



# **HERTFORDSHIRE COUNTY COUNCIL ART COLLECTION: REPORT**

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2. This report has been compiled with the assistance of numerous members of staff of Hertfordshire County Council. It is a reflection of formal meetings, informal discussions and general conversations while undertaking the work. While every care has been taken to reflect these discussions faithfully, the authors are not responsible for any misunderstandings or for any errors which may occur in the final report.

## **The Authors**

Matassa Toffolo Limited is an art consultancy company founded in 2014 to provide museum-standard advice and hands-on help on all aspects of managing art collections. The directors, Freda Matassa and Julia Toffolo have extensive experience of managing art collections at the highest level, Freda as Registrar at the Royal Academy of Arts and Head of Collections Management at Tate Galleries and Julia as Registrar and Deputy Director of the UK Government Art Collection. Skills include cataloguing, research, policies, acquisitions and disposals and exhibition organisation. Clients include the British Council; the Royal College of Obstetricians and Gynaecologists, London; the Royal Institute of British Architects, London; Sotheby's Institute, London; the Parliamentary Art Collection; and the Society of Antiquaries of London

## **Confidentiality**

All information relating to this project and any details of works of art, their locations and values and all conversations with the staff of Hertfordshire County Council will be kept confidentially by the authors.

## **Acknowledgements**

The authors would like to thank Taryn Pearson, Deputy Director of Customer Services and Libraries, [REDACTED] Manager, Business Improvement Team and in particular, [REDACTED], Art Project Manager, for her help throughout the project.

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## **CONTENTS**

Executive Summary

4

Introduction and Terms of Reference	6
The Schools Loan Collection	8
The Corporate Collection: County Hall and Shire Hall	21
The Corporate Collection: Schools	33
The Corporate Collection: Libraries & Museums	44
The Corporate Collection: Large Sculptures not in the above categories	49
Options for the Future	52
Future Ongoing Management and Maintenance by HCC	55
SWOT Analysis of Collections and their Current State	57
List of Sources	58
List of Appendices	61

## Executive Summary

### Aim

The purpose of this report is to deliver a survey of the Hertfordshire County Council Art Collection (Schools Loan Collection and Corporate Collection), to provide information on the size, nature and condition of collection, to suggest recommendations and options for the future and to present a five-year cultural strategy plan.

### Description

Hertfordshire County Council's art comprise oil paintings, prints and drawings, sculpture, murals, ceramics, crafts and miscellaneous items. The earliest items listed in the collections are three sculptures (c.1291-2) from the *Eleanor Cross* erected at Waltham Abbey (and now on loan to the Victoria & Albert Museum, London) and six early 18<sup>th</sup> century royal portraits at [REDACTED]; collecting for the Schools Loan Collection continued up to 2011.

The bulk of the Schools Loan Collection (SLC) (which totals over 1,500 items) is held in storage at [REDACTED]. The majority of works in the Corporate Collection are on display in schools and libraries in the County.

### Findings

It quickly became apparent that there is no comprehensive inventory of the works but a series of separate and partial spreadsheet lists as well as some information on Hertfordshire Libraries' 'Spydus' database system (for the SLC). There has never been any specialist management of the SLC and archival information for it goes back only to c.1969. The Corporate Collection seems to be the responsibility of the Head of Building Management at HCC.

The SLC contains a number of culturally significant works of art but many of the items are of little (or sometimes no) cultural worth or financial value. In addition, many works are in poor condition. The Corporate Collection items in schools, [REDACTED] and elsewhere comprise a number of works of art which are of national as well as local importance. Works of art in [REDACTED] have a high importance for the history of Hertfordshire. With a couple of major exceptions, those in libraries are generally only of local relevance.

Many works of art are poorly displayed and would benefit from interpretation and better lighting.

There is a lack of clarity over the ownership of many of the Corporate Collection items. Overall, the collections lack public visibility and appear to be little known and under-used. This gives it vast potential for the people of Hertfordshire.

### Recommendations

Options for the future include:

- reducing the number of items and retaining works of national, cultural and/or local importance;

- establishing a complete list of what HCC actually owns in schools and libraries (the lists we were given are clearly incomplete);
- increasing public awareness of the collection;
- establishing the legal ownership of certain items and groups of items;
- increasing the use of the collection for the benefit of the citizens of Hertfordshire;
- determining the future of the SLC;
- transferring ownership to another body in the County;
- establishing an independent trust for the management of the collections;
- raising funds for the future management of the collection, not exclusively through sale but through a number of other options;
- compiling a collections management policy for the collection, including cataloguing it properly and undertaking regular audits; and
- reducing current commercial insurance premiums for the collections by reviewing responsibility for many of the items listed in the Corporate Collection.

## **Introduction and terms of reference**

### Introduction

This report was commissioned by Hertfordshire County Council. The tender was issued in 2015 on the In-Tend system as Bid Number HCC1507798 and applications closed on 8 July 2015. The procedure required applicants to provide information about their business, their experience, staff profiles, project approach, project delivery, insurance cover and price as well as providing examples of two similar projects (with referees).

The objectives were:

- Survey and categorise the collection into works of art that might be disposed of for the benefit of the remainder;
- Make recommendations to effectively manage, maintain and preserve the remaining art collection for the people of Hertfordshire; and
- Draft a five-year cultural strategy plan

Recommendations were to be made according to the Museums Association *Code of Ethics*.

### Terms of reference

The contract was awarded on 30 October 2015 with a project term based on three days per week for twelve weeks (36 days).

The project was to take place between November 2015 and February 2016. For reasons explained below, the work continued into March, until delivery of the final report at the beginning of May 2016.

Overall methodology was to research the history and purpose of the various collections, view and survey as many of the works of art as possible and to seek the views of relevant staff and stakeholders.

### Timings and Scope

After initial research and planning, we began the survey on 13 November 2015 at the [REDACTED], and made our final visits to schools and libraries in the County on 16 March 2016. The original project brief listed seven libraries and seventeen schools with Corporate Collection items. However, after being awarded the project, on receipt of various lists and other pieces of documentation on the different collections, it became apparent that art was located in far more schools and libraries than it would be possible to visit in the time allotted for the project (JT email to [REDACTED], 11 November 2015). No complete and up-to-date inventory of the works of art was evident and lists were continually updated and added to during the duration of the project. In the end it was decided to survey all of the Schools Loan Collection (SLC) works held at the [REDACTED]; all of the items in [REDACTED] and [REDACTED]; and then to

concentrate efforts on what looked like the most important Corporate and SLC items in schools and Corporate items in libraries; and where a number of objects could be viewed in the same location.

We estimate that approximately

- 77.5% of the SLC was inspected
- 99% of the Corporate Collection at [REDACTED] (plus the sculptures at [REDACTED]) was inspected
- 66% of the Corporate Collection in Libraries and at [REDACTED] was inspected
- 37% of the Corporate Collection listed as being in Schools and at [REDACTED] was inspected (NB owing to the distance between schools we concentrated on what appeared to be the most significant items; several of the schools we contacted to view items were either unable to find them or had (in the case of murals) boarded them over); or (as in the case of [REDACTED]) insisted the items had been transferred to them)

#### Contents of this Report

- This is the first detailed survey of the art collections held by HCC ever undertaken. We have therefore included the results of our research into the history of the collections.
- During our survey on the Schools Loan and Corporate Collections (in Schools, Libraries and elsewhere) we assigned a relative value to individual items that we inspected. We did not assign such a value to the Corporate Collection works of art at [REDACTED] and [REDACTED] as they have an explicit cultural association with the County and its history.

## THE SCHOOLS LOAN COLLECTION (SLC)

This collection consists of by far the largest number of works of art held by Hertfordshire County Council.

**Overview** The SLC was begun as part of a post-War initiative on the part of John Newsom (Hertfordshire Chief Education Officer 1940-57) to improve the educational experience of schoolchildren in Hertfordshire schools by exposure to real, contemporary, works of art. It was one of several such schemes in the UK (others were run, for example by Leicestershire and Derbyshire educational authorities). Another element of this principled initiative was the purchase and commissioning of works of art by contemporary artists as permanent fixtures in the newly-designed schools that were being built in the County (see Corporate Collection: Schools).

In the first two decades or so of the scheme, hundreds of works of art were purchased by contemporary British artists, many of them of high, even museum quality. They were purchased from reputable dealers, artists and 'Pictures for Schools' exhibitions held from the 1940s to the 1960s. As a result, the collection includes some important works, and is particularly strong in

- Unique works by mid-20<sup>th</sup> century British artists – e.g. Norman Adams, John Akers, Michael Ayrton, Nadia Benois, William Brooker, James Butler, Peter Collingwood, John Copnall, Gabriel Couderc, Robin Darwin, Anthony Devas, Frank Dobson, Ronald O. Dunlop, Enslin Herbert du Plessis, Joan Eardley, Richard Eurich, Sylvia Gosse, Anthony Green, Dennis Hawkins, Adrian Heath, Barbara Hepworth, Josef Herman, Mary Hoad, Frances Hodgkins, Robert Macbryde, Bateson Mason, John Mills John Minton, Michael Murfin, John Napper, John O'Connor, Thomas Rathmell, Anne Redpath, Mary Restiaux, Kenneth Rowntree, Jack Simcock, Humphrey Spender, Michael Stokoe, Rowland Suddaby, Philip Sutton, David Tindle, Julian Trevelyan, Ruskin Spear, Robert Tavener, John Tunnard, Fred Uhlman, Keith Vaughan, Edward Wadsworth, Carel Weight, Nan Youngman.
- Prints by artists such as Ado, Trevor Allen, Stanley Anderson, Michael Ayrton, Charles Bartlett, Edward Bawden, Anthony Benjamin, Hilda Bernstein, June Berry, Peter Blake, John Brunson, George Chapman, Graham Clark, Henry Cliffe, Jack Coutu, Achilles Droungas, Elisabeth Frink, Carmen Gracia, Alistair Grant, Dennis Hawkins, Patrick Heron, Alyson Hunter, Olwen Jones, Ronald King, David Koster, Edwin La Dell, Alan Lumsden, Auguste Maillol, Tim Mara, Terence Millington, Henry Moore, Brendan Neiland, Barbara Newcomb, Chris Orr, Chris Plowman, Brian Rice, Michael Rothenstein, Peter Sedgeley, Michael Stokoe, John Sturgess, Robert Tavener, Valerie Thornton, Eduard Wiirault.
- There are also some interesting mid-20<sup>th</sup> century works, redolent of their period, by lesser-known artists, e.g. K Arnup, Eric Atkinson, Keith Baynes, J D Bent, Maureen Black, Thomas Carr, Alan Clutton-Brock, J Cole, James

Cummings, P Day, Lili Duband, Nancy Ewart, Daphne Fedarb, Frank Freeman, Yvonne Fussell, Alfred Hackney, Pamela Izzard, Bertha James, L Jonleigh, Pierre Lavarenne, Pamela Lloyd, Robin Mackertich, Hugh Mackinnon, Jack Millar, D Mozley, K Neap, Joyce Pallôt, Margaret Brynhild Parker, Alan Smith, Elizabeth Spurr, Peter Unsworth, Gwen Webb, Derek Wilkinson.

- There is also a mid-19<sup>th</sup> century three-dimensional butcher's shop (an historic toy)

In more recent decades, the decision was taken to widen the scope of the collection to include items of lesser quality (sometimes multiple works by the same artists, e.g. numerous ceramics of very similar appearance by Thomas Plowman), works by local artists, worldwide ethnographical items, basketry, ceramics, textiles, costumes and taxidermy, apparently to fit with changing schools' curriculum needs. The SLC was never particularly well-financed, and the funding for this initiative seems to have been raised from

- (1) Obtaining sponsorship from local sources. According to documentation and labels on the backs of some of the works, in the early 1990s money was acquired for these purposes in from the Henry Moore Foundation (Much Hadham), the Eastern Arts Association, McNicholas Construction Ltd (Elstree), and BP Oil UK (Hemel Hempstead). For example, in 1992 McNicholas Construction contributed £100 to the purchase of *Derbyshire No.9*, a drawing by the local artist David Stowe. A letter to McNicholas (retained amongst the [REDACTED] at the Central Stocks Unit) stated that

‘The picture shall, of course, display your company’s name and logo together with those of BP Oil and will show at an exhibition press evening at BP House, Hemel Hempstead, on 17 September. We shall be using the screens displaying your company’s logo, which you kindly sponsored, at the exhibition.’

- (2) The sale of works of art (according to the surviving documentation, many of them were by important artists, for example Wilhelmina Barns-Graham, Prunella Clough, Mary Fedden, Barbara Hepworth, Leon Underwood, William Ratcliffe). The reasons for this included apparent unsuitability, poor condition and a perception that the works of art in question were of too high a quality (and their insurance premiums too high) for display in schools. The most recent disposals seem to have been *Lindsell Church*, a large print by Edward Bawden (in 2005) and Henry Moore’s drawing of *Coalminers*. It is unclear whether there was an agreed policy in place for these disposals and who recorded and was accountable for these decisions.

It is unusual for a collection to be ‘traded down’ in this manner rather than ‘traded up’, and the end result – apparently contrary the professed educational purpose of the collection – was a marked reduction in its overall quality.

Inventory Numbering Unfortunately, the removal of works from the inventory through disposal and the acquisition of new ones evidently often involved the re-use (sometimes several times) of previous inventory numbers. From an accounting and museological point of view this decision makes financial accountability and researching the history of the collection extremely difficult.

Framing Many of the paintings have been reframed. [REDACTED]

ArtUK In 2008 the Public Catalogue Foundation (BBC Your Paintings/ ArtUK) published its volume on oil paintings held by the County of Hertfordshire. Bizarrely, paintings in the SLC were not included. According to [REDACTED] (the former County Arts Officer) this was because the PCF required a financial contribution from the County for this process to go ahead, which was refused. However such a policy did not prevent the paintings held, for example, at County Hall from being featured in the volume. This was a missed opportunity to have all the paintings professionally photographed in high resolution. The absence of the SLC from the Hertfordshire volume is much to be regretted, as the paintings in the collection are hardly known and so are not currently playing their full part in the cultural story of the County or the UK (and so contributing to research and scholarship). **We recommend that in the future the paintings are placed on the ArtUK's database (the successor body to the Public Catalogue Foundation/BBC Your Paintings), with a designated member of staff responsible as the contact point for this.**

The operation of the collection was suspended in 2012, with some 350 works of art recorded as being out on loan at that point to fifty-four schools and to [REDACTED] Hertford.

**Condition** Understandably, the collection was always treated essentially as a 'handling' one and no museum-standard practices in this area seem ever to have been adopted. The works were stored and transported around in simple wooden boxes (with a minimal amount of cushioning) and displayed in what were necessarily non-gallery conditions by non-specialist staff, for decades. We have seen evidence that loans were accompanied by a set of terms and conditions setting out instructions for their care, but it is unclear whether these were ever enforced: there seems to have been a fairly high rate of damage and loss during the collection's operational history. There is evidence that some of the damaged items were disposed of and not repaired (see above). [REDACTED]

Oil Paintings Given this background most of the oil paintings [redacted] are in surprisingly good condition; a programme of conservation was apparently initiated in the last decade of the collection's active use [redacted]

[redacted] as befits a publicly-funded collection.

Ceramics [redacted]



Inventory number 900:

*Covered Dish*

Ceramic by Thomas Plowman



Textiles [redacted]



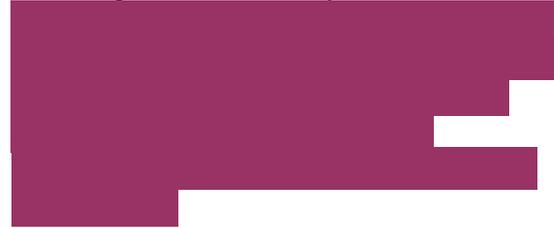
Inventory number 830

*Sfakia (Greek Rug)*





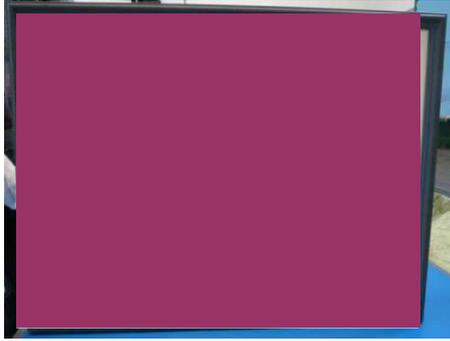
There are four string hangings by Peter Collingwood (1922-2008) in the collection. These are of local and national cultural interest (the artist was one of the first fellows of Digswell Arts Trust and in the early 1970s was commissioned to make *Sprang*, a large three dimensional string hanging for the new Central Library at Welwyn Garden City). Due to their delicate nature these hangings must be carefully handled and packed.



Inventory number 485: *Macrogauge No. 80* c. 1970  
String hanging by Peter Collingwood  
Shows damage/tangling, especially at top and bottom

#### Prints, Drawings and Watercolours





[Redacted] at [Redacted]

[Redacted]  
[Redacted]



Ethnography [Redacted]

Taxidermy This appears to be in fairly good condition [Redacted]  
[Redacted]

Sculpture [Redacted]  
[Redacted]

**Methodology** Works were inspected front and back (and underneath, if a sculpture) for information, signatures, dates and inscriptions.

Works were checked against a supplied bound list of all works (dating from 2011) and marked on an electronic spreadsheet dating from c.2002, on which works acquired since that date were manually added. In both lists, works at the [Redacted] were highlighted in red, those in [Redacted] in blue and those in schools in green (Appendix A).

The items listed as being out on loan in 2012 are provided in Appendix B, marked to show which ones were physically inspected and which not. .

All the works that we inspected were recorded on individual catalogue sheets according to their inventory numbers, which included details of the works titles and date; dimensions medium; current display or storage location; condition, and comments. We also included areas to denote the works' relevance to Hertfordshire, cultural significance, display/use potential and value (see below).

We took photographs to record the items we inspected (including their frames, where relevant), plus a few photographs showing the works of art on display in some of the schools

The vast majority of works are currently held at [REDACTED] [REDACTED], in their storage/transport boxes, and, over the course of thirteen separate sessions we checked all of these and tidied the storage boxes on the shelves. A few items are located in a [REDACTED] [REDACTED], and (as listed in July 2012) in over fifty schools throughout the County. We visited seventeen of these:

- [REDACTED] [REDACTED]

The list of what we decided to inspect on site was based on the works listed in Townley's insurance document, plus, judging from the information provided, others we considered worthy of inspection. For reasons of time we were unable to visit all of the schools on the list. A list of schools we did NOT visit is given at Appendix C.

The c.2002 spreadsheet that was supplied to us is difficult to interpret. For example, some items described as having [REDACTED] [REDACTED] and there are a number of remarks about condition which suggest that the items in question may eventually have been disposed of, but without any proof to that effect.

In total we inspected and reported on 1,188 individual works. The bound list from September 2011 lists 1,691 items. The list of works at Appendix C shows that:

- 12 unassigned numbers (numbers 644, 749 & 1628 to 1638)
- 129 items listed on the spreadsheet as sold
- 22 items listed on the spreadsheet as lost or destroyed

Removing these 164 items from 1,691 gives a total of 1,527, which means that we inspected 77.5% of the nominally 'active works' listed as being in the collection.

It should be noted that

- 208 items on the spreadsheet/2011 list that we did not inspect are either not listed as being in a particular location or are described in ambiguous terms as damaged in some way (and consequently disposed of?). **These items are therefore unaccounted for.**
- **Four items listed as being in schools and one listed as being at County Hall were not found during site visits.**
- Some inventory numbers are made up of several items under the same inventory number. [REDACTED]
- One school that we attempted to visit ([REDACTED]) informed us that they no longer had the six items on loan to them and that they had probably been destroyed, but (a) this school is listed twice in the list of items out on loan; and (b) the school is listed as having returned a [REDACTED], it is possible that the school has been wrongly listed as borrowing these items and that the 'missing items' are in fact in another location. **This needs to be followed up, as the six works in question are worthy of inspection.**

**Documentation & Provenance** There are numerous basic errors in both the 2011 bound list and the c.2002 spreadsheet in terms of artists, titles and medium. On the spreadsheet we have made corrections and amplifications where necessary (in red). Unfortunately these errors had already been transposed on to the 'Spydus' database, which, were the service to return to use, would need to be corrected.

In addition, we examined copies of invoices, purchase orders etc in the SLC filing cabinet at the Central Stocks Unit and have transferred the extrapolated information on to our catalogue sheets and the electronic spreadsheet, for future reference.

[REDACTED]. However it would appear that a number of works were purchased from a series of Schools Exhibitions from 1947 to 1969 and this information has also been placed on to the catalogue sheets and the spreadsheet.

From the evidence that survives, almost all works of art were probably acquired directly from the artists for their galleries (the primary market) and so have clear

provenance.

**Relative Value of each Work** The original brief for this project gave special significance to works of art that have relevance to Hertfordshire. As our survey of the SLC progressed it became increasingly clear that so few of the items had any connection with Hertfordshire at all that this criterion hardly applies. Relevance to the County does not seem to have governed acquisition policy at all in the early decades of the SLC's history; instead, what did govern it was quality. The idea of acquiring items with an association with the County only appears to have become more dominant in recent decades, precisely when culturally insignificant items were acquired, and to the detriment of more important ones. Placing too much emphasis on this factor would therefore distort the results of this survey and possibly encourage the jettisoning of quality works of art in favour of those of less cultural worth. **We strongly recommend therefore that the most important criterion in assessing the SLC should be that of cultural significance.**

In order to try to provide as objective a measure as possible for assessing each item in the collection, we 'marked' each item we inspected against the following criteria:

Importance/relevance to Hertfordshire	0 – 20
Cultural significance	0 – 40
Display/use potential	0 – 20
Condition assessment	0 – 10
Financial value	0 – 10
<b>TOTAL</b>	<b>Possible total: 100</b>

**Use** Statistics previously compiled by [REDACTED] (the SLC's most recent administrator) reveal that approximately only 20% of the collection was out on loan at any one time in the final few years before the service was suspended in 2012, a statistic borne out by the number of works out on loan at that point (about 350, including works at County Hall) and confirmed by Michelle Murphy (Head Librarian) at our interview with her on 30 November 2015.

In a few schools we visited, staff were enthusiastic about the scheme, regretted its suspension and wished it to be revived, having found it beneficial for various educational purposes. [REDACTED]

[REDACTED] Those on display on the walls appeared in many cases to be almost 'invisible' (we took down one painting to examine it; when re-hanging it a member of staff assumed we were hanging something new: she had never noticed the painting before). In the vast majority of schools we visited however, the works were no longer being used and had been placed in [REDACTED]. Most schools wanted the art to be collected as soon as possible. A lack of communication with the collection's administrators and high turnover of school staff makes the continuance of this state of affairs inadvisable for the future safety of the works. **We therefore recommend that all works be returned to the [REDACTED] as soon as possible** (indeed some already have been).

All of the schools currently listed with SLC loans are infant and primary schools; it is not known whether this is statistically significant with regard to the use of the collection (i.e. was the collection not attractive to older children?)

Given all these facts, we would suggest that continuing the service in its present state is unfeasible. In the 1940s, 1950s, and 1960s pupils seldom had regular access to real works of art, and colour reproductions in books at the time were rare, so, as John Newsom had envisioned, contact with actual works of art was important. From the 1970s however, this changed, and now the availability of the internet, where a growing number of world museum and gallery collections are available (sometimes in 3D) and the increasing prevalence of school trips make this aspect less important than before. [REDACTED]

[REDACTED] If the scheme were to continue, a major programme of conservation and reframing would need to take place, together with corrected and improved documentation and interpretation. If it is decided to terminate the scheme, the chance could be taken to make it available to all the people of Hertfordshire, not just its schoolchildren.

**Value** There are a number of items in the SLC that have important cultural and financial value. Not all of these, by any means, were picked up for valuation by Townley, who apparently assigned figures to the most valuable items but presumably worked only from information supplied to them. It would also seem that they did not actually inspect all the works of art they have listed and may have based some valuations on an increase on the original price paid.

It should be recognised that the collection once had many items of important cultural and financial value in its holdings. Decisions taken to dispose of them – for whatever reason – over the years, to use the proceeds effectively to ‘trade down’ and purchase ethnographical items and works by minor or local artists, together with long-term neglect of condition has resulted in a considerable diminishing of the current financial and cultural value of the collection compared to what it might have been had more judicious decisions been taken as to disposal, acquisition and conservation over the years. The condition of an item has a significant influence on its financial value.

The SLC is not and never has been operated as a museum. However, the Council is rightly anxious to undertake any disposals from it according to the Museum Association’s *Code of Ethics*<sup>1</sup> as the implications of selling items from a publicly-funded collection of artefacts, acquired for the use of schoolchildren, would risk reputational damage for the County as well as setting unwelcome precedents for other local authority collections. We have, as explained above, attempted to categorise the collection in terms of quality and cultural importance to allow the collection to be ‘rationalised’. The original brief of this survey was to identify individual items that could be sold to generate funds to care for the remainder. In this case the most ‘valuable’ items (say those with a score over 70) would fit this category. However, such a decision – to sell assets to protect liabilities – would seem bizarre in business terms. The quality and value of many of the remaining works of art (certainly those with a score of less than 30) is low or non-existent and, as has been discussed, it is to be doubted how much practical use could be made of them. Instead, **monies raised from disposing of the less important works plus the taxidermy items would be better spent in caring for the remainder**. It should also be remembered that selling through an auction house (assuming an auction house would be interested in doing so) is not a cheap option, involving paying commission (25% of the hammer price) to that auction house. It also cannot be guaranteed that items would fetch the hoped-for price (or even a set reserve).

It should be noted that Michelle Murphy informed us that a nominal amount of money is still assigned in the Libraries budget for the collection’s administration, the amount having not been spent since the service was suspended. **Could this money be used for some of the collection’s future care?**

Options for the future of the SLC (as well as for the Corporate Collection) are shown at the end of this report.

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<sup>1</sup> ‘Financially motivated disposal risks damaging public confidence in museums. Refuse to undertake disposal for financial reasons, except where it will significantly improve the long-term public benefit derived from the remaining collection’ (Museums Association *Code of Ethics for Museums* (2016), S2.9).

## Summary Recommendations for the SLC

- Arrange for all works currently in schools to be collected and returned to the [REDACTED]. They are otherwise in danger of loss, theft and damage. Records should be kept of those works returned.
- If the SLC service is no longer to continue, recall all works from all schools before they convert to Academy status within the next five years.
- Such a move to Academy status will also presumably affect HCC's decision as to whether to continue the service at all.
- The paintings in the SLC should be added to the ArtUK/BBC Your paintings website.
- All works of art that the County decides to retain post-rationalisation should be catalogued to museum standard, conserved, mounted, reframed and placed on a specialist database by a specialist professional, as befits a taxpayer-funded collection.
- Redefine the most important works of art in the collection and their insurance valuations.
- As its local contribution to the Festival of Britain, in the summer of 1951 The Barclay School in Stevenage (see later section on Corporate Collection in Schools) held a temporary exhibition of works of art Hertfordshire had recently acquired for its new Schools Loan Collection. This exhibition could be repeated and commemorated as a way of raising financial support and local pride in the SLC and John Newsom's pioneering initiatives.
- The remaining collection could be used for display in public buildings (libraries, museums etc) so that local people might see it. Works could be lent to public exhibitions.



## THE CORPORATE COLLECTION

### COUNTY HALL, HERTFORD

**Overview** The works belonging to the County's collection at County Hall may be divided into three sections:

1. Works on display in the main areas of County Hall (almost all of these are portraits);
2. Works on display in the [REDACTED]; and
3. Site-specific commissions

### Methodology

Works were examined and checked against a spreadsheet provided at the beginning of the project (Appendix D), and cross-referenced against the paintings featured in the 2008 Public Catalogue Foundation volume for Hertfordshire. In addition, Amanda Taylor provided us with a ring binder of colour images of works, together with brief details of their titles and artists. We also checked items against the valuation document provided by Townleys in 2012. Each item we inspected was given an individual catalogue sheet as in the case with the SLC.

#### 1. Works on display in County Hall, Hertford

These consist mainly of portraits of people associated with Hertfordshire and/or its County Council. There are also a number of copies by Edmund Dyer of historic original portraits of famous people with Hertfordshire connections.

With the exception of the drawing by the Duchess of Rutland (see below), all works are displayed in the 'public' areas of the building before the security locked doors, ie the [REDACTED]

### Provenance

A list of all works on the spreadsheet provided to us, plus extras we located or were unable to find is given at Appendix E, together with comments on provenance.

Most of the portraits appear either to have been given by individual donors (according to information on their frames) or (presumably) commissioned by the County Council for display at County Hall upon the sitters' termination of office.

The copy portraits by Edmund Dyer appear to date from the early decades of the 20<sup>th</sup> century and were probably commissioned and/or donated for display specifically in the new County Hall (opened 1939).

Exceptions:

- *Tapestry* (late 17<sup>th</sup> century) ( [appears in Townley's 2012 valuation but not listed on spreadsheet). The provenance of this work needs to be investigated.
- *The Shepherd in a Storm* oil on canvas by Richard Westall (in the ): this forms part of Hertford Town Council's Collection (it was presented to the Borough by Town Mayor Sir Lionel Faudel Phillips in 1929/1930 and therefore appears to be a loan to ).
- Portrait drawing of a Man, possibly *Harry Cust* by Violet Manners, Duchess of Rutland, i The provenance information for this attractive drawing needs to be researched: we have so far drawn a blank in trying to discover its history.

## Condition

The oil paintings are mostly in good condition apart from needing some cleaning to remove dust, dirt and discoloured varnish to improve their overall appearance. Comments on individual works are found on their respective catalogue sheets.

## Missing Works/Not Examined

114   PCF 20	Richard FOSTER	<i>Major Sir George Burns, Lord Lieutenant</i>	Oil	Was on long-term loan from sitter's family; documentation supplied shows that it was returned to them in 2010
122   PCF28	Dixon PAYNE	<i>Queen Elizabeth II</i>	Oil	listed as being in Chairman's Room
148	Ronald MADDOX	<i>St. Mary's Church, Hitchin</i>	Watercolour	Listed as being in 'Bank Foyer'

The following three items **do not appear on the spreadsheet list** but are illustrated in a loose-leaf binder supplied by Amanda Taylor. **We did not see them at County Hall:**

John NAPPER	<i>James, 4<sup>th</sup> Marquis of Salisbury</i>	Oil	Listed as being in ROB – Magistrates' Area
Edmund DYER after Unknown Artist	<i>William Cecil, Lord Burghley</i>	Oil	Listed as being in ROB – Magistrates' Area
Edmund DYER after Henry William PICKERSGILL	<i>Edward George Earle Lytton Bulwer-Lytton</i>	Oil	Listed as being in ROB – Magistrates Area

### Additional Items that we inspected that were not listed in spreadsheet:

? PCF40	After (?) Sir Godfrey KNELLER	<i>Baron Somers of Evesham of Brookmans Park, North Mymms</i>	Oil	Ballroom Gallery	Given by Sir Frederick Lewis
-	Horace MAXFIELD	<i>Winston S. Churchill 1967 after print of 1943</i>	Oil on canvas	Office OF 115	'in memory of Charles Henry Tyler (7.4.32– 28.4.96) County Councillor Cheshunt West (May 1985–April 1986)
-	Paul HILES	<i>Council Offices, Hertford 2008</i>	Oil on canvas	Council Leader's Office	Commissioned by HCC?
-	Unknown (Flemish)	<i>Landscape (late 17C?)</i>	Woollen tapestry	Council Chamber	
-	Unknown [from <i>Walker's Fox Hunting Atlas</i> by John & Charles Walker, pub. 1882]	<i>Map of Hertfordshire</i>	Coloured engraving	Chairman's Office	Presented to Hertfordshire County Council on occasion of the Local Authorities' Social Services Conference, September 1982
--	William CALLOW	<i>An Archway in St. Albans</i>	Watercolour	Council Leader's Office	

### Location and Current Display: Options for the Future

With the exception of the above three works, all of these works have a strong connection with Hertfordshire and are of great interest for the history of the County. Although some are by well-regarded artists (e.g. Oswald Birley), the portraits are of low financial value or interest for sales purposes. **They do however have significant local cultural importance and we recommend that this aspect is emphasised in their future management in order to maximise the point of having them.** Their current location in 'public' areas (ie areas which are reached by open access and not in the office areas available only via security passes) enables these areas to be opened up to the public much more than at present.

The collection at County Hall can be made much more interesting for staff and for the public by redisplaying most of the works in these rooms to maximise their impact. We recommend that the portraits currently hung in the 'Ballroom' Gallery (where they cannot be seen) are moved to the Committee Room Corridor (where there are several blank spaces). This could be done fairly economically, under our supervision, using a freelance art technician. With interpretation in the form of captions, all of the portraits could be 'brought alive' and made much more interesting for staff and visitors, giving a sense of pride in the County and famous personalities from its history. The current displays are unattractive and we suspect are almost

invisible to staff and visitors. The interpretation could also be featured online and, in due course, some better specialist picture lighting installed.

The Committee Room Corridor at County Hall. This currently 'dead' area could be rehung with portraits (e.g. including those in the Ballroom Gallery) to make an interesting display for staff and visitors.



Here are some sample captions for just four of these portraits:

**William Cowper, 1<sup>st</sup> Earl Cowper (c.1665–1723)**

Painting by Edward Dyer after the original of 1722 by Sir Godfrey Kneller (1646–1723), in the National Portrait Gallery

Given by Lady Desborough

The Cowpers were prominent Hertford politicians in the 17<sup>th</sup> and 18<sup>th</sup> centuries. Brought up in Hertford Castle, Cowper was educated at St Albans School and called to the Bar in 1688, following his father as MP for Hertford and becoming the County's Lord Lieutenant 1710-12 and 1715-22. He gained national public office as Lord Keeper of the Great Seal (1705–07) and served as the first Lord Chancellor of England (1707–08 and 1714–18).

Cowper acquired land in nearby Hertingfordbury, where he died in October 1723; he and his wife are buried in St Mary's Church in the village. The nearby Cowper family estate of Panshanger was developed several decades later (the house was demolished in the 1950s).

In 1712 Cowper took up the cause of Jane Wenham, convicted of witchcraft at Hertford Assizes, the last such case in the UK. After receiving a Royal Pardon Cowper granted Wenham a cottage on his Hertingfordbury estate, where she died, in her 80s, in 1730; she too is buried in St. Mary's Churchyard there.

**Thomas Dimsdale (1712–1800)**

Painting by an unknown artist

Dimsdale came from a family of prominent Quaker Hertford doctors and politicians. He established himself as a surgeon in the town in 1734, where he pioneered the experimental practice of smallpox inoculation. In 1763 he erected a small isolation and vaccination house in Bengoe, known as 'The Old Pest House' (now a private residence) and in 1767 published the influential *The Present Method of Inoculating for the Small-Pox*.

Such was Dimsdale's international reputation in this area of medicine that he was invited to inoculate the Empress Catherine the Great of Russia and other members of the Russian Imperial family, the successful outcome of which resulted in his being made a Baron of the Russian Empire.

Dimsdale went on to serve as the MP for Hertford from 1780 to 1789; he lived at Port Hill House in Bengoeo.

**William Lamb, Viscount Melbourne (1779–1848)**

Painting by Edmund Dyer after the original of 1844 by John Partridge (1789–1872) in the National Portrait Gallery

Lamb grew up and spent much of his life at his family home of Brocket Hall, near Hatfield (now a hotel). It was there that he courted Lady Caroline Ponsonby, whom he married in 1805, a union that became an embarrassing and public failure. Becoming an MP in 1806 and entering the House of Lords in 1829 Lord Melbourne's political career included the high offices of Chief Secretary for Ireland (1828–29) and Home Secretary (1830–34).

As Prime Minister (1834; 1835–41) he served as the young Queen Victoria's guide and mentor before her marriage to Prince Albert in 1840. In the summer of 1841 the Queen visited Melbourne at Brocket Hall, where he was to spend the last eighteen months of his life. In 1837 the new city of Melbourne in Australia, had been named in his honour.

Lamb's sister Emily married the 5<sup>th</sup> Earl Cowper in 1805, whose family home was at Panshanger, near Hertford (now demolished). She later married Lord Palmerston, whose portrait appears elsewhere in this display.

**Sir John Evans (1823–1908)**

Painting by John Collier (1850–1934), 1905

Evans worked at John Dickinson & Co., a paper factory at Nash Mills, Croxley, near Hemel Hempstead for six decades until his retirement to Berkhamsted in 1906. He served the Hertfordshire community in a number of official capacities, becoming the County's High Sheriff in 1881 and, from 1888 to 1905, its Vice-Chairman and Chairman.

Meanwhile, and although he had no formal academic training, Evans' wide scholarly interests and expertise extended into the realms of international numismatics and archaeology. Serving on the boards and becoming president of many learned societies, he published numerous scholarly works. A campaigner for the establishment of St Albans Museum, his own extensive collections were donated to the Ashmolean Museum in Oxford, the 'Sir John Evans Bequest' forming the nucleus of that museum's prehistoric, Roman and post-Roman British antiquities.

County Hall (architects: James & Bywaters/Rowland Pierce, 1937–9) is a Grade II\* listed building of considerable architectural interest. The suite of the Entrance Hall, Anteroom, Council Chamber, Members' Room, Staircase, Ballroom and Committee Rooms are extremely well preserved, with many original fixtures such as fireplaces and uplighters. This is another source of pride for Hertfordshire and we recommend that the building takes place in the **Heritage Open Days** scheme every September (2016: <http://www.heritageopendays.org.uk>) (Hertford Castle, for example, opened to the public during the 2015 event).

Hertfordshire has an interesting cinema tradition (e.g. the film studios at Elstree/Borehamwood and Leavesden; filming locations such as the former International University at Bushey; the BFI National Film Archive at Berkhamsted). As part of this tradition, the excellent state of presentation of County Hall's interior (and exterior) also makes it very attractive as a **filming location** to represent an

official building dating from the 1920s–1940s, and we recommend – if this is not already the case – that the County officer responsible for this area makes a concerted ‘push’ to sell this venue for this purpose. Hiring out historic buildings for filming needs careful monitoring (we could provide a set of rules for this), but is extremely lucrative, bringing in tens of thousands of pounds per location shoot. Some of the money earned in this way could be put towards the conservation/redisplay/re-lighting of the works of art and paying for conservation and framing of SLC items.

## 2. Works at the [REDACTED]

There are three landscape paintings featuring Hertfordshire scenes by local artist Edward Archibald Brown and a painting set in the Ashridge Estate by a 19<sup>th</sup> century amateur artist. These are all on public display in the Archives Reading Room.

Additionally, there are the following items on display there:

-	Thomas MEDLAND	<i>The Panshanger Oak 1814</i> published 1831	Aquatint
-	T CARTWRIGHT after G ARNAULD	<i>St Albans Abbey</i>	Coloured aquatint
-	D M PATTERSON	<i>Landscape</i>	Oil

A further painting by Edward Archibald Brown, *Evening Effect: The Orchard by the River, Molewood, Hertfordshire* is currently in storage [REDACTED]. The County Archivist told us that this had been in their possession since 2011, when it was removed from Hertford Library. It requires conservation work.

[REDACTED] This used to be displayed outside the building but was placed here following conservation work.

The provenance of these items is unclear and requires further research.

### Item on spreadsheet but not seen

135	John GREENHILL	<i>Seth Ward, Bishop of Salisbury</i>	Oil	Was on long-term loan to County Archives from Trustees of Bishop Seth Ward Almshouses, Buntingford; now on loan to Royal Society, London. <b>Is the HCC still insuring this?</b>
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## Overall Recommendations

- Virtually all the works of art in and outside the building have local significance and would enhance staff and public pride, enjoyment and appreciation of County Hall by improved lighting, re-display, conservation and interpretation. Their value is cultural rather than financial.
- The building could be opened to the public for the annual Heritage Open Weekend.
- Hiring out the building for filming has the potential for generating significant income for the County, which could be used for the above as well as for funding the conservation and re-presentation of what is decided to keep from the SLC.
- Attempts should be made to research the provenance and identity of the Violet Manners drawing hanging on the [REDACTED], which is currently at significant risk of loss or damage, the tapestry in the [REDACTED] and the sculpture and paintings in the [REDACTED].

4. [REDACTED]

**Methodology** The works were checked against Townley's valuation document and the 2008 PCF volume for Hertfordshire. NB these works do not appear in the spreadsheet lists of Corporate Collection items provided to us (Appendix E) so we manually added them to this. We also recorded information on each work of art on individual catalogue sheets.

### The Building [REDACTED]

the [REDACTED]

The works of art [REDACTED]

PCF Ref.			
SHP.9	Alfred S Bishop	<i>Philip Longmore, Town Clerk of Hertford 1829–66 1872</i>	Presented in c.1879 to the Corporation of Hertford by the executors of the estate of Philip Longmore
SHP.10	After Sir	<i>Charles James Fox (1749–1806)</i>	Presented in 1906 to the Corporation

	Joshua Reynolds		of Hertford the the Rt Hon Charles Robert Southwell, 7 <sup>th</sup> Baron Dimsdale
138   PCF43	John Collier	<i>The Rt. Hon. F.T. Halsey, MP for Hertfordshire 1874–85 and the Watford Division of the County 1885–1906</i>	Presented to the sitter by his friends and supporters
SHP.8	Unknown	<i>Matthew Skinner Longmore, Town Clerk of Hertford 1867–78</i>	Presented to the Corporation by the working men of the town, 1879
	Unknown	<i>Royal Coat of Arms (18<sup>th</sup> century)</i>	Presumably commissioned for the building, possibly at its opening

The portrait of *F.T. Halsey* is part of the County Hall portrait collection, while the painting *A Shepherd in a Storm* on display in [REDACTED] [REDACTED] is part of the [REDACTED] collection.

For some reason the *Royal Coat of Arms* does not feature in the PCF volume.

[REDACTED]

PCF Ref.		
SHP.4	Philippe Mercier	<i>Princess Amelia (Sophia 1711–86), daughter of King George II and Queen Caroline 1728</i>
SHP.5	Philippe Mercier	<i>Princess Anne (1709–59) daughter of King George II and Queen Caroline 1728</i>
SHP.2	Philippe Mercier	<i>Princess Caroline Elizabeth (1713–57) daughter of King George II and Queen Caroline 1728</i>
SHP.3	Philippe Mercier	<i>Frederick Louis, Prince of Wales (1707–51) son of King George II and Queen Caroline 1728</i>
SHP.6	Unknown, possibly Philippe Mercier	<i>Queen Caroline (1683–1737) Consort of King George II</i>
SHP.1	Studio of Charles Jervas	<i>King George II (1683–1760) Reigned 1727–60</i>

The four portraits by Mercier, all with matching frames and captions, were originally commissioned by Queen Caroline, and with the portraits of King George II and Queen Caroline were later given to the Cowpers, a prominent family of local politicians; the 3<sup>rd</sup> Earl Cowper donated them for display in the new [REDACTED] in 1768. This unbroken provenance and long connection to this building is of exceptional historical interest. These paintings all appear on Townley's 2012 valuation document with a total valuation of [REDACTED])

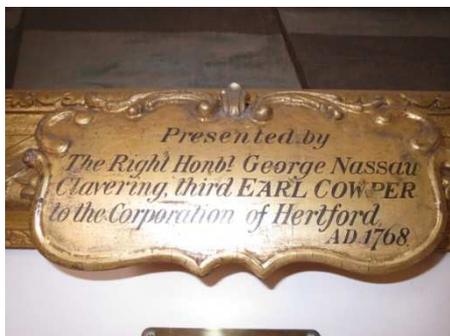
This room also contains an interesting *painted symbol of Hertford*, hung above the doorway (for some reason this does not feature in the PCF volume).



Three of the historical portraits on display in the [redacted]. All of the portraits in the building are fitted with ineffective picture lights.

**Ownership** Ownership and responsibility for the works of art in [redacted] need clarification. Despite the building's name – [redacted] – [redacted] rather than the County as a whole ([redacted]).

Indeed the paintings are described in the PCF volume as having been inherited from Hertford Borough Corporation after the local government reorganisation of 1974, the collection being formed from donations to the Corporation over the years.



An example of one of the captions on the portraits by Philippe Mercier showing that the portraits were donated to the Corporation of Hertford

About two-thirds of the paintings listed in the PCF (along with the ones at [redacted] are on display in [redacted], where the offices of [redacted] are located.

**We therefore recommend that research is undertaken to ascertain the ownership of these works and therefore responsibility for their care and future insurance provision.**

It is presumably not the responsibility of Hertfordshire County Council to care for [redacted], but as a matter of principle we would recommend opening it up more to the public than at present. The [redacted] [redacted], and features as the room in the fictitious town [redacted] where the

local ball was held when

[REDACTED] If marketed properly this fact alone would surely draw in substantial crowds of tourists from all over the world.



## SCHOOLS

**History & Contents** John Newsom, Hertfordshire Education Officer 1940-57, wanted to improve the educational experience of children through

- Commissioning new state schools that were built with a pioneering revolutionary, modernist, child-centred approach; this programme went hand-in-hand with the development of several New Towns in Hertfordshire during the same period. This was achieved by working closely with C.H. Aslin (County Architect 1945–59).
- Acquiring and commissioning works of art by contemporary artists as permanent fixtures in a number of those schools, funded from 0.33% per school budget. As a result the Corporate Collection now includes some highly significant sculpture and murals by 1940s/1950s British artists including Henry Moore, Barbara Hepworth and Kenneth Rowntree.
- Building up a collection – the SLC – of works by contemporary artists for short-term loan to Hertfordshire schools (see earlier section).

**Methodology and statistics** We visited fourteen schools listed as having Corporate Collection items on their premises:

- [REDACTED]
- [REDACTED]

We also attempted to visit the following:

[REDACTED]	They informed us that the mural by Ceri Richards we wished to see had been boarded over for several years, so there was no point in our visiting.
[REDACTED]	They informed us that so far as they were concerned, the items were now their property, having converted to Academy status

All works were examined and checked against and marked on the spreadsheet lists (Appendix F) and Townley's 2012 valuation document. We also made an individual catalogue sheet for each work we inspected.

## Comments on individual works and schools surveyed

### Sculpture

Henry Moore – *Family Group* 1948–49, displayed in the [REDACTED]. This sculpture was acquired by Yorke, Rosenberg and Mardall, the architects of the revolutionary-designed school. Originally sited just in front of the [REDACTED], the sculpture was within the last few years moved inside and placed in the main reception area to prevent further weathering and protect it from metal thieves. The sculpture is situated in a high-traffic area and appears to be in generally good condition but has several abraded areas and some lifting to the rear of the base: it would benefit from some conservation attention.



Current location of *Family Group* by Henry Moore at [REDACTED]

This photograph shows an area of lifting to the rear of the sculpture's base



This sculpture is a major work of British art of national importance by a Hertfordshire artist and is one of four casts made by Moore of this design (the others were acquired by the Tate Gallery, the Museum of Modern Art in New York and Nelson Rockefeller). As such, and after seventy years on the same site it deserves to have a wider audience than the schoolchildren and staff of [REDACTED] during term-time. The [REDACTED] along with this sculpture (and the mural by Kenneth Rowntree; see below), 'an original fixture [REDACTED]'. However, attention could be given to obtaining permission to find a new, secure home for it with access to the general public, as well as, at least in the meantime, including it in a circuit of public sculptures in Hertfordshire (see below).

Barbara Hepworth – *Turning Forms*, 1951, painted concrete, displayed in the front grounds of [REDACTED]. This important piece, originally on a rotating base (hence its title) was commissioned by the architect Jane Drew for display at the 1951 Festival of Britain in London, and purchased for display in this location in 1952. When [REDACTED] a letter from HCC's Head of Building Management (dated 13 March 2012) was sent to

the school confirming ownership by Hertfordshire County Council. Conversations with school staff members have established that the school is not particularly attached to retaining the piece.



Barbara Hepworth's *Turning Forms* on display outside the [REDACTED]



Detail of sculpture showing dirt and flaking paint

This key sculpture is Grade II listed but after sixty-five years would probably benefit from removal to a more public location and better display for the people of Hertfordshire. The sculpture is generally dirty, with its paint surface flaking in many areas. There has recently been an approach from the Barbara Hepworth Foundation which is concerned about the sculpture and have obtained a conservation survey, and this connection should be pursued.

Barbara Hepworth – *Eocene*, 1949, Portland stone (on a black marble plinth) located in the reception area of [REDACTED]. The sculpture was exhibited at the Lefevre Gallery in London in 1950 (no.8), from which it was quite possibly purchased.



Barbara Hepworth's *Eocene* on display at [REDACTED]



The sculpture is on open display in a 'high' traffic area and has been damaged in a couple of areas

Given this high-traffic site, the sculpture is in relatively good condition (apart from two areas), although it is 'lost' in this location and easily overlooked. This is a key piece and would better serve the people of Hertfordshire to be on permanent accessible display in the County.

Franta Belsky – *The Owl and the Pussycat*, 1952, terracotta (in several elements) mounted on to the wall by the entrance to [REDACTED]. This charming work was commissioned for this school from the artist who was also responsible for the famous *Joy Ride* sculpture in the Central Square at Stevenage as part of Hertfordshire New Towns artistic commissions (and now Grade II Listed). It would be inappropriate to move it elsewhere. The piece is in fair condition, although

is extensively marked with ingrained dirt and bird droppings and is chipped at the bottom.

Franta Belsky's sculpture *The Owl and the Pussycat* sited on the pre-cast concrete panels of



As can be seen, the sculpture will always be at risk of accidental damage.

Georg Ehrlich – *Two Nude Figures* [actually titled *Two Sisters*] 1945-6, bronze sculpture on polished stone, currently stored at [REDACTED]. This is an interesting work by an Austrian-born sculptor who fled to the UK after the *Anschluss* in 1938 and specialised in sculptures depicting children; the sculpture bears an inscription to his wife Bettina on the base. It was the first sculpture purchased in the scheme to acquire works of art for schools<sup>1</sup>. For many years displayed in the School's front hall, [REDACTED]

**We would recommend that the sculpture is moved as soon as possible** (to the [REDACTED]). It was taken off display apparently because the subject-matter is nowadays considered embarrassing (an interesting comment on changing public mores over the decades since the late 1940s). NB the sculpture is rather heavy, so a professional removal company would be best to use for this task. It could perhaps be accessioned into the SLC.

The current unsatisfactory location in storage at [REDACTED] of Georg Ehrlich's *Two Sisters*



Mark Harvey – *St Christopher and the Christ Child* 1951 wooden sculpture located in the entrance porch of [REDACTED]. This work by the popular Hertfordshire sculptor [REDACTED]

[REDACTED] Staff at the school professed to know nothing about the sculpture, even assuming that one of their former colleagues

<sup>1</sup> Elaine Harwood, *Space, Hope and Brutalism: English Architecture 1945–1975* (2015), p.173

or a parent was the artist, a good example of how works of art lose their meaning and identity if they are displayed without interpretation and information about them is lost. Consideration should be given to moving this sculpture to a safer location.



*St. Christopher and the Christ Child* by Mark Harvey displayed in its current vulnerable position at [REDACTED]

The *Enjoy! Public Art in Hertfordshire* leaflet, which features the artist's much-loved *Polar Bear* stone sculpture in Stevenage, states that 'Mark Harvey's other sculptures made of wood ... do not appear to have survived', so it is important to give proper care to this example.

Daphne Henrion – *Tobias and the Angel* 1950, bronze on stone base located in the [REDACTED]. The school (1948–50) is a [REDACTED] as a good and little altered survival of the post-War Hertfordshire building programme, and the sculpture will therefore be regarded as a fixture which would need permission to move, if this is ever thought necessary. The sculptor is of some historic interest (she was a close associate of Arthur Koestler) and the composition is charming. There is some corrosion visible and the white paint used on the stone plinth is flaking.



*Tobias and the Angel* by Daphne Henrion in the internal courtyard of the [REDACTED]

Bernard Meadows – *Cockerel* 1952 bronze sculpture, located in the [REDACTED]. This work is sited on [REDACTED] looked after by the children. The artist is represented in the Tate and is well known. The sculpture is however potentially vulnerable to metal thieves as it can be seen (and reached) from [REDACTED].



(left) *Cockerel* by Bernard Meadows located [redacted]

A smaller limited edition sculpture of a *Cockerel* by the same artist, in the Head Teacher's office (right)



A second, smaller, moveable, bronze sculpture by the same artist is currently located in the Head Teacher's office at this school. This work has been wrongly listed as a 'maquette' (a model for a finished sculpture) but in fact is a separate, limited edition sculpture in its own right (numbered 2 out of 6 casts).

Mary Spencer Watson – *Adventure* 1950, red sandstone sculpture located in the [redacted] The artist is well-known for her association with architects working on post-War reconstruction projects, and this sculpture for one of Hertfordshire's new schools is a good example. It is rather weathered from its sixty-five years of display outside and attention from children.



The weathered sculpture *Adventure* by Mary Spencer Watson [redacted]

**All these sculptures would benefit from interpretation in the form of information labels with them.**

### Murals

The commissioning of murals for Hertfordshire's schools went hand-in-hand with the programme of commissioning and purchasing sculptural works from contemporary artists. We inspected the following examples:



*Penguin Christmas* by Clifford Ellis, at [redacted]



*Playground* by Malcolm Hughes at [redacted]



*Untitled [Pythagoras' Theorem]* by Kenneth Rowntree at [redacted]



*Russian Fairy Tales 1* by Pat Tew at [redacted]



*Russian Fairy Tales 2* by Pat Tew at [redacted]



*Russian Fairy Tales 3* by Pat Tew at [redacted]

**Condition** In view of their age and location in busy infant and primary schools, the murals are mostly in acceptable condition, but most of them are showing signs of damage. The three murals at [redacted] have recently been conserved and have had protective (and slightly visually disturbing) barriers placed in front. The [redacted] are also interested in conserving their mural, an important fixture of the [redacted].

These murals represent an extremely interesting body of work by recognised artists, mostly dating from the late 1940s and early 1950s when the schools were built, and are important for the history of the County. They have recently been the subject of a study [redacted]. In this connection it is worrying that two murals commissioned from Pat Tew in the same period (*Ulysses* and *Jackolegs*), which we attempted to visit at [redacted] have been boarded up, and the (relatively new) Head Teacher knew nothing about them. Wooden frames have apparently been nailed around and over them in order to provide a support for false walls in the corridor and an area now being used for computer terminals, so the murals have already been damaged.



The covered over mural *Jackolegs* in a corridor at [REDACTED]



The mural visible behind [REDACTED]

We were told that the important mural by Ceri Richards (*Matisse* 1951) in the dining room of [REDACTED] which we attempted to inspect, had been boarded over several years ago. This appears to be a major example of work by this well-respected British artist, and features on the Townley 2012 valuation document with a valuation of £60,000. **It is therefore important that the condition of this valuable cultural asset (of national significance) is checked and if, possible, uncovered.**

We did not have time to see *Dinosaurs in Flight*, a mural by Cliff Roe and Partners at [REDACTED]

Research on murals in Hertfordshire also revealed that at least two other murals were commissioned for the new schools at about this time. However, they do not appear on the spreadsheet list:

- [REDACTED]: mural by John Greene; [REDACTED]  
[REDACTED]: mural painted by students and teachers of the Bath Academy of Art – **attempts should be made to check if these are still in existence**
- [REDACTED] *Harbour Scene* mural by Julian Trevelyan and Mary Fedden. This large mural is by two important Royal Academicians and ([http://www.\[REDACTED\].org.uk/541/](http://www.[REDACTED].org.uk/541/)) is still in existence and **is very valuable: why is it not counted by HCC as amongst its holdings?**

John Newsom/Yorke Rosenberg Mardall apparently also commissioned some titles by Peggy Angus for [REDACTED]. **Again, these are not listed on the spreadsheet provided.**

## GROUPS OF WORKS OF ART IN OTHER SCHOOLS

[REDACTED] Thirty watercolours by the Hitchin-based artist Samuel Lucas (the son of another local artist, Samuel Lucas Senior (1805-70)) are in the possession of this school, which lent them to [REDACTED] in about 1980 (they are all kept in solander storage boxes there). We were however able to find only nineteen of these in the museum. T [REDACTED] is unable to account for the remaining eleven, of which there is some record of having been transferred to the [REDACTED]. That is, however, apparently not the case, and so **these items are currently missing and need to be searched for.**

These works have strong connections with Hertfordshire and so should remain in the County. With future cost savings in mind, **we would recommend that the watercolours are permanently transferred to [REDACTED]** (where they have been on loan for three and a half decades); objects in the [REDACTED] are currently being transferred to the new [REDACTED].

[REDACTED] Twenty-five artefacts are listed on the spreadsheet of Corporate Collection items in schools. Formerly [REDACTED], this school converted to Academy status in [REDACTED]. We were unable to find all of the items on the spreadsheet, but found another two items in addition to the original list. [REDACTED] the school's business manager, is insistent that the items are now the property of the school and not the County Council, and indeed all of the items have an historical connection with the school, its teachers and pupils. **We therefore recommend that research is undertaken as to whether any correspondence exists in [REDACTED] between the school and the County Council concerning the future ownership of these artefacts** (the school's staff were unable to produce any). It should be noted that these items appear on Townley's 2012 valuation list, so are presumably being commercially insured by the County Council.

[REDACTED] We attempted to inspect the eight items listed as being here, which include several works by the sculptor John Mills and a print by Barbara Hepworth (which is on the Townley valuation list and so presumably being commercially insured by the County Council). We were however told that since the school had converted to Academy status [REDACTED] and that therefore the items now belonged to the school, there would be no point. **Again, the documentary evidence for this needs to be located.**

## Recommendations

As a matter of priority, it is important to

- (1) Undertake a full audit of everything that is located in schools in Hertfordshire in order to produce a full and accurate inventory. Due to time constraints we were able only to visit comparatively few schools holding Corporate Collection items, but it quickly became evident in trying set up visits that the lists of artefacts are incomplete and inaccurate and that there is considerable confusion over ownership and responsibility. As many of these items are by important artists and therefore valuable assets for the County this is an especially pressing matter.
- (2) Research and establish the true ownership of all such items. If any are found to belong to the schools, put this in writing and on a legal footing – with documentation regarding transfer of title – so there will be no doubt in future and so that responsibility for commercial insurance liabilities are clarified (with cost savings to the County, as necessary). Equally, establish what the County wishes to retain. This is especially important in view of HMG's plans to turn all schools into Academies, so that valuable HCC assets do not inadvertently become the property of individual schools.

- (3) Items found to be the property of the County should be numbered and placed on a specialist artefact database. Regular audits of all the works should take place. One person (a member of HCC staff or a consultant) should become the contact point for all schools holding this material, from whom permission should be sought before undertaking any work or process affecting these works of art.
- (4) Consider better placement of some of these items, with improved public access. The works of art acquired for the schools in the late 1940s and early 1950s are culturally important on a national scale and should be regarded as a source of pride for the County, representing a pioneering educational initiative at that time. However, by definition, located as they are in schools, the works are seen only by schoolchildren, staff and parents (and only for portions of each year). We recommend that much more is made of the presence of these important artefacts in the schools. For example, there could be a 'trail' for the public to visit the murals and sculptures across Hertfordshire for a limited period – say, two weekends – every summer, outside term-time. This information could appear on a website as well as in leaflet form. Sponsorship could be sought from local companies and the public in the form of an 'adopt an object' scheme. This money (as well as funds raised from e.g. hiring out County Hall – see above – could also pay for murals to be conserved.
- (5) The sculptures by Henry Moore and Barbara Hepworth could be placed on public display in other areas of Hertfordshire.

## LIBRARIES

**Overview** Seventeen libraries are listed on the spreadsheet (Appendix G, marked to show the items we inspected) as holding works of art. We visited the following:

- *Carved and Painted Wooden Bench* by Nicola Henshaw (slightly worn)
- *Papageno Figure* 1997 ceramic and wire sculpture by Jane Muir
- *Untitled Wall Piece* ceramic sculpture by Jane Muir

These works are all located in the [REDACTED] and were commissioned for the new Library. The two sculptures feature in the [REDACTED]

We did not inspect the other (minor) items listed as being in this Library.

There are two site-specific commissioned sculptures:

- *The Tree of Knowledge* (1991) stone, by Mark Folds sited [REDACTED] and which is featured in the [REDACTED]. The sandstone is badly weathered and there is much ingrained dirt and damage due to water ingress.
- *Wind Spirit* painted metal, by Susannah Oliver (a local artist), commissioned with sponsorship from the NatWest Art at Work Award and located on the building's facade. There are patches of rusting, with overgrown plants nearby.

- *Bright Day, Southwold* oil on board by B M Johnson, currently in storage. Provenance unknown and of minimal cultural and financial value.

- *Germination* (c.1988) acrylic on canvas by Frank Fidler ([REDACTED]), a large abstract painting currently located on the landing of the rear staircase and rather vulnerable to damage. This artist was commissioned to produce four works for the extension to Hertford County Hall in the early 1970s (see section above).
- *Low Wood Museum* (1977) watercolour/gouache by J C Haslam, hung in the [REDACTED]. This was the former location of [REDACTED]

- *Mid-Hertfordshire Landscape* oil on board by Hertfordshire artist John Akers
- There are also two historical prints (1832) of [REDACTED] *Grand Steeple Chase*

- Several items of local interest and of minimal financial value.

- There are a number of pictures here of local interest, none of which were on display, including a number of drawings by local artist Peter Wagon (wrongly described as 'Waton' on the list). There is also an interesting 16<sup>th</sup> century engraved map of Hertfordshire by Christopher Saxton. All of these works require conservation/better framing and display, as they are all of local interest.
- *Wymondham 24/75* screenprint by John Piper (described as 'Unknown Church' in the spreadsheet and on the Townley's valuation document). This is hung on the staircase and is not in good condition – it requires conservation work.

- *Sprang* (1974) three-dimensional wool and metal sculpture by Peter Collingwood (a Digswell Trust artist – see Schools Loan Collection), commissioned for the [redacted] and conserved in 2013. This is a major piece and sited in the [redacted] seen by all visitors. It is however in danger of fading from light from the lightwell above. An explanatory caption nearby does not state the title of the work.
- *Ginger Cat with Head of Apollo* oil on paper by Leo McDowell (Hertfordshire artist), apparently sponsored by T C Farries & Co to commemorate the official opening of the Central Resources Library in 1993, and moved to the current location when the Library was refurbished in [redacted]. The artist is also represented in the SLC.
- *Sir Frederic J Osborn (1885-1978)* (unknown artist) and *Sir Ebenezer Howard (1850-1928)* (Ruth Young) – [redacted]

- *Boundaries I* and *Boundaries II* by Marilyn Middlemiss, c.1993 (Hertfordshire artist); two unframed abstract works located in the [redacted]. Apparently they were previously located at New Barnfield when the [redacted] was located there. One is hung over a radiator and has visible cracking. Both require interpretive captions.

- A number of items are located here that are on loan from [redacted]. These are mostly works by local ([redacted]) artists. The spreadsheet lists provided to us are inaccurate (four items are not listed and there are several mistakes as regards artists and titles). The items have almost all been on loan to [redacted] since 1987; here is the full list:

No number	Silver Rose Bowl	Presented in memory of Helen M Nimmo
1987.5	<i>The Black Cottages</i> by Ada E Pedley	
1987.5.1	<i>Dumbarton Rock (From the Tail of the Bank)</i> etching by W L Wylie	Framed in same way as 1987.5.2 to 6, presumably all acquired by the Library as a set, c.1914
1987.5.2	<i>The Clyde at Govan</i> etching by W L Wylie	Ditto
1987.5.3	<i>The Coming of Autumn</i> (published 1913) etching & aquatint by Fred Slocombe	Ditto

1987.5.4	<i>Eashing Bridge</i> etching by Wilfrid Ball	Ditto
1987.5.5	<i>Portail de la Calende, Rouen</i> (published 1912) etching & aquating by J Alphege Brewer	Ditto
1987.5.6	<i>The Mangia Tower</i> [Siena] print by Arthur Turrell	Ditto
1987.5.7	Print by Hubert von Herkomer	Unable to locate
1987.5.8	<i>The Horse Fair</i> print	Unable to locate
1987.5.9 – 5	<i>An Idyl</i> (1889) set of prints by Herbert von Herkomer	Unable to locate print 4 in the set
1987.5.10	<i>Merry Hill</i> photograph of a print	
1987.5.11	<i>Old Man</i> by Hubert von Herkomer	Unable to locate
1987.5.12	<i>The Hills</i> painting attributed to D R Horsfield	
1987.5.13	<i>Untitled Landscape</i> painting (c.1938) by M Lewis	In memory of Lilly Rose (died June 1966)
1987.5.14	<i>The Bride and the Canary</i> painting by Ethel Gabain	Presented by Mr & Mrs Peter Copley
1987.5.15	<i>The Rough Meadow</i> ['View from Top of Giant Tree Hill' (Bushey)] (1952) watercolour by H C White	
1987.5.16	<i>Pot Plants on a Windowsill</i> painting by Lucy Marguerite Frobisher	
1987.5.17	<i>The Coronation Arch from Falconer Road, Bushey</i> painting by Lucy Marguerite Frobisher	
1987.5.18	<i>A Cheeky Little Youngster</i> watercolour by Lucy Marguerite Frobisher	
1987.5.19	<i>Prince Adolphus, later HRH The Duke of Cambridge (1774-1850)</i> coloured mezzotint after Thomas Gainsborough by E E Milner (1920)	After the original 1782 portrait in the Royal Collection
1987.5.20	<i>Bushey Church</i> (1815) engraving by W B Cooke Thomas Hearne	Presented 1947 by the Book Circle, Bushey Community Association
1987.5.21	<i>Azelea</i> painting by unknown artist	Unable to locate
1987.5.22	<i>Autumn View of St James's Church, Bushey</i> painting by Lucy Marguerite Frobisher	
1987.5.23	<i>Kingsley, High Street, Bushey</i> painting by Lucy Marguerite Frobisher	
1987.5.24	<i>Kingsley, Bushey</i> watercolour by Lucy Marguerite Frobisher	
1987.5.25	<i>Coronation Arch, Bushey</i> painting by Lucy Marguerite Frobisher	
1987.5.26	<i>The Pond and High Street, Bushey</i> painting by Lucy Marguerite Frobisher	
1987.5.27	<i>Prospect Cottages, High Street, Bushey</i> watercolour by Lucy Marguerite Frobisher	
1987.5.28	<i>Prospect Cottages, High Street, Bushey</i> watercolour by Lucy Marguerite Frobisher	
1987.5.29	<i>The Odeon, Watford</i> watercolour by Lucy Marguerite Frobisher	
1987.5.30	<i>Bushey High Street</i> watercolour by unknown C19 artist	Presented by Miss C C Cooper, a Herkomer student
1987.5.31	<i>South View of Bushey Grange</i> lithograph by unknown artist	
-	Model of HMS 'Woodpecker' made by ship's bosun	Presented 1943 by the ship's officers to commemorate their adoption by Bushey

NB 1987.5.13 by 'M Lewis' has been recorded as being by the early 20<sup>th</sup> century artist Morland Lewis (1903–43); **this assertion needs further research.**

This collection mostly represents an important and distinct body of work either associated with artists who worked in [redacted] (Hubert von Herkomer, Lucy Marguerite Frobisher) or local topography. **We recommend that this collection is**

transferred to [REDACTED] on a permanent basis. The exceptions are several historical prints (1987.5.1-6, 1987.5.19) which were presumably acquired by [REDACTED] in the early decades of the 20<sup>th</sup> century for display there. These latter items could be regarded as outside [REDACTED] collecting policy and therefore as candidates for possible disposal (although they, of course, do have a local association in that they hung in the local Library for a number of years).

## Overview of Findings

Condition – generally fair. Most of the works had clearly not been inspected or given any attention for a very long time. [REDACTED]

[REDACTED] Of the forty-eight works we viewed in ten venues, sixteen were on public display (33%). [REDACTED]

Provenance and documentation – this seems distinctly patchy for many items and needs further research.

Use/display/continuation of service – About one third of the works in libraries were on display in public areas but were clearly neglected, e.g., displayed high up and lacking signs or labels explaining what they were. The mural *Germination* by Frank Fidler at [REDACTED] was in good condition but poorly displayed on a staircase with inadequate lighting. At [REDACTED] [REDACTED].

## Recommendations

- (1) Most items have a distinct local connection with the towns/villages and libraries (or museum) in which they are held. It might be decided that any Corporate Collection works with an association to a particular library could have ownership transferred to that library. This would have to be done in writing with a transfer of title.
- (2) Alternatively, HCC could retain ownership of the item and place it on a long-term loan basis but this would have to be managed with regular inspections. Responsibility for care, cleaning, repair, security would be agreed between the parties in writing.
- (3) As recommended for the Corporate Collection located in across the County, a full and accurate inventory of all items should be made and placed on a database and regular audits made.
- (4) See recommendation above for [REDACTED]



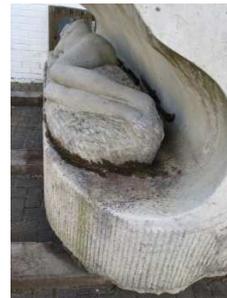
## LARGE SCULPTURES NOT FALLING INTO THE ABOVE CATEGORIES

*Untitled (Water Feature with Reclining Nude)* 1970 Portland stone and Derbyshire limestone sculpture with associated elements by James Butler RA

- This sculpture was commissioned by Maxwell Fry, the architect of the White Lion Square development for Hatfield New Town and was originally located in the middle of a pool, water jets directed over the shell from stone elements behind it. Both the shell and the stone elements were fitted with pipework and plumbing. The artist had been a resident at Digswell Arts Trust.
- The work was removed and taken to New Barnfield (then Hatfield School) in 1986 and then afterwards placed into storage at [REDACTED]
- The sculpture's condition is fair but clearly needs conservation: it is dirty, badly weathered, and there is a crudely repaired loss and cracking on the figure's torso (the sculpture has reportedly undergone conservation work, but there is little evidence for this).
- While we were undertaking this project HCC received a request from the Mayor of Hatfield to re-site the sculpture near [REDACTED]. As the sculpture was commissioned for Hatfield New Town, some research needs to be undertaken as regards its legal ownership (Hatfield Town Council or HCC, on whose books it appears?) to in order to decide on future financial responsibility and liability. If the re-siting goes ahead, it is proposed that this time the sculpture will operate without its associated water jets, **and we strongly recommend that the artist is contacted to ensure he is happy with this idea.**



The crude repair and cracking on the figure's torso are visible in this photograph



The sculpture has extensive ingrained dirt.

*Inside Out* 2001 concrete and mosaic sculpture by Michael Condron as a collaborative project with young people

- We were informed about the existence of this sculpture some way into the project and were asked to include it in this report; it does not appear on the spreadsheet lists of Corporate items.

- The sculpture was commissioned by HCC [redacted] as part of the 'Herts Art Attack' project and consists of seven separate elements, originally sited outside Burydale House, Stevenage (HCC Children's Centre). It was moved to [redacted]
- There is some slight cracking, dirt, moss, lichen and damp patches on the various elements, and several mosaic *tesserae* are missing.
- Photographs on the artist's website show an originally more attractive arrangement of the elements that comprise the sculpture.



The sculpture's configuration on the artist's website



The current configuration outside [redacted]

It is unknown why this decision was taken or whether it was with the artist's consent. When we inspected it on 23 February 2016, the sculpture was rather crudely roped off (to prevent damage from reversing cars?), resulting in a visually distracting result. Located behind the barrier into the car park, the work is not on proper public display; a sad outcome for a publicly-financed collaborative project.

*Three sculptures of Queen Eleanor* from the Eleanor Cross at Waltham Abbey Caen stone by Alexander of Abingdon, c.1291-3. The better-weathered sculpture from this trio of survivals from the Cross is on open display in the Medieval Galleries of the Victoria & Albert Museum in London; the remaining two (in less good condition) are held at the V&A's external storage facility. The loan of these items to the V&A dates from 1985 and was renewed in September 2015 for a further period of three years.

These sculptures are rare survivals from the celebrated series of commemorative crosses erected by King Edward I in memory of his late wife Queen Eleanor of Castile and are of national importance. The cross at Waltham Abbey was the tenth of the twelve stopping places on the Queen's funeral procession from Lincolnshire to Westminster Abbey, and by the 18<sup>th</sup> century was the best preserved of the three surviving examples. The statues of the Queen on Waltham Cross were many years ago removed to preserve them from further weathering and replaced by replicas.



The Eleanor Cross at Waltham Abbey in the early 19<sup>th</sup> century



The best preserved statue of Queen Eleanor on display at the Victoria & Albert Museum, London

The best-preserved sculpture of the trio was lent to the major 1987-88 exhibition at the Royal Academy of Art in London, *The Age of Chivalry: Art in Plantagenet England 1200-1400*.

As there is currently no suitable location to display them within Hertfordshire, it is fitting that these sculptures should be on loan to the V&A, the national sculpture collection. In 2012 Townley valued the three sculptures at a total of [REDACTED] they are presumably being commercially insured for this amount by the County. However, the V&A is insuring them under the terms of the Government Indemnity Scheme. **We therefore recommend that HCC investigates whether it is unnecessarily paying for insurance.**

**We recommend that HCC consider the option of transferring title to these sculptures to the V&A** from which, in the longer term, they may be lent back to Hertfordshire (for display, for example, in the new St Albans Museum, and with no need for insurance, as this would be covered by Government Indemnity).

## HERTFORDSHIRE ART COLLECTIONS: OPTIONS FOR THE FUTURE

NB None of these options is mutually exclusive and may be combined.

Option	Pros	Cons
Reinstate the SLC service	No reputational damage and would continue the principled initiative begun by John Newsom in late 1940s, a source of local pride.	Would require ongoing specialist management and financial investment in conservation, documentation and re-presentation of the collection and its full participation in the arts scene, e.g. loans to public exhibitions, County buildings; production of publications, etc.  Is such a service really required in the early 21 <sup>st</sup> century? NB some money appears to be retained in the Libraries budget for the service.
Set up charitable trust to manage the SLC which could possibly be pre-funded by a local business company or association, the trust set up by a local solicitor and accounts managed by a local firm, all <i>pro bono</i> .	Would remove the administration burden from HCC while retaining the items in public ownership for the benefit of the people of Herts. In order to develop the collection and maintain interest, sponsorship funding could be sought to acquire a work per year relevant to Hertfordshire.	As above, would require specialist management and financial support, at least on an initial basis.
Donate all works to another museum or museum service in the County, e.g. the new St Albans Museum (HLF-funded) for display and care for the people of Hertfordshire (they have plans to hold an exhibition on the SLC) and/or to the new Museum of North Hertfordshire.  North Hertfordshire Museum has a store and discussions could be made at an early stage to allow for additional items to be housed there. This would guarantee that the collection would be professionally cared for and would be available for the public.	Would free up administrative and financial responsibility for the collection and conform to Museums Association's Code of Ethics for Disposal.  Works of art would remain in Hertfordshire for the benefit of its citizens.	Recipients may wish for a financial 'endowment' to accompany the donation to pay for remedial conservation work, etc.
Donate all SLC works and Corporate Collection works in Schools to the University of Hertfordshire (Hatfield) to administer. The collection was established in 1952 as part of HCC's aim to place modern art in the places where people lived and worked and now comprises over 450 items. The HCC collection would be a good fit with University Collection being 20th Century British art, many with a local	Would free up administrative and financial responsibility for the collection and conform to Museum Association's Code of Ethics for Disposal. It would ensure professional knowledge and care, would keep the art in public domain within the County and guarantee its use as an educational resource.	University may wish for a financial 'endowment' to accompany the donation to pay for remedial conservation work, etc.

connection. A sculpture trail across the campus is now in progress. Sculpture from the HCC Corporate Collection would again be a good match for this project.		
Donate the most important works to the University of Hertfordshire (Hatfield) to integrate with their existing collections in this area or to a local museum.	Would free up administrative and financial responsibility for the collection which would then be professionally managed, and partly conform to Museums Association's Code of Ethics for Disposal	County would be left with less-important works on its books.
Sell all items in the SLC	Would raise money for County and free up resources at the CSU.	Risk of reputational damage to HCC.  Severely risks public confidence in publicly-owned collections and museums; money raised may not be the total hoped for as so many items are in poor condition.  HCC would have to ensure that donors (of works of art as well as money) were happy with this situation or would like to have the objects/money refunded to them.
Dispose of/sell the most important works in the SLC e.g. all works with a score of more than 70, and use proceeds to look after remainder	Would raise some money to care for remainder of the collection	Selling off items of high cultural value in order to care for those of less such value would be difficult to justify in business terms and would bring possible reputational damage. Many of the remaining works of art are in poor condition.
Dispose of/sell the least important works in the SLC, e.g. all works with a score of less than 30, and use proceeds to look after remainder	Would raise some money to care for the remainder of the collection and free the administration from the burden of caring for less important items	Still risks reputational damage unless carefully managed according to the Museums Association's <i>Code of Ethics</i> and rationale explained.
Commission a local artist to work with the least important SLC works to create a new public project	Would raise profile of the SLC and interest in its future	Needs careful media handling to explain rationale.
Use items from a rationalised SLC for display in County buildings	Less reputational damage and makes good use of the collection for more of the people of Hertfordshire than just schoolchildren	Would require specialist management, financial support as above.
Find other ways to make money from the collection, e.g.: <ul style="list-style-type: none"> <li>• Rent out the most important works to local companies</li> <li>• Obtain sponsorship for individual works from local companies and the public (e.g. 'Adopt an Object' scheme)</li> <li>• Explore options for enabling specialist companies (e.g. Bridgeman Art Library) to</li> </ul>	Would raise funds without having to sell the collection; monies could be used for conservation and re-presentation of the remaining collection.	Needs administrative support and specialist advice.

<p>manage reproduction and copyright of images for greetings card market, etc.</p> <ul style="list-style-type: none"><li>• See section dealing with Corporate Collection at County Hall for additional funding ideas.</li></ul>		
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## **Future Ongoing Management & Maintenance by HCC**

- As discussed above, a central point of contact should be appointed who could deal with future enquiries about the collections (such as those via ArtUK, loans out, research questions, FoI questions. This person (a member of HCC staff or a consultant) would also undertake regular audits of the collections and ensure that permission would need to be given before any works of art were changed, moved or altered in any way
- A full research project needs to be put in hand (could be done using a consultant) to find out exactly what HCC owns in each school (particularly before the advent of universal Academies) and record them fully and professionally.
- A collections management policy should be instituted to care for the collections in the future.

## **Insurance Costs**

- We have highlighted where savings could be made in terms of insurance premiums (currently £29,925 per annum): items which may have transferred to schools when they became Academies; items which could be transferred to relevant organisations such as the Bushey Museum; items in [REDACTED]; and items which are already being insured under the terms of the Government Indemnity Scheme.

## **Advantages of Caring for the Collection properly**

- increased awareness of and pride in the history of the County
- increased enjoyment of culture and participation in the arts, educational and social programmes, inspiring a greater awareness of place, localism and benefit to local communities, a demand from local people to see and participate in 'their collection'
- increased publicity for the county, educational and social programmes, inspiring a sense of place, localism, benefits to local communities, demand to see "their collection".
- potential income generation, including sponsorship, new gifts/money, money from hire of County Hall, etc;
- encouragement of Hertfordshire as an attractive place to live and/or run a business,
- more visitor attractions (e.g. sculpture and mural trails), loans to exhibitions, marketing opportunities (publications, etc.)

### **Consequences of disposal**

- negative national and local publicity and reputational damage
- major loss cultural loss for the County and loss of its local history
- creation of unwelcome precedent for other local authority collections
- failure to fulfil terms of care and preservation
- discouragement to possible donors
- loss of marketing potential
- reduction in County pride/sense of belonging/localism
- loss of a resource for stakeholders/researchers/visitors/educators
- unseen costs of disposal (e.g. seller's premiums, etc.)

NB Disposals should be in accordance with the Museums Association's *Code of Ethics* and Arts Council England's guidelines. Procedures should be transparent and according to written criteria.

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## SWOT ANALYSIS OF COLLECTIONS IN THEIR CURRENT STATE

### Strengths

- Unique history of the County and the collection
- Noble purpose in establishing an art collection
- The collections include many good works of art and some significant artists
- Historic items relevant to the county
- Relatively wealthy County
- Good collection of mid-20<sup>th</sup> century prints by well-known artists.
- Most paintings are in relatively good condition
- Some original frames
- Most of the works were purchased, rather than donated, so will be relatively easy to dispose of if required
- The majority of items have now been surveyed and photographed

### Weaknesses

- o No funding available currently
- o No staff resources currently allocated
- o No professional staff with required expertise
- o Many key works were sold in the past
- o No fit-for-purpose storage
- o [REDACTED]
- o Reframing required for many works
- o Majority of works of little or no value
- o Low visibility of the collection; even works on display appear 'invisible'
- o Little or no knowledge of the collection
- o Little or no information/documentation on the items
- o No comprehensive inventory
- o Many items appear to be missing
- o Current tendency of collections to be seen as a burden rather than an asset

### Opportunities

- Several large companies in County – possible support/sponsorship
- Several country hotels in area – financial sponsorship or art placement
- Two new museums currently being built – North Hertfordshire and St Albans – take advantage while under construction to engage them and perhaps transfer ownership of the collection, seek storage in the new museums and/or secure professional advice
- University of Hertfordshire could offer a home, professional management, public display, etc.
- Great potential to use collections as a way of encouraging local pride and interest
- Use this report to celebrate the collections, gain publicity and announce future plans.
- Use this report as a fundraising opportunity.

### Threats

- Continuous budget cuts from Council
- Potential pressure to sell items
- Lack of interest from HCC/ public/ stakeholders
- Many stakeholders have a negative opinion of the art
- [REDACTED]
- [REDACTED]
- Negative publicity from media – local + national

## LIST OF SOURCES

*The Architecture of Yorke Rosenberg Mardall 1944-1972* (1972)

Bacon, Caroline & McGregor, James, *Edward Bawden* (Cecil Higgins Art Gallery, Bedford 2008)

Black, Jonathan, *Edward Wadsworth: Form, Feeling and Calculation: The Complete Paintings and Drawings* (2005)

Bowness, Alan, *Henry Moore: Sculpture and Drawings, Volume II: 1949-1954* (1965)

Burke, Catherine & Howard, Jeremy & Cunningham, Peter, *The Decorated School: Essays on the Visual Culture of Schooling* (2013)

Cannon-Brookes, Peter, *Michael Ayrton* (1978)

Elwall, Robert, *Building a Better Tomorrow* (2000)

Festival of Britain 1951, *Catalogue of Exhibits* (1951)

Harper, Charles, *The Cambridge, Ely and King's Lynn Road: The Great Fenland Highway* (1902)

Harwood, Elaine, *Space, Hope and Brutalism: English Architecture 1945-1975* (2015)

*Hertfordshire Festival of Education of the Arts at Barclay School, Stevenage, 26-30 June 1951* [leaflet]

Historic England, *Out There: Our Post-War Public Art* [booklet for exhibition at Somerset House, London, February – April 2016]

Hopkins, Harry, *The New Look: A Social History of the Forties and Fifties in Britain* (1963)

Levinson, Orde, *The Prints of John Piper: Quality and Experiment: A Catalogue Raisonné 1923-1991* (2010)

Milner, John, *Kenneth Rowntree* (2002)

Parker, David, *John Newsom: A Hertfordshire Educationalist* (2005)

Pevsner, Nicklaus, *The Buildings of England: Hertfordshire* (1953, revised 1977)

Powers, Alan, 'Architects and Artists in English Modernism', *AA Files* No. 25, Summer 1993

Public Catalogue Foundation, *Oil Paintings in Public Ownership in Hertfordshire* (2008)

Read, Herbert, *Barbara Hepworth: Carvings and Drawings* (1952)

Royal Academy of Arts, *Age of Chivalry: Art in Plantagenet England 1200-1400*  
(catalogue for exhibition at the RA, 1987-1988)

Saint, Andrew, *Towards a Social Architecture: The Role of School-Building in Post-War*

Shone, Richard, *Rodrigo Moynihan: Paintings and Works on Paper* (1988)

Tait, Simon & Russell Taylor, John, *Philip Sutton: Life and Work* (2008)

Tietze-Conrat, Erica, *Georg Ehrlich* (1956)

Wilkinson, Alan, *The Drawings of Barbara Hepworth* (2015)

Wiseman, Caroline, *Elisabeth Frink: Original Prints: Catalogue Raisonné* (1998)

#### Interviews with

Michelle Murphy, Principal Librarian	30 November 2015
Robert Gordon, Leader of Hertfordshire County Council	16 December 2015
Facilities Manager, Marlborough Science Academy, St. Albans	15 January 2016
Facilities Manager, The Barclay School, Stevenage	25 January 2016
Head Teacher, Sheredes School, Hoddesdon	10 February 2016
Librarian, Sele School, Hertford	8 March 2016
Annabel Lucas, Curator, University of Hertfordshire	3 March 2016
[REDACTED] Business Manager, Richard Hale School, Hertford	8 March 2016
[REDACTED], former County Arts Officer	8 March 2016
Nickos Gogolos, Chief Registrar, V&A	22 April 2016

#### Websites on Schools Loan Collection:

2009:

[http://www.hertsmemories.org.uk/page\\_id\\_234.aspx?path=0p4p38p160p](http://www.hertsmemories.org.uk/page_id_234.aspx?path=0p4p38p160p)

[http://www.hertsmemories.org.uk/page\\_id\\_48.aspx](http://www.hertsmemories.org.uk/page_id_48.aspx)

2014:

<http://www.thegrid.org.uk/learning/elearning/content/countyard/>

#### Websites on Sculpture and Murals in Hertfordshire Schools:



[REDACTED]

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## LIST OF APPENDICES

<b>Schools Loan Collection</b>	<b>A</b>	Spreadsheet of all items, annotated to show which were checked in the various locations, with marks for cultural value, etc.
	<b>B</b>	Items listed as being out on loan when the service was suspended in 2012, annotated to show which ones were physically inspected.
	<b>C</b>	Schools listed as having works of art on loan and which we did not visit   List of items in schools we did not inspect, unassigned numbers, items reportedly sold or lost/destroyed and items not falling into any of these categories, the whereabouts of which are unknown
<b>Corporate Collection: County Hall &amp; Shire Hall</b>	<b>D</b>	Spreadsheet of all items, annotated to show which were checked.
	<b>E</b>	Table of items at County Hall
<b>Corporate Collection: Schools</b>	<b>F</b>	Spreadsheet of all items, annotated to show which were checked.
<b>Corporate Collection: Libraries</b>	<b>G</b>	Spreadsheet of all items, annotated to show which were checked.