

# WESTCOTT ART and ARTISTS

In the second half of the nineteenth century artists were attracted to the Surrey Hills as indicated by the following extract from a guidebook 'Dorking and Neighbourhood 1881':

*"Among those frequenting these parts are numerous artists, who make their headquarters here while they attempt to imitate nature by sketching the various patches of romantic scenery so abundant in this region. Indeed several of the great masters of the art take residences for the season, so that their pupils may have the benefit of being on the spot; and residents of Dorking when visiting the Royal Academy and other picture galleries often meet with views of places with which they are well acquainted".*

There is further evidence that Westcott was a popular location: Writing in the 1890 edition of *Greyfriar*, the magazine of Charterhouse School, A G Edwards noted:

*Within view of the Laundry, was the old farmhouse where I then lived: a quaint, low-roofed, red tiled building, flanked with large irregular chimney stacks, windows diamond latticed and creeper curtained. Enclosed in a perfect old-fashioned garden, massed white in early spring with crowded snowdrops, and later golden carpeted with crocus, overhung with twisted lichen-grown apple trees. From this garden a low door led straight into my parlour, a cosy little room, low-pitched, with beam-crossed ceiling, curious old chairs, and many a relic of a past generation: iron clips to hold rushlights, iron firedogs, and a mantelpiece with panels carved by Grinling Gibbons, which had here found a home, having been discarded years since from the Manor House near by. A room full of associations, for here George Eliot had written and Mrs. Allingham sketched.*

In the same article Edwards noted that *a wayside public house ensconced a scholar of my own day: a jovial artist, easy-going, with hearty ever-ready laugh, in whose studio (a converted bar parlour) many a noisy evening was spent. A man who at times would spend the livelong day with easel pitched in grassy orchard or thick-grown beech grove, teaching his canvas the varied beauty of his favourite woods.*

To accommodate these enthusiastic artists The Times, and no doubt other newspapers, regularly advertised property in Westcott for weekly or longer lets e.g.

*Furnished Farmhouse Apartments. Two sitting and three bed rooms, together or separate. For terms apply to E D Milton Farm Westcott [26th September 1885]*

*To be Let immediately for one or two months, small furnished house near Surrey-Hills on edge of common. Two sitting rooms, studio, five bedrooms, with vegetables from garden. 3½ guineas per week. Orchard-house, Westcott. [29 June 1888]*

We do not know the names of all the artists who came to Westcott to paint but the following<sup>1</sup> are known to have visited insofar as they painted local scenes or they are recorded as resident painters or artists in the 19<sup>th</sup> century census returns for Westcott and/or in the Holy Trinity parish registers.

The following notes include information held in Dorking Museum Library about 'Dorking Artists' and detail from local records and Internet searches. Many of the illustrations are from paintings and drawings held in the Dorking Museum – with a full list of such holdings at the end of the folder.

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<sup>1</sup> Excluding the many modern artists who have displayed their work at The Westcott Gallery  
<http://www.westcottgallery.co.uk/>

### **Helen ALLINGHAM (1848-1926)**

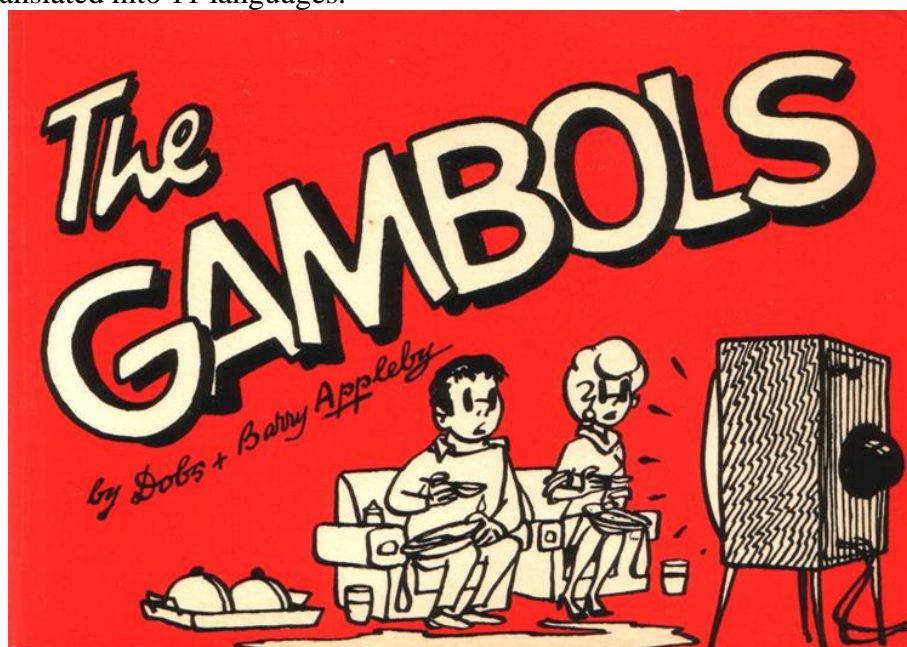
Helen Allingham had a successful career as an illustrator and watercolourist. She was the first woman employed by The Graphic illustrated magazine, and was also the first woman admitted to full membership of the Royal Watercolour Society. She and her husband were associates of John Ruskin, Thomas Carlyle, Alfred Lord Tennyson, Robert Browning, and Dante Gabriel Rossetti. Most of her work depicts West Surrey locations but she is known to have sketched in Westcott vide the above quotation and advice from her biographer, Annabel Watts, who has advised that on 1<sup>st</sup> May 1866 Mrs Allingham briefly stayed at Rookery Farm. She intended to stay a fortnight but owing to not feeling well she left on the 7<sup>th</sup>. Perhaps as a result of this indisposition no Westcott painting has been identified.

[www.helenallingham.com/Helen\\_Biography.htm](http://www.helenallingham.com/Helen_Biography.htm).

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### **Barry Ernest APPLEBY (1909–1996)**

Appleby was born in Birmingham on 30 August 1909, the son of the Editor of the Autocar. He commenced working for his father's magazine, initially as a journalist and later cartoonist, before being employed by the Express newspaper in March 1950, where he created his cartoon strip The Gambols. He used the same characters, George and Gaye for both publications. The Autocar cartoons were used as a header for a regular feature in the weekly magazine called 'Disconnected Jottings'. The humorous drawings have very little text and often just a single word title. Appleby used pen and ink on stiff watercolour board, often sketching with pencil the outline of the cartoon before inking-in. As well as featuring in the Daily Express and (from 1956) the Sunday Express the Gambols were reproduced in newspapers in over 40 countries and were translated into 11 languages.



48 albums of Gambol Cartoons were published.

An original black and white Autocar cartoon hangs in the Westcott Local History Group headquarters in the Westcott Reading Room. It is not signed but its provenance is provided by an Autocar handstamp on the reverse showing the date published in the magazine..

Barry Appleby and his wife Dobs lived at Gaylands House, Logmore Lane

## J Collingwood BACON

The Surrey Archaeological Society Library has a catalogue of a Dorking Art Exhibition held in 1917 which includes work by **J Collingwood Bacon** of Rooks Nest, Westcott. Dorking 'Rooks Nest' has since been renamed 'Springs'.

Little is known of Bacon but it is believed that he was born in Bury St Edmunds in 1882.

Dorking Museum has this pencil drawing by Collingwood Bacon of Dorking High Street in 1911



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## Octavia BARCLAY

We cannot be sure but it is possible that the Miss Barclay to whom Duffield Harding gave lessons in 1837 was Octavia, the eighth child of Charles & Anna Marie Kett Barclay who was born in 1811. If so his instruction was not in vain given the quality of the following view of Keeper's Cottage. On the other hand, Arthur Kett Barclay's wife was also named Octavia and the belief within the Barclay family is that it was Mrs Octavia Barclay who painted this as a distraction from pregnancy.



Keepers Cottage, Milton Street

## The BASIRE Family.

According to the Dictionary of National Biography, there were several generations of the Basire family, all engravers, i.e. Isaac 1704- 1768, James 1730- 1802, James 1767- 1822 and James 1796- 1869. It is very difficult to differentiate between their work, particularly as it seems likely that a son often assisted his father. James I(b. 1730) was a 'substantial master of his craft' and is reckoned to be the most eminent. Dorking Museum possesses a print of the 'South Front of Bury Hill House'.



This is signed James Basire but not dated. It is inscribed 'The seat of Robert Barclay Esq., to whom this plate, drawn and engraved at his expense, is inscribed by his most humble servant, W. Bray.'

As the Barclay family purchased the Bury Hill Estate in 1805, the picture could be the work of either James II(1767-1822) or his son James III(1796-1869). The latter is the most likely insofar as it is known that the youngest member of the family 'did some good work e.g. plates of country houses, inc. Glynde Place and Glyndebourne House.'

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## John BECKETT (1799-1864)

John Beckett was born in Dorking, the son of a tailor and the youngest of eight children. He took up the trade of house-painter and decorator with his brother-in-law Robert White but was soon doing painting of a more artistic nature. Working in oils, his compositions were mostly landscapes in the neighbourhood of Dorking. He often included his favourite dog in these paintings. He exhibited at the British Institution in London in 1846 and at the Sketching Society. John Beckett lived at 5 South Street, near the present War Memorial, with his niece Ellen Allatson.



Oil paintings by Beckett in the Dorking Museum include 'Westcott Sandpits'. This was in poor condition but has recently (2005) been restored.

Beckett also produced sketches of The Nower, Milton Court Mill and Milton Court House and Mill, all dated c1850, and this painting of Rock Lane and the Bury Hill Icehouse, the original of which is owned by Mary Day of Capel. .



## Alan BREWER

Alan Brewer came to Westcott when his job with the Henley Tyre & Rubber Company relocated from London to Milton Court in September 1939 at the outbreak of the Second World War. He made a significant mark on life in Westcott & Dorking generally. He was the chief Air Raid Precautions (ARP) Officer at Milton Court, instrumental in establishing Dorking Museum, active with the Westcott Players and was Scoutmaster of the 17<sup>th</sup> Dorking (Westcott) Troop. He was also a talented artist. His cartoons illustrate the Henley Telegraph and Dorking Museum has examples of his work, including the painting below of Milton Court Mill. Some of his sketches including this one of Ralph Vaughan Williams remain in use today. He lived at Wotton House, Main Road, Westcott.



## Edward Frederick BREWTONNALL (1846 -1902)

Edward Brewtonnall lived in the village from 1885 to 1889 at Orchard House (now Amberley Cottage<sup>2</sup>) in Parsonage Lane during which time he had two daughters baptised at Holy Trinity: Sylvia (1886) and Lucy Miles (1888). It maybe that it was his planned departure that caused the accommodation to be advertised in The Times (see above). Brewtonnall was a water colourist whose works were romantic or fanciful

<sup>2</sup> When Orchard House was sold in 1984 the Sale Particulars mentioned that the grounds included a 'Willesden Studio'

in character but also included landscapes, two of which – Cley-next-the-Sea and St Mawgan are in the Victoria and Albert Museum.

Two examples of the work of Edward Burne-Jones:



Little Red Riding Hood



And Dick the Shepherd Blows his Nail

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### G H BUCKLEY

Buckley painted a number of local farms in 1970



including Milton Court Farm (left) and an otherwise unidentified 'Westcott Farm'.

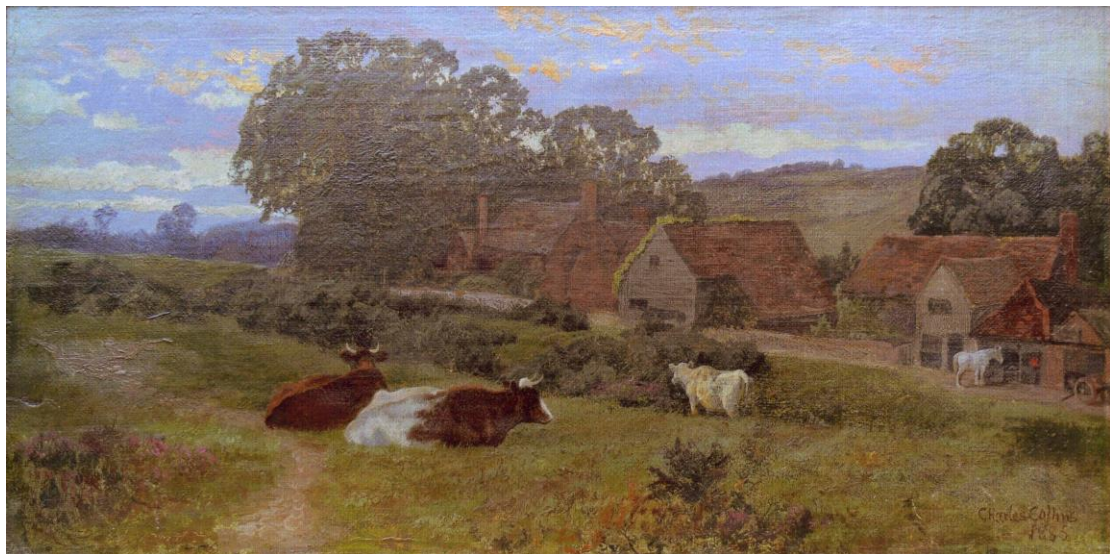
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### Charles COLLINS 1851-1921

Alfred Charles Jerome Collins came from an artistic family. His father, Alfred, and his maternal uncle were both painters. When his father died in 1865 Charles was taken by a friend into the picture restoring business. He stayed with him for about seven years, and then decided the work was a bad influence on his own style of painting (although he was able to claim the distinction of having his work hanging in both the Tate and National Portrait Galleries!) and after a part time course at art school he devoted himself full time to painting. When he was 24 he came to Dorking and lived at various times in East Street, Arundel Road and Horsham Road.



Charles Collins was a fairly regular exhibitor at the Royal Academy and many other exhibitions in London and the provinces. He painted mainly in watercolour and oil but also did etching and dry point, book illustrations and postcard designs of wild animals and birds and he repainted the signboard of the White Horse Hotel. Apart from work done on his frequent sketching holidays in Cornwall, many of Collins' pictures are of the Mole Valley and Surrey hills. The Dorking Museum has pictures of Abinger Mill, The Nower and 'A view of the River Mole with cattle' one of his favourite subjects. The Dorking Chamber of Commerce holds a very large canvas of 'Cattle in the High Street'. Westcott paintings include: Squires Farm, The Nower and 'Evening on Westcott Common, the last owned by Richard Ede and shown below with cows on the common overlooking Ryde's Forge and Bay Tree Cottage on the far side of the Dorking to Guildford Road.





### **William Henry DINNAGE (1870 – 1963)**

A local amateur artist and one of three contributors to 'Memories of Old Dorking', (Published by Kohler and Coornbes in 1977), William Dinnage was the eldest son of Henry Dinnage, a boot repairer with a shop on Heath Hill, Dene Street. Educated at the Dorking British School, he worked all his life in a clerical capacity for Taylor and Brooke's timber yard near Dorking Town Station.



Among Dorking Museum's examples of Dinnage's work is this water colour of Crooked Acre in Milton Street.

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### **Edwin James DOUGLAS (1848 – 1914)**

Edwin Douglas was born in Edinburgh and married in Ongar Essex in 1874. In 1881 he and his wife and family were living in Shere but he had previously lived in Westcott where his eldest daughter Clare H was born in 1875. The Shere household included Maria Greathurst, a domestic servant (nurse) age 29, who in 1871 had been a servant at Westcott Vicarage.

Douglas specialised in animal paintings and included Persimmon, King Edward VIII's famous derby winner.

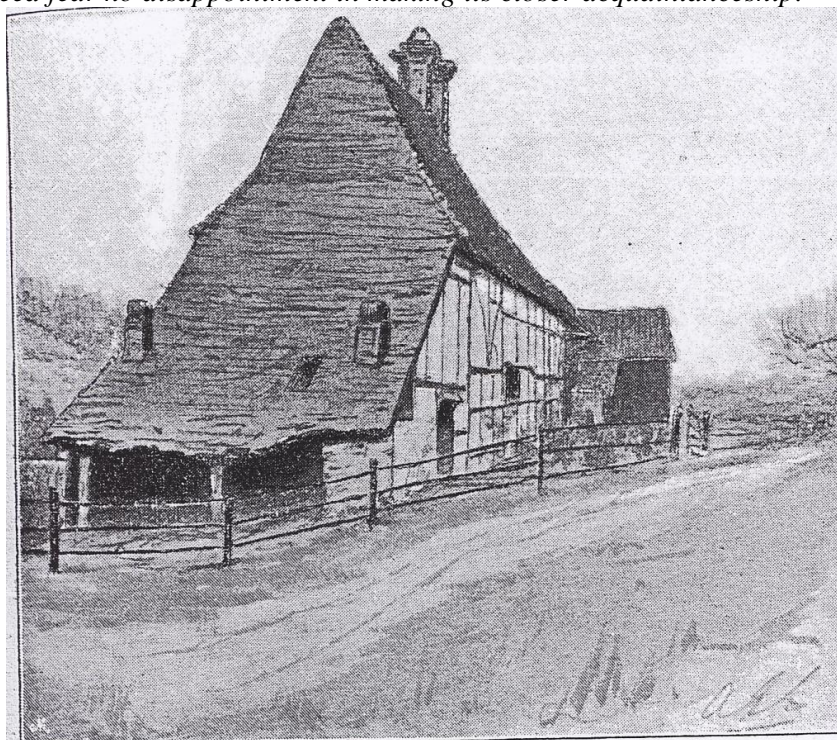
The Douglas family eventually settled in Findon in Sussex and the village website

(<http://www.findonvillage.com/inded.htm>) records that; *In the spring of 1872 Edwin Douglas found and furnished a house at Westcott near Dorking in Surrey. That autumn his father, mother and sister joined him to partake in the novelty of life in rural England. James Douglas immediately regained his strength and vigour and once more picked up his brushes and resumed painting with renewed interest. During their leisure time in Surrey, father and son organised sketching parties in the neighbourhood for groups of ladies interested in art.*



## A G EDWARDS

A G Edwards attended Charterhouse School and in 1890 as an Old Carthusian he wrote and illustrated an article for Greyfriar, the school magazine, extolling the attraction of Westcott, concluding that: *to those to whom the quietude of life is precious need fear no disappointment in making its closer acquaintanceship.*



Edwards' article was reproduced in the 2007 edition of Westcott History, including this sketch. *'Lower Logmore Farm lies about a mile from the village, to the farmer a poor abode, but to the artist an almost perfect specimen of a cottage farm.'*

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## Tristram J ELLIS (1840-1922)

Tristram Ellis was an engineer on the District and Metropolitan Railway in London before becoming a landscape painter and water colourist. He studied under Bonnet in Paris and travelled widely, visiting Cyprus, Asia Minor, Egypt and the Middle East.

His travels in these countries furnished him with the subject matter for most of his pictures and drawings, which he exhibited at the Royal Academy and elsewhere. His work includes this 1883 drawing of Wilfrid Scawen Blunt, traveller, politician and poet, which is held by the National Potrtrait Gallery.

He wrote, as well as illustrating, several books including 'Sketching from nature: A handbook for students and amateurs' originally published in 1887.

He lived at Alconbury in Westcott at the turn of the 19<sup>th</sup> / 20<sup>th</sup> Century (and is recorded there in the 1901 census) before moving to Barnes in 1906



## Henry FIELDER

Henry Fielder, landscape watercolourist, lived at Linden Cottage, High Street Dorking and was a prolific painter of local scenes. He exhibited at the Sketching Society between the years 1872 – 1885. His paintings are known to include ‘Old Cottage Westcott 1884’ but its present location is unknown.

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## William Teulon Blandford FLETCHER (1858 – 1936)

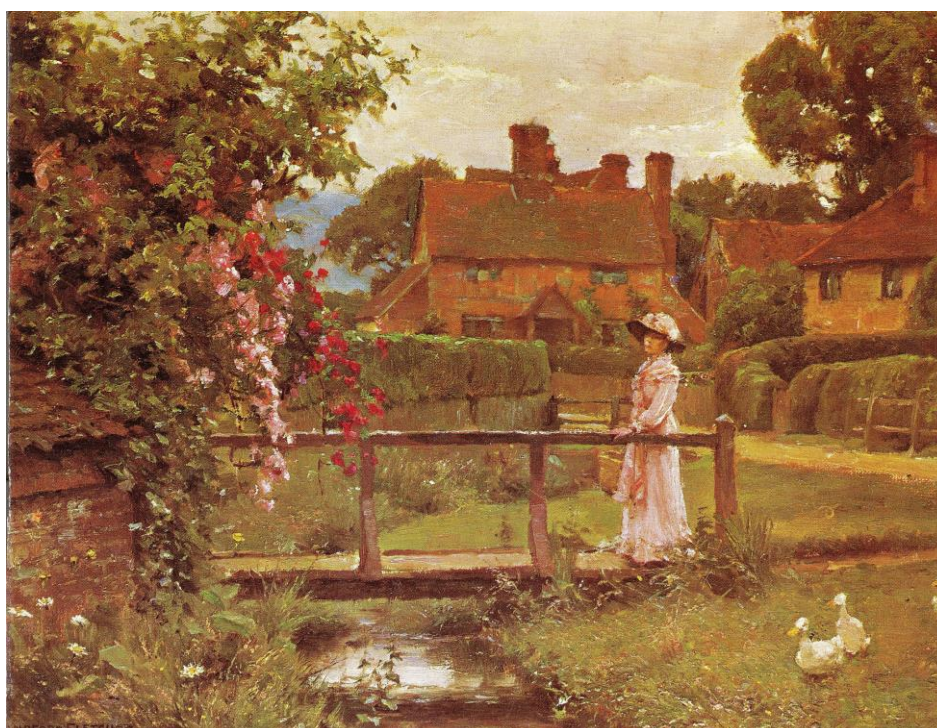
Blandford Fletcher lived at The Willows in Westcott Street from 1905 to 1916 and had a studio built in the garden. He was a landscape painter of considerable repute and exhibited in London, including the Royal Academy, from 1879. He was a member of the Newlyn Group of artists but before moving to Westcott he had lived something of a nomadic life travelling all over England, France and Belgium.

William and Norah Fletcher had two daughters, the youngest Rosamund was born in Westcott in the summer of 1907 and baptised at Holy Trinity Church. The Fletchers were near neighbours and close friends with Walter & Ellen Rose during their time in Westcott.



William Teulon Blandford Fletcher

His local work includes a painting of a ‘Woman on bridge over stream’ which is clearly identifiable as Milton Street, with Wyvern Cottage in the background. The painting is owned by Mrs Trotter a former occupant of the cottage.



**George GARDINER (1851-1930)**

Local amateur watercolourist. George Gardiner was employed for 50 years (1872-1922) by the legal firm, Down, Scott and Down, in Dorking. He held many public positions in the town, and left many pictures of parts of old Dorking. Several are held by Dorking Museum including one titled 'Pine Trees at Bury Hill 1901' which depicts the Upper (Inner or Second) Lodge. –



The Bury Hill Lodges, there were two, were favourite subjects for artists. This second example was painted by J Duffield Harding (see below).



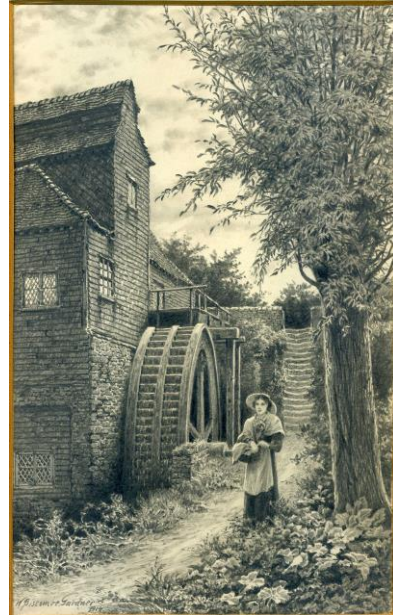
The catalogue of an Exhibition in the Picture Gallery at 'Rough Rew' mansion (since demolished) in August 1926 included Top of the Nower (1900), Second Lodge, Bury Hill (1915) and Monkey Hill, Westcott (1926).

Gardiner also painted this 'Shepherd's cottage on the Nower'.



**William Biscombe GARDNER (1847-1919)**

Biscombe Gardner worked primarily as an engraver, making prints to illustrate books and periodicals, including the *Graphic* and *Illustrated London News*. He also painted landscapes in oil and watercolour and exhibited at the Royal Academy from 1874. He lived in London from 1880-1882 and again from 1897-1905 but in between he was at 'Thirlstane', Tower Hill, Dorking. Among his drawings is *Churt Gate*, Westcott which was published in *The English Illustrated Magazine* 1889. Also this view of Milton Court Mill. The National Portrait Gallery has a portrait of George Meredith by W. Biscombe Gardner, described as a woodcut after George Frederic Watts, dated '1890-1910' and probably undertaken whilst he lived in Dorking



**Churt Gate**

### **Frederick HALL (1860-1948)**

Fred Hall was born at Stillington, Yorkshire, where his father was a doctor. From 1879-1881 he studied at Lincoln School of Art, and from 1882-1883 he attended the Royal Academy of Antwerp where he worked with William Blandford Fletcher. After leaving Antwerp he worked for a short time in the small painting colony at Southwold before moving to Cornwall, where he became a member of the Newlyn Group of artists. In 1898 he married Agnes Dod who inspired many fine portraits. After a year in Liverpool, the couple moved to The Willows – possibly when Blandford Fletcher moved on to Ripley. - and Hall also rented a studio in West Kensington. In 1911 he moved with his family to Newbury where he lived for the rest of his life.

Hall was a painter of landscapes and figure studies in the rustic genre, many of which were shown at the R.A., where he exhibited for the first time in 1887. Comic caricatures were also published in various magazines in 1891-94, e.g. Black and White, The Sketch, Pall Mail Magazine. Although he lived for many years at Westcott, no paintings of local scenes have so far been traced



Herding Cattle (oil on canvas) by Frederick Hall

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### **James Duffield HARDING 1797- 1863**

After receiving a good art education Harding was initially apprenticed to Charles Pye, an engraver, but he left after one year. He then travelled extensively on the Continent and made a successful career as a teacher and drawing master. John Ruskin was a pupil, as were members of the Barclay family and in the 1830s he was a regular visitor to Bury Hill as well as to the Barclay's town house. His pencil and wash drawings were often intended for copying and for the production of lithographs. For this reason it was suggested that he often overemphasised the contrasts in his watercolour paintings. Perhaps because of an early difficulty in drawing trees he was determined to master this technique and did so so successfully that Ruskin called him 'After Turner unquestionably the greatest master of foliage in Europe'. He exhibited at the R.A. from the age 13. After his death all his unsold work was auctioned at Christies in May 1864. The Duffield Harding archives at the Courtauld Institute include several diaries from which the following entries with local relevance have been extracted:

**1837** *Drawing lessons to Miss Barclay at 43 Grosvenor Place at one guinea a time on 18, 23 April; 3, 9, 16, 30 May; 6, 13, 20, 29 June; and 6 July; plus two purchases at £2-2-0 each of 'Elementary Art'. With 2/- for a 'Pencil Holder' the total bill for Mr Barclay was £15-17-00*  
*The List of Subscribers to my 'Sketches' included Mr Barclay and David Barclay Esq.*

#### **1839**

*14 June: Sent 100 impressions to Bury Hill for Mr Barclay.*  
*1 August: Sketched all day at Burford Bridge and Bury Hill neighbourhood.*  
*2 August: Went in the morning early to Bury Hill, finished a sketch and saw Miss Barclay. At 2 o'clock left Burford Bridge, all of us, for Horsham, where*

*we dined and afterwards left for Arundel which place reached at 9 PM and put up at the Norfolk Arms.*

*21 October: Went to Bury Hill. Saw Mr Barclay.*

*22 October: Began my pictures of Dorking for Mr Barclay*

*28 October: At home all day at work on Mr Barclay's pictures of Dorking*

*29 October: At home all day at work on Mr Barclay's pictures of Dorking*

*7 November: Finished my pictures of Dorking for Mr Barclay*

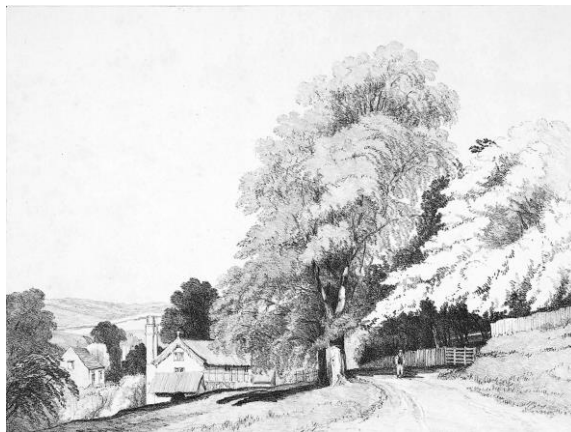
*21 November: Mr Barclay called*

*21 December: Went by coach to Bury Hill to give Miss Barclay a lesson in lithography. Mr Arthur and Mr Robert Barclay and family dined and slept. A pleasant day.*

*22 December: Went with Mr Barclay's family to Church. Returned from Bury Hill; from Dorking to Kingston by gig and then to London by RailRoad.*

The **1840** diary includes a detailed account for pictures of Dorking. Total £95-19-00. *Mr Barclay paid the above by Draft to Glyn's for me on Saturday March 28 1840*

Not surprisingly in view of his commissions from the Barclay family several views exist of Dorking and the Bury Hills Estate. It would also appear that Duffield Harding's lithographs were often reproduced as handpainted water colours vide the example elsewhere in this folder.



These two drawings are of Oddmans Cottage and Keepers Cottage in Milton Street. Other sketches include Bury Hill House from across the lake, Dorking from the Nore (Nower?) and The Home Farm.

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### **John HASSELL (1767 -1825) and his son Edward HASSELL (1811-1852)**

John Hassell was a watercolour painter, engraver and drawing master, who first exhibited at the Royal Academy in 1789. He drew many views of local scenery, which he engraved himself in aquatint, most of them coloured. His 'Picturesque Rides and Walks with excursions by Water within thirty miles of the British Metropolis' (1817-18) includes two rides around Surrey and a trip down the industrial river Wandle. It has 120 aquatint views, many of Surrey scenes and also an attractive text. His son Edward continued with Surrey watercolour drawings from the time of his father's death until 1832. Between 1820 and 1832, John Hassell and his son produced over 1,700 watercolour drawings of Surrey. These give an invaluable picture of the county at that time. However it has been suggested that John Hassell's desire to make an interesting picture sometimes entailed 'some violence to the laws of perspective or realism'!



Local paintings include Bury Hill Gardens and Orangery 1823 (above) as well as The Outer Lodge to Bury Hill, the Rookery, Milton Court (owned by the Surrey Archaeological Society) and Holcombe Cottage on Westcott Heath. (owned by Donald Payne and illustrated below).



Holcombe (now Pippacre with the Middle House and Menewathen)

A full description of the Hassell's lives and work is given in Surrey Archaeological Collections Vol. 75 dated 1984 (copy held in Dorking Museum Library). The article includes a catalogue of all known pictures of Surrey and elsewhere by the Hassells.



### Amelia Frances HOWARD-GIBBON (1826 – 1874)

Amelia Howard-Gibbon was the daughter of Edward Howard-Gibbon son of Charles Howard, the eleventh Duke of Norfolk, and evidently had a privileged upbringing in Arundel, Littlehampton and Westcott. This we know because her uncle Edward Stephen Dendy recorded aspects of her family life in diaries he kept from 1838 to 1841, and because Amelia's sketchbook from that period has also survived. This contains fifty pen & ink drawings by Amelia and her sister Caroline of which over 35 are from Westcott depicting Amelia and her brothers and sisters at play, including 'Sailing boats in the Pippbrook', 'Picking cherries', 'Bonfire Night', 'Fishing at the Rookery Gardens' etc.



Winter's Eve



Sailing Boats on the Pippbrook

In 1859 Amelia emigrated to Canada and was employed as a drawing mistress in Sarnia, a town on Lake Huron. She returned to England in 1873 (and died a year later at 48) but she is still remembered in Canada because whilst there she produced 'An Illustrated Comic Alphabet', acknowledged to be the first Canadian picture book. In recognition of this a prestigious prize 'The Amelia Frances Howard-Gibbon Literature Award' is presented every year to an outstanding illustrator of a children's book published in Canada.

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### George W JOY (1844 – 1925)

George Joy was born in Dublin and as a young man was torn between the idea of being an artist or being a violin player. Art won. He studied in London at the South Kensington School of Art and later at the Royal Academy Schools under John Everett Millais, Frederic Leighton and G. F. Watts. He also studied in Paris. Joy's paintings covered a variety of themes, but generally included human forms.



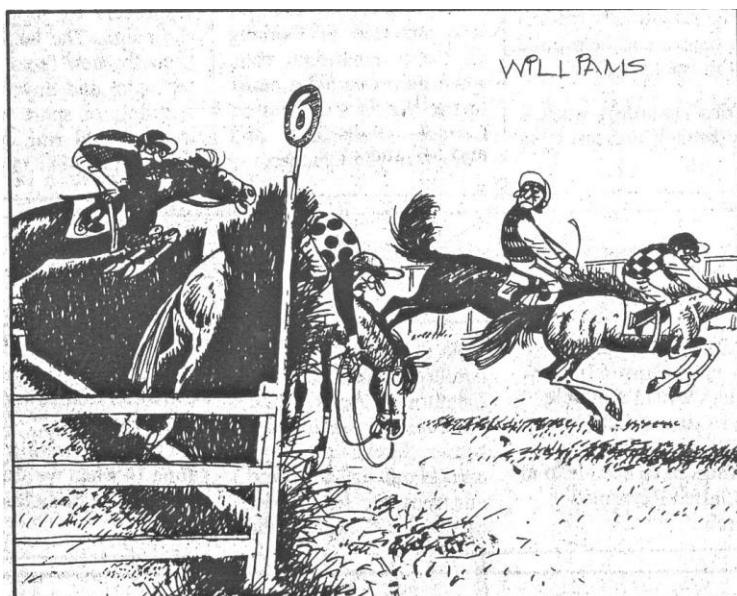
He was perhaps best known for his depiction of *General Gordon's Last Stand* (1885). Joy's other works include *Truth* and *Flora MacDonald's Farewell to Prince Charles*. His light-hearted but elaborate works on the theme of childhood, such as *Thirty Years before Trafalgar* also gained a wide popularity

George's daughter Grace Eleanor Joy was born in Paddington in September 1890 but baptised in Westcott.



## Bill MARTIN (1919 – 1993)

Bill Martin was born in Western Australia, in 1919 the son of a wheat farmer. He left school at 14 to work as a packer in a Perth factory but when the owner caught him sketching on a packing case he was sufficiently impressed to get him a job in an art studio, and even secretly paid his fees. His first caricatures and cartoons appeared in the Perth Sunday Times. In 1941 he joined the Royal Australian Air Force as an air gunner and also ran an air station in northwest Australia, and drew illustrations and wrote articles for Wings. Demobilised in 1946, Martin began working in commercial advertising in Perth and Melbourne and within a few years he was the highest-paid advertising artist in Australia, but in 1953, on a visit to Britain, he was offered a job as cartoonist and illustrator by John Junor, editor of the Sunday Express.. He then spent thirty years at the Sunday Express, drawing 'Sunday Extra' by 'Martin' and eventually becoming both the art director of the paper and a member of the board. In later years he also drew cartoons for Sporting Life under the pseudonym 'Williams'.



'I said "stand off" it not "stand on" it'.

One of the many cartoons drawn by Bill Martin for Sporting Life under the name of Williams.

Martin also illustrated John Junor's 1981 autobiography "The best of J. J."

He retired from the Sunday Express in 1984.

Martin used Parker pens with indian ink and sometimes also Rotring pens. In addition he painted in oils and watercolour. His trademark was a circle above the 'i' in 'Martin' and he sometimes also included a picture of himself in his drawings, smoking a pipe. Bill Martin died at his home in Furlong Road Westcott, Surrey in June 1993. His wife planted an eucalyptus tree close to his grave in the Extension Churchyard.

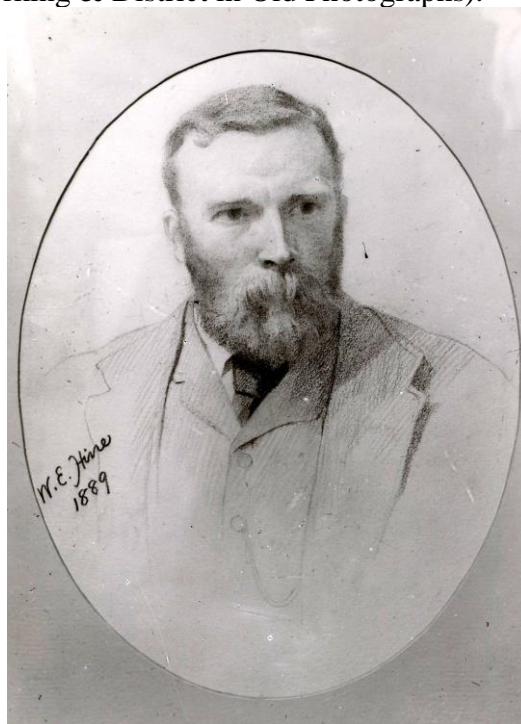
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## Walter John ROSE 1857-1954

Walter was born in Westcott in 1857, one of the three children of John and Jane Rose - his father being an agricultural labourer. On leaving the village school he was employed as a gardener at Holcombe on Westcott Common alongside his brother Ernest. His occupation in the 19<sup>th</sup> century census returns was 'gardener' but he had been fascinated by photography since his schooldays when headmaster Charles Brown had introduced him to the subject and by 1901 he had developed his hobby to such an extent that he was able to describe himself as a self-employed 'photographer'. His career might have taken a different turn when he was persuaded by art teacher and family friend William Egerton Hine to apply for a post in the library of Eton School, but fortunately for Westcott local historians his application was unsuccessful.

In a ceremony at Camberwell in September 1897 William Rose wed Ellen Johnson who a few years earlier (in 1891) was a parlourmaid to the Brooke family at Leylands in Wotton.

He lived at 1 Westcott Street where he converted the garden shed into a darkroom and erected a wooden studio in the front garden to further his photographic career. Walter and Ellen had no children of their own but brought up their niece Dolly whose mother had died in childbirth. Dolly helped Walter in his photographic business and continued to live at 1 Westcott Street to look after him when Ellen died in 1935. Walter died in 1954, aged 96. Dolly died in 1988 but before then she had given David Knight over 900 glass negatives, lantern slides and photographic prints that had been stored in Walter's studio since the 1920s when Walter appears to have given up photography. It was as a result of this that many of W J Rose's turn of the century photographs came to be published in the 1990s by Keith Harding (Dorking & District in Old Photographs).



Walter Rose as seen through the lens of his camera and as sketched by William Egerton Hine in 1889 – the original of which is in the Local History Group headquarters.

Although Walter is remembered today primarily as a photographer, he was also a painter – as illustrated on the cover of this folder. One of his oils 'Weir and Pumphouse at Betchworth Castle Gardens' is held by Dorking Museum.




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The Westcott census also records that in 1901 the occupant of The Firs (next door to The Willows) in Westcott Street was **William H Monk**, an 'artist's colourman' from Chelsea. This must have been a successful business insofar as Mr Monk went on to own several properties in Westcott.

## Anonymous Artists

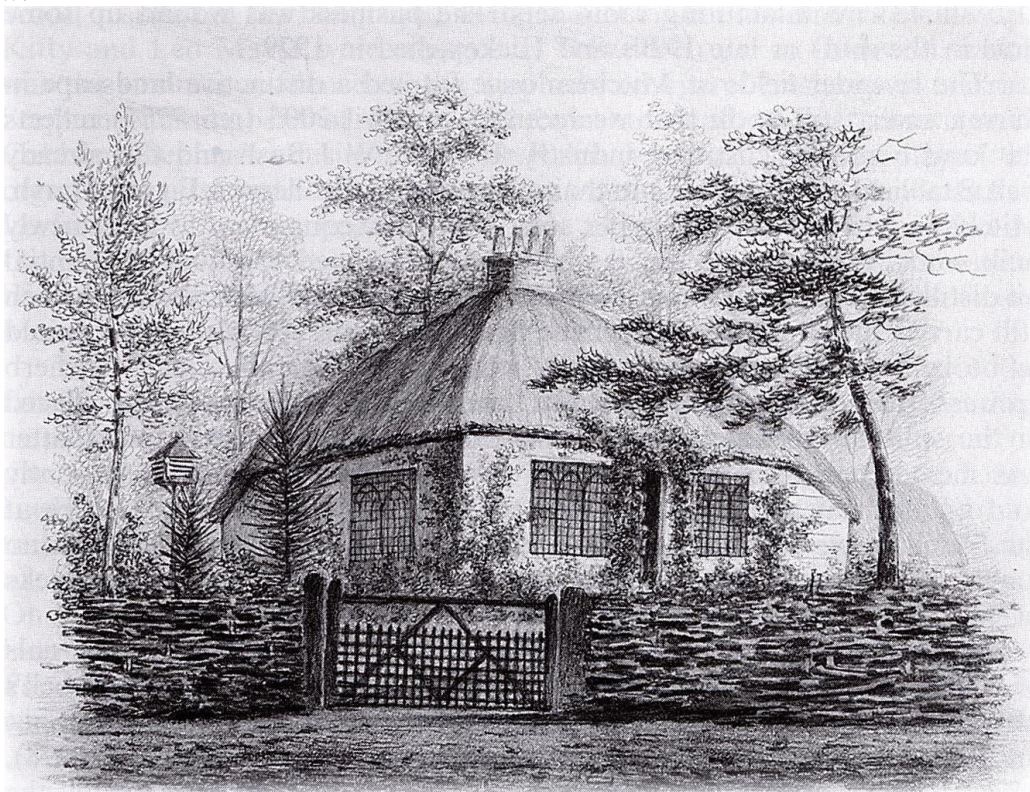
The following drawings, dated in the 1830s, are contained, with other local scenes, in a sketchbook by an anonymous artist held at the Surrey History Centre (SHC reference 7813/1). Although by an unknown artist it is possible to identify their location.



The entrance to The Rookery before Rookery Lodge was built and when the Sandrock contained a great deal more sand than it does now.

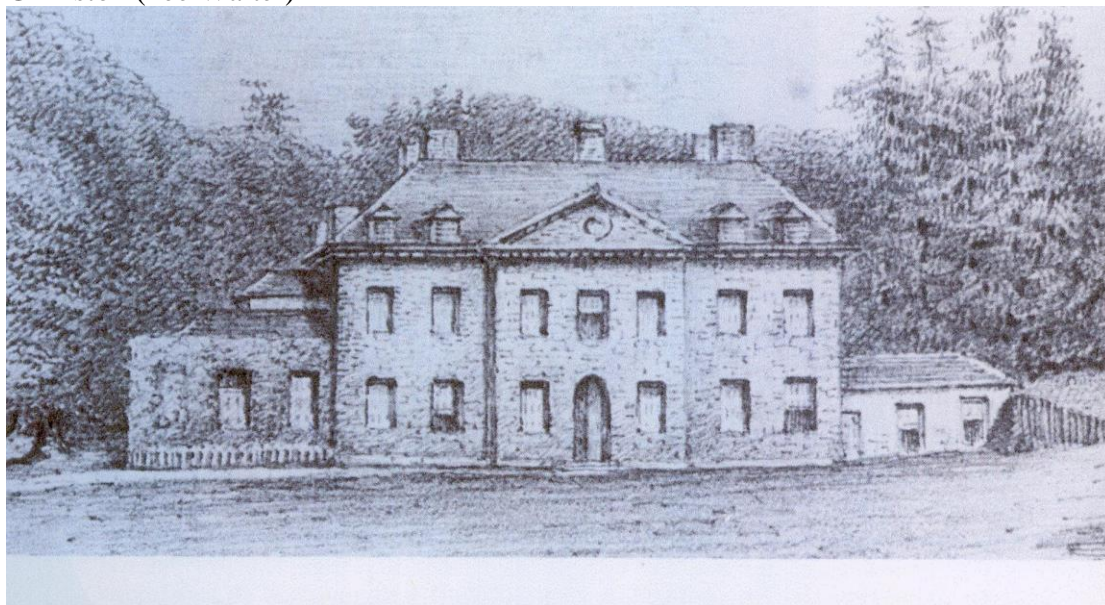


In the Rookery grounds

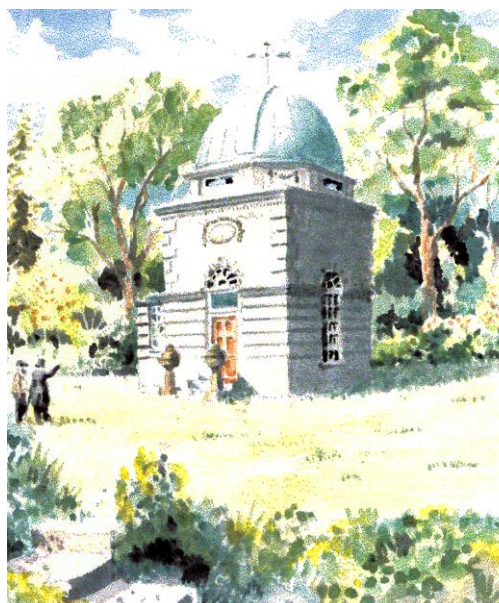


A Bury Hill Lodge (c 1830)

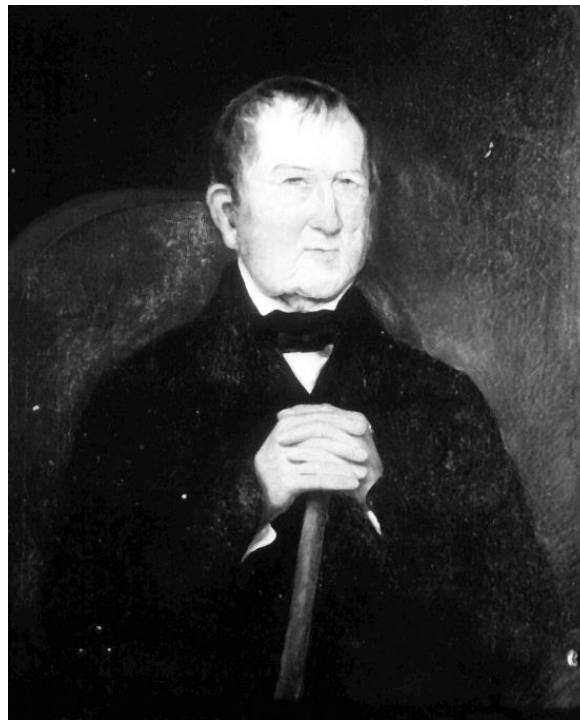
The Rookery and Bury Hill Estates have always been popular subjects. This pencil drawing shows 'Berry Hill' at the end of the 18<sup>th</sup>, or very early 19<sup>th</sup> century when it was the home of the Walter family and may well have been the work of Harriot Grimston (née Walter)



More recent paintings at Bury Hill include The Observatory. The painting on the left is by an anonymous artist, probably in the 1940s, but it is known that the second is by David Northrop since it appears on the dust cover of his privately published book 'a Selection of Amateur Astronomical Observatories' (There is a copy in the Local History Group library).



This painting of **John Worsfold**, the founder of St John's Chapel, is unsigned and undated. It belongs to the Trustees of the Countess of Huntingdon's Connexion but is on permanent loan to the Westcott Local History Group and hangs in their St Johns Headquarters



This painting illustrates the **Westcott Green** parade of shops before the original beer house was demolished in the 1890s and replaced by the Bricklayers Arms – now the Nirvana Cycle Shop. The painting is owned by Anthony Wakefield whose Westcott Gallery now occupies part of the site shown.



**The following artists are known to have painted scenes very close to Westcott, if not in the village itself.**

**Thomas ALLOM 1804-1872**

Milton Court was a popular subject in the 19<sup>th</sup> century. The first of these two very similar scenes of 'Milton Court from the water' was engraved by James Harfield Kernot (1802-1858) from an original study by artist-architect Thomas Allom for the part-work "History of Surrey" (London 1840-1848). Allom also painted subjects at Wotton including Wotton Church and Rectory.



**Henry G. GASTINEAU (1791-1876)**

Gastineau was a topographer and landscape artist whose romantic interpretation of the landscape has sometimes been mistaken for the work of Turner. Examples can be seen in the Victoria and Albert Museum and the Tate Gallery. This view is of Wotton House.



**Harold Sutton PALMER 1854-1933**

Sutton Palmer was a Victorian landscape artist and book illustrator who contributed to many books including Surrey – published by A R Hope Moncrief in 1906. Local paintings include ‘Bluebells on Leith Hill’, ‘Holmwood Common’ and two Wotton scenes – Woodland Depths and Deerleap Wood.





**Lucien PISSARO (1863-1944)**

Lucien Pissarro was the eldest son of Camille Pissaro, the French impressionist. He came to England in 1890 and in 1916 took British nationality. He lived for a while just beyond the Westcott parish boundary in Coldharbour where these two winter scenes were painted.

The portrait was painted by his father, Camille Pissaro and can be seen in the National Portrait gallery.



The Dorking Road,  
Coldharbour in Snow 1916



Ivy Cottage, Coldharbour  
Sun and Snow 1916  
Original in the Tate Gallery

Another painting, Old Mark's Field, Coldharbour, is in the Courtauld Institute and The Sandpit, Coldharbour is in the Royal College

[As he was a member of the Royal Academy it is appropriate to include Richard Garbe Within this review of Westcott Artists (Architects, Authors etc are featured elsewhere)].

## **Richard GARBE (1876-1957)**

Richard Garbe was one of a rather small number of prominent sculptors in the earlier part of the 20th century, whose formative years were in late Victorian and Edwardian times, and kept some sympathy with those eras in their own work. Garbe trained under his father, a craftsman in metal and ivory, and then at the Central School of Arts (where he was later taught sculpture), and the Royal Academy Schools. He exhibited at the RA from 1908, was elected ARA in 1929, in which year he was appointed professor of sculpture at the RCA, and he became a full Academician in 1936.

Garbe's peak output was in the 1920s and 1930s, and therefore typically art deco, though as often with long wavy haired girls as much as short haired ones. His earlier work is more Victorian in sympathy. As well as statues, Garbe kept his early interest in craftsmanship, and produced a variety of ivory carvings, wood, and figurines (typically standing art deco girls of an allegorical nature) for reproduction in porcelain by Doulton.

Among his architectural work, his principle groups are the *Medieval Age* and *Modern Age* for the front of the National Museum of Wales, Cardiff, solid, blocky groups with a pyramidal composition. In London, Thames House on the northern approach to Southwark Bridge has several groups and high relief figures by Garbe (illustrated here). In Southampton Row, close to Holborn Station almost opposite Sicilian Avenue, is a rather good stone statue of Bunyan in a niche, dated 1953; and just round the corner from that, at 114-115 High Holborn, very high up and easy to miss, are *Edward I* and *Edward VI*.



Richard Garbe came to Westcott in the 1930s and built a house - **Milton Way**



Milton Way is at the end of the lane that enters the A25 by Milton Farmhouse, midway between Milton Street and Milton Avenue.

The house contains several examples of Garbe's work, including this wall panel and ceiling decoration, as well as window frames, latches etc:



Richard Garbe or more likely his son was keen to set up a market garden and there were numerous green houses on the western side of the plot.

After Garbe's death in July 1957 his estate was sold off in two or three lots. The house and garden were bought by Nick Jordan Moss, a senior civil servant at the Treasury. His son is the present owner.

According to a note in *The Times* on 4<sup>th</sup> October 1962, when George Palmer of Rookhurst, Coast Hill died he left *'my ivory carving by Richard Garbe called 'Primavera' to my wife for life and then to the Victoria and Albert Museum'*

In 1934 the Westcott Village Club hosted the 13<sup>th</sup> annual display of needlework, handicrafts and pictures. This was accompanied by a display of paintings provided by Mr A G Palmer of Rookhurst. These included works by Sutton Palmer and several other well known artists, plus sculptures by Richard Garbe (recently arrived in the village).