies Centre as part of the Trust's Festival Exhibition (8 July-6 August). We publish here two of the items — one of the earliest and one of the latest. There has not been much result yet from our appeal for 'Matty' material: reminiscences, programmes, photos, etc. We are sure it is out there.



'Ivy' and the Yorkshire pigs

MANY FRIENDS will be familiar with the so-called Herkomergravure 'Ivy', a hand coloured version of which has been reproduced as one of the BMT greeting cards.

Herkomer published a limited edition of 'Ivy' prints reproduced by his Herkomergravure process. The story that follows is about a recently published rather erudite book called 'Artists' Jewellery', a newspaper review of the book and a surprised pig farmer in remotest North Yorkshire.

The author of the book, Geoffrey Munn, came across one of our 'Ivy' cards and asked the BMT for permission to reproduce it in his book. A review of the book in the national press included the picture of 'Ivy' (crediting Bushey Museum Trust). The picture in the paper was seen by the Yorkshire farmer, William Ward.

It happened that the farmer owned one of the Herkomergravure prints of 'Ivy' and had always believed it to be an original painting. He was understandably surprised to see 'his' painting in the paper and wrote a letter to 'Bushey Museum Trust, Bushey, Herts' which the Post Office, to their credit, delivered to Bryen Wood at 6 High Street.

This is the text of that letter:

"Dear Sir — The other day I was handed a cutting out of a paper, showing a picture of a painting by Sir Hubert von Herkomer, 'Ivy'.

This painting has been in the possession of my family to my knowledge 70 years or before that.

It used to be in my bedroom above the mantle piece in an oval frame and flanked by mirrors. For 20 years it was in a building

housing pigs, above the pigs, and it received some water damage.

For the last 2 years it has been in my living room . . . The water damage will be rectified in due course.

I would be pleased to hear more about the painting — obviously you must have the original. What have I got? — Yours faithfully, William Ward.



Bryen Wood replied explaining all about the Herkomergravure prints (all 'originals' in a sense) and this produced a second letter from Yorkshire from which the following extracts are taken:

"Dear Mr Wood — Many thanks for your letter card with the mass of information relating to H. Herkomer. He most certainly merits the honours bestowed on him. . .

The picture is a hand-me-down from my Grandmother who for a long period of time was the Housekeeper to the Stapleton family at Myton Hall.

It was mounted in an oval frame with oblong mirrors either side the whole taking up the width of a bedroom fireplace. My bedroom was never private having 'Ivy' looking at me all the time. I used to crawl on my knees below her to leave my bedroom without her seeing me. However, on getting married my wife refused to have it in the house, so it was relegated to the buildings at the bottom of the garden. The picture frame finished up in bits and the backing came off the mirrors, 'Ivy' was rescued about 2 years ago. Dampness has penetrated the top left hand corner allowing a mottled effect to the hair to the side of the left eye. Behind the picture when removed from the frame was a newspaper dated 1909.

'Ivy' has been forgiven and now holds pride of place in my living room and is admired by all . . . — Yours sincerely, W. Ward.

[The above letter and extracts are reproduced with the permission of Mr Ward]

Readers are reminded that 'Ivy' and the full Bushey Museum Trust Collection of greeting cards and postcards are available from local shops and from the Local Studies Centre in the Gallery on Tuesday evenings.

Anyone interested in having cards overprinted in time for Christmas should contact Ron Gunton on (0923) 220600.

André & Sleigh studio

READERS may recall the entertaining and talented personality Richard André featured in the second Bygone Bushey Exhibition in October 1987. Browsing through a Christie's South Kensington auction catalogue of photographs a year or so ago I came across this photograph (reproduced right). It was a faded and yellow silver gelatin print 8 x 9¾ inches, mounted on card. The mount was titled 'André and Sleigh Ld. Bushey'.

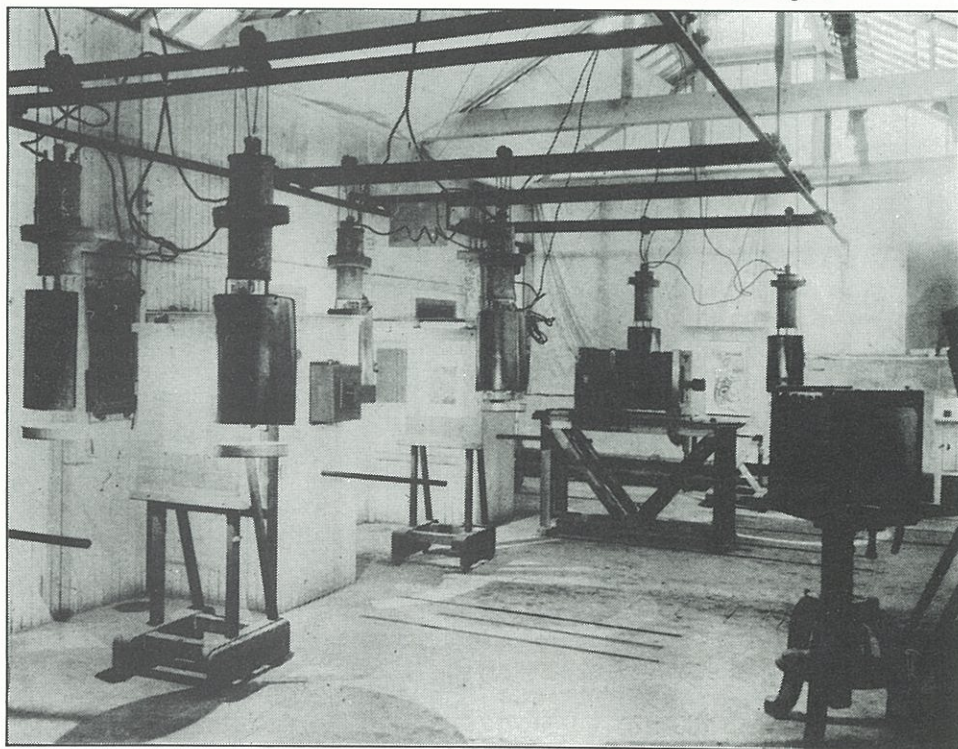
The photograph shows a section of the photographic studio of André and Sleigh's printing works. The cameras were used to copy artwork and book illustrations for reduction to page size and for part of the plate-making process. Each easel has a pair of lights for illuminating the work on movable overhead tracks. The glass roof allows natural daylight to enter the room. The easel at the back of the room has a picture of two well fed cats on it. The large process camera is mounted on wheels and the camera on the left hand side has a prism mounted on the lens so that the camera can point at 90 degrees to the work being copied.

With three cameras and three easels in the photograph (and perhaps more not in the picture) the André and Sleigh studio

certainly appeared to be a busy one.

Pictures of any photographic studio

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YOU HAVE come here to enjoy Louie Burrell's pictures rather than to listen to a lecture on them, so I shall be as brief as I can. Louie's work needs no explanation; its appeal is direct, uncomplicated, and it is above all, immensely enjoyable.

The fact that she was able at least half a dozen times to begin from scratch and successfully to establish herself as a portrait painter in England, South Africa, Canada, the United States and India speaks for itself; her work is brilliant. The only reason she has remained obscure is because her restless globetrotting prevented the consolidation of her reputation in one place. Her work is scattered, most of it impossible to find.

I first became aware of Louie Burrell through her miniature painting, and it was a startling revelation. By 1900 the art of the miniature had become almost moribund, the province of amateurs and of those who imagine that meticulous technique is a substitute for creativity, that technique is an end, rather than a means. Yet here was the work of a major portrait miniaturist, a powerful artist

"... a major portrait miniaturist whose work could compare with the best of 400 years of the art ..."

whose work could compare with the best productions of 400 years of the art. I am proud, that thanks to the generosity of her daughter, Philippa, we now have a fine example of Louie's work in the National Collection of Portrait Miniatures at the V&A, and equally proud that Philippa has asked me to collaborate with her in writing her mother's biography. I only hope that I can do Louie the justice she deserves.

For me she is an isolated figure, the last great exponent of the English miniature. My one regret is that she did not stay in this country to inspire by example a new and virile rebirth of this very English art.

Portraiture is perhaps the most demanding form of painting. To be successful in the eyes of posterity a portrait must measure up to all the criteria by which any painting is judged — composition, colour, draughtsmanship — but also has to combine with those qualities that rare phenomenon, a good likeness. It also has to contend with a wider critical audience than most paintings. We all spend more time looking at faces than anything else, and we are not easily fooled. One can commit the most awful solecisms in drawing a human figure — give a man six fingers to a hand or an elbow which articulates backwards and the chances are that few people will notice, but draw one ear higher than the other or the nose a bit askew and there is no one who will not see it.

Photographs are rarely good likenesses, as we know from our family snapshots. The best portrait photographers often take many pictures of a subject and later select what they believe to be the most character-

LOUIE BURRELL

1873-1971

Reproduced below is the text of the address given by Jim Murrell of the Victoria and Albert Museum on the occasion of the opening of the recent Art Exhibition in Church House, mounted by the Bushey Museum Trust as part of Bushey Festival 1989



istic shot. The good portrait painter also selects, not from numerous images, but from the sitter as the work progresses. A painter of Louie Burrell's stature can go farther than any photographer by concentrating on selected essentials of likeness and character, ignoring the confusing inessentials which are automatically included by the camera.

It is a sad reflection on Louie's contemporaries in miniature painting that their art relied so heavily on photography. For the artist the camera is a useful servant, but a disastrous master. Art is not a matter of copying images, be they real or photographic, but of capturing the essence of things, sharing a new vision of them with the audience. At its best, art is an act of discovery.

"We all spend more time looking at faces than anything else ..."

Above the other virtues, Louie Burrell's work has that indefinable aura which in an actor we describe as 'star quality'. It gives her sitters a compelling presence, and us

the conviction that these are not just likenesses but real people. It results from absolute simplicity and undivided concentration on the sitter's personality as well as appearance. It is that quality which we recognise in the work of Holbein, Hoskins and Cooper amongst the miniaturists. Seventeenth-century artists called it 'life' as opposed to 'likeness'; in the eighteenth century it was described as 'force'. The typically enervated Victorian term for the same quality was 'pleasing reflex'. I prefer to call it 'presence', but whatever we call it we can find it to abundance in Louie Burrell's work. You will find few miniatures in this collection of her work; they were sold to her patrons as were most of her small watercolour portraits on paper. We must be grateful that she kept so much else and that she was an artist of such diverse talents; you will see her more personal portraits in watercolour and marvel at the simplicity and vigour of her technique, her ability to condense the drama of light and shade; there are some powerful oil paintings and masterly drawings in tone and in simple but muscular line, and her late topographical watercolours in which her draughtsmanship and touch remain unimpaired and in which she rarely concedes to the picturesque.

I cannot see how they can fail to give as much pleasure to you as they continue to give to me. I wish you joy of them.

The catalogue for the exhibition 'The Art of Louie Burrell' featured a short biography of her mother by Philippa Burrell. Copies are still available, price 50p, from the Local Studies Centre in the Lucy Kemp-Welch Gallery in Church House every Tuesday evening between 7 and 10pm.

The Starmer Triptych

VISITORS to the Gallery on Saturday mornings in the Spring this year will have seen the newly acquired Starmer triptych. It had been rescued from a rubbish skip last year by a local antique dealer who displayed it in his shop for a while. It then passed through further hazards until the Friends were able to buy it for the Trust. It is not a great work of art and has suffered a little over the years but it is an intriguing piece of Bushey history and the Trust is very glad to have it.

We have been trying to establish its story and are very grateful to all those who have helped, especially to Peggy and John Hemley and Heather and John Scott.

We showed the triptych again in the Local Studies Centre during the Festival Exhibition (The Art of Louie Burrell and The Herkomer Art School). We should like to have much more information about it — who the models were, what organizations or aspects of life they represented and more about Starmer himself.

In the next issue of the Journal we plan to tell the story of the triptych so far as we know it. So, if you can tell us something, now's the time! Phone 01-950 5208. B.W.

The Herkomer Art School

This personal account of her experiences and memories is by Elizabeth Milner, a well-known Bushey artist who died in the Fifties. It was dictated in old age to James Gulland, brother of the artist Elizabeth Gulland, a contemporary of Elizabeth Milner.

I CAME TO BUSHEY in October 1888. The Herkomer School was founded in 1883 by Mr [Eccleston] Gibb MP, who lived in the house called 'The Cloisters',* next door to Professor Herkomer, and asked him if he would teach his niece, Miss Salter. However, as he would not undertake to teach only one pupil, Mr Gibb decided to build the school next to his house, and about 30 students joined the first year.

Later on Mr Gibb lost money and some gentlemen, of which Mr Attenborough was one, advanced the money to buy the School by means of debentures. In the end they also lost their money but always had their interest.

In the early days of the school Bushey was a very different place from what it is now. I remember an old shepherd, who had a smock-frock and was a popular model for the students, saying "I mind the time when you had to take a candle to find Bushey before Professor Herkomer came here". The village then consisted mainly of the High Street and a few roads off it – Falconer Road, Park Road and a small part of Herkomer Road, then called the Back Lane together with Melbourne Road. The roads were unlighted, deep with mud in wet weather and with dust in dry.

'There was no poverty and if anyone was in trouble the students came to the rescue and made a collection to help.'

There were no buses and, if you wanted to visit London, you had to walk down to Bushey station, unless you hired Charlie Bruton's pony-trap, but few of us could afford that. We had Saturday afternoon free for London sketching or theatres or rest. One of the conditions for entry to the School was that the student must live in the village. Most of the villagers took in students as lodgers at a fixed weekly rent of about 15 shillings for 2 rooms or 8 shillings and sixpence for a bed-sitting room.†

I first lodged with a friend at 13 Park Road, then for a term we took one of the

bow-windowed cottages lower down the road.

My mother then wanted to live here and the only houses to be had were Sparrows Herne (now Wick House) and Bourne Hall, the latter of which we bought.

There were then about 100 students living in rooms in the village and in studios, and after this the block studios near Melbourne Road were built, together with many others. There was no poverty and if anyone was in trouble the students came to the rescue and made a collection to help. The village people liked having the students and it was said that they used to spend about £100-£200 a week in Bushey, or £5,000-£10,000 a year.**



A mixed group of students, c.1900, in the School cloisters. The women are dressed in their painting smocks making the men look like intruders in an almost classical scene.

Before he built "Lululaund", Professor Herkomer lived in a cottage adjoining the theatre that stands where Melbourne Road joins the High Street and he had a large studio at the back of it connected by a passage. All this was pulled down when he occupied "Lululaund".

In both the old cottage and the new house Herkomer had receptions and tea each Sunday afternoon, when he would exhibit the work on which he was engaged:

generally the portrait of some well-known person. He liked the students and their friends to be there, though we often used to hurry away as soon as we could, for private tea-parties, which we found more amusing. Once I remember we had about 16 people packed into our small room at 13 Park Road; some of them big men who used to sit on the floor.

At the Sunday receptions we used to see many interesting people, and also at the plays which he produced at the theatre. Soon after I came to Bushey he produced his play "The Idyl", an opera composed by himself. There were about 12 afternoon performances in the summer and each student was allowed to invite, I think, 6 guests. It made a great sensation and many notable people from town witnessed it. [Hans] Richter conducted and Sindings quartette [sic] played with the orchestra.

'... Herkomer would allow no applause and Ellen Terry complained bitterly about it ...'

Herkomer would allow no applause and Ellen Terry came into our dressing room and complained bitterly about it and said they could not act without it on the stage and amongst those who witnessed it were Ellen Terry and her son Gordon Craig, Oscar Wilde, Lord Kitchener etc.

Professor Herkomer was very particular

*Recently demolished and being replaced by sheltered flats for the elderly.

Brown RA, and Mr Harcourt RA, also Mr Borough Johnson who is a very well-known London artist and lately spent some months with his wife in Bushey with Miss Kemp-Welch to get away from the blitz. Mr Harcourt still lives in Bushey†† and recently painted a large picture of the Royal Family.

Miss Lucy Kemp-Welch is the most notable amongst the ladies.†† Professor Herkomer used to see any work the students had done out of school about once a week. I remember the excitement when Miss Kemp-Welch brought her first picture to show him and he was delighted with it. It was hung 'on the line', I think, at the RA and was bought by the Chantry Bequest.

Professor Herkomer re-introduced mezzotint engraving, inventing steel-facing of the plate which made it wear much better than copper. He did a beautiful water colour of Ruskin now in the National Portrait Gallery, this was the first mezzotint he did, it is a very fine engraving though entirely experimental. I have a proof of it. He taught several of the students amongst them Mr Veresmith, Bridgewater, Clouston, Hirst, Miss Gulland and myself.

One of the conditions he made when the School was started was that he would never take any payment for his teaching.

When he finally gave up the School it was bought by Miss Kemp-Welch who ran it for a few years, but it probably took up too much of her time and she closed it. Sir Hubert Herkomer bought it back, pulled down the buildings and turned it into his rose garden with the tennis courts behind, which the students had always been allowed to use. Now it has all been bought by the District Council for the use of Bushey.

In about 1912 Herkomer became interested in cinemas and made a film, in which my small nephew had a part.

The Professor was also a wonderful lecturer, keeping an audience interested for up to two hours. He used to give lectures in the theatre [later the film studio].

One of his most famous pictures was 'Our Village' painted (when I first came to Bushey) from outside Elsums' shop, showing the Church and Pond. I hope after the War it may return to its old picturesqueness. We owe a great deal to the late Miss Edith Kemp-Welch: she got the Council to lay on the Colne Valley Water so that in the driest weather the Pond was always full of water.

Towards the end of his life Professor Herkomer had one or two serious illnesses and he would always work too hard. He died in the spring before the Great War at Budleigh Salterton, Devon.

† £37.50 and £20 in today's money.

** Multiply by 50 to get today's equivalent.

†† It should be borne in mind that Elizabeth Milner dictated these words about 45 years ago.

Herkomer Art School - new research

RECENT research at the Public Record Office, Kew, has uncovered a hitherto unknown file relating to the Herkomer Art School. Although the Bushey Museum Trust has some material relating to the Art School, (in particular, school reports) the PRO file adds to this and may prove of interest to other historians and scholars.

The PRO file relates to the Herkomer Art School as a company. The School was registered as a limited liability company and the information in the file is that which had to be sent to the Registrar of Companies by law. Over the intervening years much has been weeded out, for example, there are no annual lists of members. What is left are formal notifications which help set precise dates on events.

The reference to the file (and the information needed to call it up) is BT31 3822/23999. This represents a Department of Trade company file in box 3822 relating to company number 23999. Of related interest The Herkomer Film Company file, also at the PRO, Kew, can be called up by citing BT31 21274/127494.

Working through the file the following basic information may be gleaned. The '*Herkomer School*' was registered as a company on 22 February 1887 for the purpose of acquiring and carrying on the art school founded in Bushey in 1883.

Permission was granted for not having to use 'Limited' in the title. The first memorandum and articles of association of the school are on file. The subscribers to those documents were Hubert Herkomer; Mr Eccleston Gibb, Member of Parliament for St Pancras; Elizabeth Salter; Lorenz Herkomer; Edwin George Salter, architect of the School; Annie Caroline Salter, art student and first student of the school; Daniel Albert Wehrschmidt, art student and first tutor; W. Lockhart Bogle and William Henderson, art students. C H Thomas was company secretary.

This list of first subscribers is particularly interesting because it brings together several people associated with the origins of the school. Herkomer's own role is well-known and recorded as is that of his father, Lorenz. Eccleston Gibb was Herkomer's neighbour living at Rosebank (later The Cloisters) in Bushey and guardian to a friend's children among whom was a young art student called Annie Salter. (1) Herkomer agreed to plan and run the art school and Eccleston Gibb built a block of art studios on land he owned on the site of the present Rose Garden. Wehrschmidt, Bogle and Henderson were all students at the School from its inception. C H Thomas was Herkomer's own private secretary.

On a notice dated 13 January 1894, the school's registered office is given as 'The Herkomer School, High Road, Bushey, Hertfordshire'.

A special resolution passed on 25 April, 1899 adopted new articles of association (published in full in the file). These effectively consolidated control of the school under Herkomer under the titles of Governor and Principal of the school. Shortly after this an official notice of increase in the number of members was registered on 16 May 1899. This stated that 'the number of Members in the Company has been increased by the addition thereto of nine hundred members beyond the present number of one hundred' (2).

Of special interest in that it records a rare failure by Herkomer was an attempt in 1899 to change the name of the school. At an extraordinary meeting held at the School on 25 April of that year a special resolution was passed in favour of changing the name of the school to 'The Royal School of Painting, Bushey'. Saxon Mills (3) in his book quotes Herkomer's own letters of support for the application. The Registrar of Companies refused to sanction the change almost certainly because the word 'Royal' might have suggested royal patronage.

The Company file finally records the demise of the Herkomer Art School detailing a special resolution passed at an extraordinary general meeting held on 7 June 1904: 'That having regard to the

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Flower Show memories

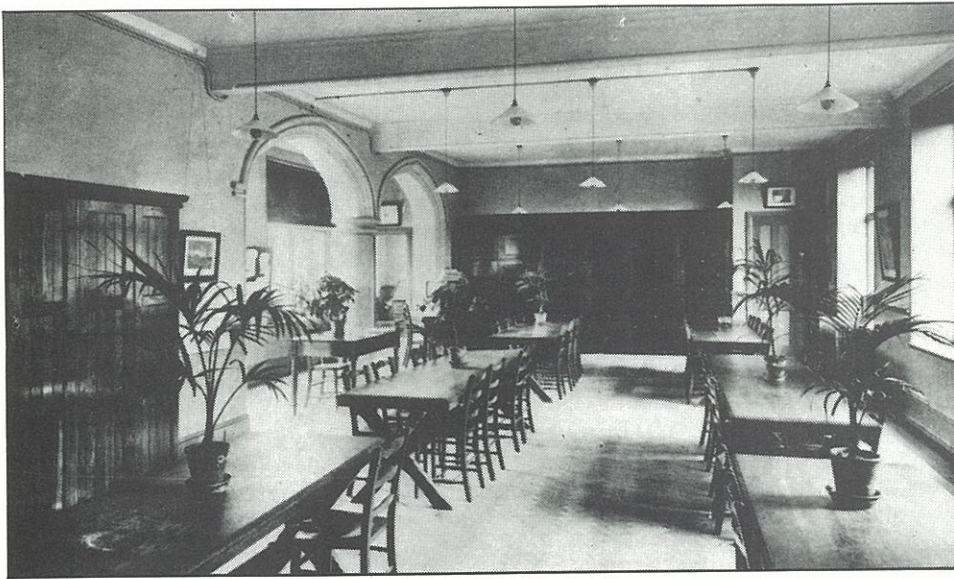


ONE YEAR in the early 1930s, I had a holiday with my six cousins in Bushey. It being early in August, there was the Flower Show to go to, and as my cousins were going, so did my sister, brother and myself.

On that occasion it was held in the grounds of Bushey House (where the Golf Course is now). I don't remember looking at the exhibits in the marquees, but the entertainment was what our youngsters enjoyed. There was a circus held in the open air, something I had not seen before as we lived in a town. Later that day they had sheep dog trials, something which was completely new to me. By the way, at one time, the full title of the Horticultural Society was Bushey & Bushey Heath Horticultural Society.

While looking up some old Ashfield School reports recently I noticed that the Bushey Flower Show was held in the school on the 17th July 1866. I also noted from the same books that the school did not have water laid on till July 1876.

E. Topping (Mrs)
28 Chapel Street
Mochdre
Colwyn Bay
Clwyd LL28 5BB



[Above, top] *The Senior Boys' light and airy Sitting Room. Comfort and character-building were clearly seen as irreconcilable. (see 'Royal Masonic Find' opposite)*

[Above] *Spartan but spacious dormitory for 25 Senior Boys measuring (dormitory not boys) 66 feet long x 20 feet wide. Obviously anything remotely decorative on the walls was firmly discouraged!*

[Below] *The Bavarian-style house built by Herkomer, pictured early this century. The furthest half then housed Bushey College. (see article opposite)*



Royal Masonic find

CHRIS JORDAN had a recent lucky find for the Trust which the Friends have purchased. It is a complete collection of 24 (4 sets of 6 each) Royal Masonic Institution (Senior) School postcards. Even better, they are in an album especially produced and printed for them. They date from about the time of the First World War and show both familiar and some unfamiliar outside scenes, but also some internal shots.

The album has been written in by R J Rodway of Bishops Stortford who was clearly a pupil there. Does anyone know anything about him?

Some idea of how bleak such an institution could be can be seen in the two examples reproduced (*left*). Another card is of 50 'lavatories' (used in the pedantic sense of 'washbasins'). That particular card must have been of great interest and comfort to the folks back home. *B.W.*

Continued from Page 5

Art School - new research

resignation of Professor von Herkomer of his connection with the school, it is, in the opinion of the meeting, impossible to carry it on, and that The Herkomer School be accordingly wound up voluntarily'.

The meeting has been described in more detail by Grant Longman (4). Following Herkomer's resignation a meeting was held on 7 June presided over by H Scott Bridgewater and attended by about fifty people. It was over in half an hour. CH Thomas was appointed voluntary liquidator.

A notice dated 7 February 1913 stated that the company name would be struck off the register [of companies] after three months provided all liabilities had been cleared. The final certificate in the file records the dissolution of the Herkomer School by notice in the London Gazette dated 6 June 1913. *Michael Pritchard*

References and notes

- (1) Longman (1983), *The Beginning of the Herkomer Art School 1883-5*, p.1.
- (2) The words 'one hundred' and 'nine hundred' in the text refer to the maximum number of members (not students) the Company was authorised to have. It is unlikely that the number of members ever exceeded 200.
- (3) Saxon Mills (1923) *Life and Letters of Sir Hubert Herkomer*, p.223-225.
- (4) Longman (1981), *The Herkomer Art School and Subsequent Developments 1901-1918*, p.1.

Editorial Contact

The Editor of the Friends' Journal is Alec Just, 22 King George Avenue, Bushey, Herts WD2 3NT. Telephone 01-950 2857. All letters and other contributions are welcome.

JUST PUBLISHED

BUSHEY VILLAGE TRAIL

Second Edition
fully revised and updated
price £1.25

available from
The Local Studies Centre
Church House
Tuesday evenings 7-10pm

Bushey College

THE WELCOME gift of a carved oak sign lettered 'BUSHEY COLLEGE' prompted some exploration of what we knew about this establishment and as ever has raised as many questions as answers. A Bushey College is first listed in our directories for 1902 at 126 High Street, Bushey. This was the half of the Bavarian style house built by Herkomer on the corner of Melbourne Road which was sometimes known as St. Lawrence. The other half included his printing shop and later became HT Cox & Sons, the fine art printers. The whole building is now part of the Bushey Colour Laboratories business, who have called it 'Herkomer House'.

The principal of Bushey College is listed as Miss Agnes White, ACP [College of Preceptors]. From 1907 the name of Bushey College is dropped from the directories but Miss White is still listed as running a girls' school there. In fact we know it also took small boys as can be seen in the only photograph we have of the School. Our only other original material from the School is a short series of Reports for one of the boys. The curriculum was daunting.

By an extraordinary coincidence a colleague of ours from Wembley Historical Society has just given us a copy of a notice he found in Uxbridge Library archives in which Miss Agnes White announced in 1913 to parents of the girls of Northwood College that she is taking over that school. She invites them to an At Home and to allay their possible concerns, offers the names and addresses of a number of

**Bushey College,
Herts.**

Name *Willie [redacted]* Form *III.6.*

REPORT. Average age of Form *10½ yrs.*

SUBJECT.	POSITION IN CLASS.	REMARKS.
CONDUCT		<i>Excellent.</i>
ORDER	<i>4</i>	<i>Wanting in punctuality</i>
RELIGIOUS KNOWLEDGE	<i>7</i>	<i>} Great improvement in these two subjects. Has worked well & paid great attention W.T.S.P.</i>
HISTORY	<i>6</i>	
GEOGRAPHY	<i>6</i>	<i>Fair</i>
GRAMMAR	<i>5</i>	<i>Improving</i>
LITERATURE	<i>2</i>	<i>Satisfactory.</i>
COMPOSITION	<i>3</i>	<i>Fair</i>
DICTATION	<i>7</i>	<i>Unsatisfactory. J. B. B.</i>
READING		<i>Improving</i>
ELOCUTION	<i>5</i>	<i>Has worked very well. J. B. B.</i>
WRITING	<i>1</i>	<i>Fair</i>
ARITHMETIC	<i>7</i>	<i>Much improved works accurately, but too slowly. W.T.S.P.</i>
ALGEBRA		
GEOMETRY		
FRENCH	<i>5</i>	<i>A. very bien travaillé E. Chiere</i>
GERMAN		
LATIN	<i>5</i>	<i>Satisfactory progress. W.T.S.P.</i>
BOTANY	<i>3</i>	<i>Good W.T.S.P.</i>
MUSIC		
SINGING	<i>2</i>	<i>Works very well and shows decided improvement</i>
VIOLIN		
DRAWING	<i>4</i>	<i>Improving</i>
NEEDLEWORK		
DRILLING & DEPORTMENT	<i>1</i>	<i>Very good W.T.S.P.</i>
DANCING	<i>6</i>	

	Maximum.	Marks Gained.	Honours.
TERM'S MARKS.	<i>174.5</i>	<i>99.7</i>	
EXAM. MARKS.	<i>135.0</i>	<i>61.1</i>	<i>History and Elocution</i>

Remark of Head Mistress
*Willie would do well to employ some of his leisure time in reading aloud.
 Agnes White, A.C.P.*

[Above] *Little Willie's school report from 1909 in those days before the National Curriculum. Small boys don't seem to have changed much in 80 years!*

[Below] *What's the betting that Willie is the one to the left of the sailor-boy? Or perhaps the sailor-boy looks more likely to have earned an 'Excellent' for conduct?*



Bushey parents as personal referees. They included Mrs Kynaston, Mrs Larken, The Hon. Mrs Penrose and Sir Hubert von Herkomer. Other referees listed were Rev. Montague Hall and Miss Lucy Kemp-Welch.

This explains why from 1914 a Miss Sayle is listed as Principal of the now renamed Bushey College for Girls. What is very curious however is that the following year the College moved to Crook Log House on Chalk Hill in what appears to be a property swap. The occupier of Crook Log House (between Villiers Road and King Edward Road) had been Joseph Clemson Benskin JP, but he moved up to 126 High Street, Bushey. Unfortunately we have no directories for 1916 to 1919 and by the latter date Bushey College has disappeared. A George Sayle still lived at Crook Log House but by 1921 he had gone and the house was renamed Tower House and later just No 61. It became a dentist's home and practice for many years and a number of readers may have vivid memories of Mr Leonard Dinnis LDS. In about 1960 the old house was pulled down and the site is now occupied by Dorchester Court.

So once again many questions! Please let us have any information however trivial.

B.W.

MEETINGS

All the meetings and events listed
take place in St James' Church House
Bushey High Street (by the Pond) at 8pm

Tuesday 29 September 1989

FILM SHOW

A member of Croxley Camera Club will show films of local events.

Tuesday 17 October 1989

OLD BOTTLES

Talk by Peter Cooper. Members are asked to bring along any interesting old bottles they may have.

Tuesday 15 November 1989

ANNUAL GENERAL MEETING

After the formal part of the evening there will be a talk by Jenny Just on the progress of the Oral History Group with a further playing of tapes of interviews with interesting local people.

Saturday 9 December 1989

CHRISTMAS SOCIAL

With entertainment by 'Museum Piece' who were so popular at the Christmas Social of two years ago.

Tuesday 20 February 1990

HISTORY OF WATFORD FIRE BRIGADE
Illustrated talk by Roger Culverhouse.



An early photo of Bushey's famous actor of the past, A.E. Matthews, as Mr Darling in the first production of Peter Pan by J.M. Barrie (Duke of York's Theatre, 1904). This picture is the second of the items (see Page 1) among the collection of 'Matty' memorabilia purchased earlier this year. In 1914 'Matty' appeared in A Highwayman's Honour, one of Herkomer's pioneering film dramas.

We belong...

FRIENDS may be interested to know that the Museum Trust belongs to the following organizations and that their magazines and journals are all available at the Local Studies Centre every Tuesday evening:

- Museums Association
- Association of Independent Museums
- Area Museums Service for South East England
- British Association for Local History
- Hertfordshire Local History Council
- Hertfordshire Archaeological Trust
- Herts Population and Family History Society
- Hertfordshire Conservation Society
- Watford & South West Herts Archaeological Society. B.W.

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André & Sleigh studio

are rare enough. To find one by chance of a local printing firm important to Bushey and its artistic history is exceptional. The photograph has now returned to Bushey where it rightly belongs and is in the Bushey Museum Trust collection where it may be viewed by arrangement. M.P.

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Chairman's Report

the first Sunday afternoon of each month. In addition, to the many ad hoc enquiries and minor researches there are several long term research projects underway on subjects such as the local Militia Lists and the 19th century Censuses.

On the administrative side of the Trust's activities, I am able to report that with the Friends' gift of MDA (Museums Documentation Association) stationery we have been able to make some start on the full documentation of the Trust's collections. Grants from Hertsmere Borough

Council and from AMSSEE have been spent on conservation materials and most of the more precious items requiring protection are now stored in the recommended ways. However, there is much more to be done on both the documentation and the conservation fronts and we have also applied for and received grants for photographic recording of parts of the collections.

In regard to the establishment of a permanent local museum in premises in Bushey, I can report further progress in the converging plans of Hertsmere Borough Council and ourselves to bring this about within the next two years. However, major

decisions have still to be taken by the Council.

The number of Trustees is now five. During the year Mrs Jennifer Parker JP felt obliged to tender her resignation because of her many commitments and this has been accepted with regret. We very much valued her interest and advice.

Registration with the Museums and Galleries Commission is still in the future and our submission for registration does not have to be with the Commission until December 1989. The additional year or so will have enabled us to improve on aspects of registration, such as documentation standards, which were otherwise rather weak.

Some of the major acquisitions during the year are covered by Secretary Bryen Wood's reports in this issue. The Treasurer's report will be published when available.

Plans for the future include, as I write, the Louie Burrell Exhibition during the Bushey Festival 1989, and the associated local history exhibition about the running of the Herkomer Art School. There is a possibility of a special commemorative exhibition of the work of George Stephenson and, for the Bushey Festival in 1990, we are making provisional plans for an exhibition of the paintings of Miguel Mackinlay, which include the splendidly large picture of bathers at Bushey Swimming Baths exhibited at the Royal Academy in 1933. Miguel Mackinlay and his family lived in Bushey for about 30 years and he was friendly with Lucy Kemp-Welch and George Harcourt.

Grant Longman
Chairman of the Trust

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Lighting candles

An important aim should be the fostering of a sense of belonging to the local community through an appreciation of the 'genius loci' or 'spirit of the place'. The present is, in a way, the sum of the past, so promoting understanding of local history and achievement should develop a sense of belonging. Incidentally, the social benefits flowing from reducing teenage feelings of alienation may even include less vandalism!

The success of any museum today is bound to be measured by the number of visitors. Apart from the attraction of temporary exhibitions, the incorporation of a local studies centre could encourage active public participation. The present Local Studies Centre, open in Church House on Tuesday evenings, is a uniquely valuable resource. It is presided over by our well-known local historians Grant Longman

and Bryen Wood whose collective local knowledge is legendary. It would be of great benefit to Bushey if their expertise could continue to be available in the context of a local studies centre offering and encouraging greater public access by being part of a future Bushey Museum.

Without resorting to contrived theatrical effects, the appeal of a successful local museum must derive in part from making the local story exciting and memorable. Unless the experience of a visit is enjoyable and stimulating for a typical visitor, the museum will not succeed.

There must be a real sense of discovery, the thrill and fascination of knowing new things about the place where we live. Indeed, the story of Bushey a century ago is so remarkable that the designers of our local museum will relish their task.

Now is the time to start thinking about the best ways to light those candles of the mind. A.J.