

STANDEN

West Hoathley Road
East Grinstead
West Sussex
RH19 4NE

CMG Archives
<http://www.campbellmgold.com>

(2012)

--()--

Introduction

On his 50th birthday, James Beale decided that the time had come to have a house in the country to which the family could go for weekends and holidays and to which he and Mrs Beale would eventually retire.

At that time, James and Margaret Beale lived with their seven children at 32 Holland Park London.

--()--

The Beale Family

The Beales had seven children and 20 grandchildren

Parents

James Samuel Beale (b.1840; d.1912 (c.72))

Margaret (nee. Field) Beale (b.1847 d.1936; m.1870 (c.89))

Children

Amy Elizabeth Beale (b.1871; d.1946; m.1902 (c.75))

Margaret (Maggie) Sarah Beale (b.1872; d.1947 (c.75)) (unmarried - no children)

John Beale (b.1874; d.1935; m.1901 (c.61))

Sydney Beale (b.1875; d.1960; m.1912 (c.85))

Dorothy Beale (b.1879; d.1969; m.1902 (c.90))

Samuel Beale (b.1881; d.1964; m.1908 (c.83))

Helen Mary Beale (b.1885 d.1972 (87)) (unmarried - no children)

--()--

Standen

The Standen estate (21 bedrooms) was formed from three farms (Great Hollybush, Standen, and Stone) which James Beale a London solicitor purchased in 1890.

After the three farms were purchased, it was decided to keep one as a working dairy farm.

A "posh" lawyer from a London firm? Not quite. Mr Beale ran the London office of Beale & Co, a firm with its home in Birmingham and founded in the 1820s. Remarkably, the Beale name lives on today in the firm of Hadgkiss, Hughes & Beale, with offices in the Birmingham suburbs of Acocks Green and Moseley.

(However, the chances of a partner today in this type of practice being able to generate funds to buy a 21 bedroom country retreat designed by one of the name architects of the time, are perhaps remote.)

There were 21 bedrooms and two bathrooms, with hip baths in all the other bedrooms. There were 14 indoor servants and 28 staff outdoors.

The name, Standen, comes from one of three farms that James Beale had purchased - Standen Farm stood to the south of the present house which was itself built on the grounds of one of James Beale's other farms called Great Hollybush and Stone.

The 15th century Hollybush farmhouse can still be seen on the grounds, and Webb actually connected it to the rest of the building.

Mr Beale asked friends for recommendations for an architect and Phillip Webb's name was put forward by several of those asked. Phillip Webb was very little known because he would not allow his work to be publicised in the trade journals of the day, however, Mr Beale went to see him in March 1891 and a contract was signed for Phillip Webb to design the house.

There were only two buildings on the site of the new house, a dilapidated farmhouse (Hollybush House) and a large barn, and at first Phillip Webb decided that Hollybush House would have to be pulled down, but after evaluation he thought that if Mr Beale would spend a "not inconsiderable" amount of money, Hollybush House and the barn could be saved and utilised.

Work on the new house began in October 1892 after the 9th set of plans were accepted by Mr and Mrs Beale, and the building was completed in August 1894, by which time Amy (the oldest child) was 23 years old and Helen (the youngest) was 9 years old.

The house is close to the busy town of East Grinstead, and the approach is via a leafy wooded lane which cuts deeply through rocky banks with branches arching overhead to form a tunnel. The view opens out onto what looks like a village green, now known as "Goose Green", set round with ancient farm buildings, which Philip Webb (the architect) restored and integrated into his plans.

The main house is laid out on three sides of a peaceful courtyard, reached through a gateway in the service wing, which links it to the fifteenth-century Hollybush farmhouse.

The house was built from 1892-94 by the architect Phillip Webb who was a friend and colleague of William Morris and the house, which is little altered from the original design and is the only work of Webb's to survive in this state, and which contains much William Morris wallpaper, fabric, and furniture made by Morris' company.

The house had electric light from the start, and the light fittings (still existant today) were designed by W A S Benson. There is also contemporary china in the house by William de Morgan.

When the work was finished the house had cost £18,065, which was a small fortune in those days.

In 1898 Mrs Beale asked Phillip Webb if he could make the hall larger and he put on a bay window, and at the same time the gentlemen asked if he could give them more room to sit and talk comfortably, so he blocked a section of the corridor and gave them a conversation corner.

--()--

Garden

The Beales started planting a 12-acre garden almost immediately after the land had been purchased, using the site of an 18th-century garden and orchard.

In early 1891 trees were planted, a yew hedge established, and the kitchen garden was started.

The Beales consulted a London landscape gardener, G. B. Simpson, who drew up a layout that assumed that the new house would be located on the line of the existing terrace. However, Philip Webb (the architect) suggested that the house rather be placed further into the hillside.

The proposed planting schemes were characterised by strict geometrical layouts of colourful flowerbeds and shrubs. Philip Webb preferred something else, however - a mixture of natural styles combining old-fashioned formality and compartmentalised gardens. He also designed a number of elements in the garden.

The resulting Arts and Crafts garden used local materials for its formal elements and loose plantings amongst yew hedges, trellis and pergolas, emphasising natural colour schemes and subtle combinations of colour and foliage.

--()--

Today

Today, the house is surrounded by a beautiful 12 acre hillside garden of wild flowers, azaleas, rhododendrons, roses, and ferns. There is an orchard, croquet lawn, quarry garden, rose garden, and woodland walks. The garden commands views over the Medway Valley and Weir-wood reservoir towards the Ashdown Forest, and the views are best seen from the Top Terrace and Summerhouse.

The house is decorated with Morris carpets, fabrics and wallpapers, and the garden complements the beauty of the house. Additionally, the house still has its original electric light fittings by W A S Benson.

The house was bequeathed to the National Trust in 1972.

--()--

James Beale

James Beale came from a Birmingham Unitarian family and was a prosperous, well-connected, solicitor running the London office of his family's firm, which specialised in railway work.

James Beale dealt with the complex assembly of land in North London which allowed the Midland Railway to bring its main line through to a new terminus at St Pancras.

In 1890 James Beale, who in his later years was looking for a place in the country, bought the old farms situated on a hillside to the south of East Grinstead and bordering Ashdown Forest. This was a perfect location for his sporting activities, good access to his offices in London, and a pleasant environment for his large family to enjoy.

When James Beale died in 1912, Standen was vested into a family trust.

Margaret, his widow, and their unmarried daughters, Maggie and Helen, ran the house for the family for the rest of their lives.

The Beales had seven children and 20 grandchildren, so the family gatherings at Standen for holidays were huge. It was always a lively house, but as Margaret got older things slowed down.

Margaret died in 1937 at the age of 89 and Maggie and Helen continued to run the house and host family until Maggie died in 1947.

Helen continued to live in the house and in 1971 offered to buy the house from the family trust and give it to the National Trust. There was some trepidation on the part of the Trust as Victorian country houses weren't seen to be in need of preservation. However, thanks to the generosity of Helen Beale and the sensible decision of the Trust to accept her gift, the public now has a wonderfully preserved example of a Victorian Arts and Crafts house to visit.



Margaret Field, Mrs James Samuel Beale (1847-1936)

Margaret Beale and her daughters, who were excellent needlewomen, finished embroidering the "Vine" hanging in the hall in the 1920s.

As strict Unitarians, the Beales believed that children should never have idle hands and there is a bead curtain in the morning room which they made, while being read to from *Swiss Family Robinson* and *The Woodbegoods*.

--()--

Helen Beale (daughter of James and Margaret Beale)

The presence of Helen Beale at Standen from the 1890s until 1972 meant that it had remained a family home for all the grandchildren.

Many traces of the family are still in the house. A pair of chairs in the hall, for instance, was a house-warming present in 1894.

--()--

General

The children of the house did not eat with their parents until they were fourteen years old. They used the back stairs with the servants except on special occasions, when they joined the adults for lunch. They would all process into the dining room where Mr Beale carved the roast expertly at the dresser, the head footman standing by to advise on portions.

The women and children arranged flowers daily from the gardens in Powell's glass vases, and then sat in the morning room, while the men read the newspapers in the billiard room.

Helen Beale was a champion billiards player and had been allowed to join them in this all-male pastime.

Maggie Beale had studied art at the Slade School and in Paris and enjoyed designing her own embroidered cushions and bed-covers and spinning her own yarn.

There were tennis and croquet parties with all the prominent families in the area, hunting with beagles, golf and horse riding.

The Beales holidayed in Japan and the Middle East and brought exotic mementoes back, as well as buying them in Liberty's.

They were a well-travelled family.

--()--

Philip Webb (Architect)

The architect was Philip Webb a lifelong friend of William Morris the pioneering designer and author. Webb's design was both traditional and highly practical, suited to the needs of both the family and their staff.

Having seen examples of Philip Webb's work, through neighbouring houses in Holland Park where they lived and at the homes of some of their influential acquaintances, the Beales were convinced that Webb's ideas would match perfectly with their own expectations for a comfortable yet stylish home.

By the time Webb made his first visit to the site in 1891 it had already been cleared by G. B. Simpson, who had been commissioned by the Beales to design and build the gardens.

Webb was well-known for being rather extravagant, and as in many previous cases, his plans proved too expensive for his clients' pockets. He was willing to compromise on certain things, such as number and size of rooms, but never on quality of materials. The result is that the house is beautifully constructed and is instantly welcoming as a place of substance.

Webb did, however, have rather odd ideas on bathrooms. He assumed that people would take "hip baths" in metal tubs in their rooms (even though bathtubs were rather common in country houses by this time) so only two baths exist for 12 bedrooms, although there are several more toilets.

By using the existing farm buildings as the nucleus of his plans, Webb created this wonderfully unpretentious but imaginative house, taking extreme care over every detail of the external appearance as well as the internal décor. Mellow brickwork, warm red clay tiles, and oak weatherboarding perfectly complemented the materials and building style of the original 15th century farmhouse which adjoins the new house with a covered archway.

To complete the vision of a typical country scene, all the buildings are grouped around a village green at the front, and there is a large courtyard area to the rear of the house. The diverse gardens have developed as a result of advice from G B Simpson, a landscape gardener from London, thoughts from Philip Webb to enhance the style of Standen, and Mrs Beale's own preferences from her knowledge and keen interest in plants.

Webb incorporated Morris & Co. wallpapers and textiles throughout the house, which inspired Margaret Beale and her daughters to produce elaborate embroidery hangings based on his designs.

Pre-Raphaelite Brotherhood

Philip Webb was a close friend of William Morris, and they met when both were working in the Oxford office of George Edmund Street. The law connection is not lost, as Street's most significant achievement is the Royal Courts of Justice in the Strand.

Together they became members of the Pre-Raphaelite Brotherhood, alongside characters such as the poet and artist Dante Gabriel Rossetti and the artist and designer Edward Burne-Jones.

The influence and work of Morris is present throughout Standen. Webb also designed Morris's own home in Bexleyheath, South-East London, The Red House (a National Trust property) although Morris only lived there for some five years.

William Morris

The name of Morris & Co lives on, and in London its fabrics and wallpapers can be bought from stockists including Harrods, Peter Jones and John Lewis.

Probably William Morris's most famous quotation is:

"Have nothing in your houses that you do not know to be useful or believe to be beautiful"



*The north front and main entrance of Standen House
viewed from the courtyard terrace garden*

The resulting design is one of the finest surviving examples of Morris and Company's work in a domestic setting.

--()--

Anecdotes

In 1893, Philip Webb, the architect, had granted the seven year old Helen Beale's request for him to build "a little room" especially for her above the conservatory, and charged her sixpence.

The Beales' gift to Webb, on completion of the project, was a snuff box engraved: "When clients talk irritating nonsense I take a pinch of snuff."

There were 19 grandchildren and at Christmas the children waited in anticipation of the arrival of Father Christmas. James Beale, suitably dressed up, would appear to give the children presents. Afterwards the children chided him for missing Father Christmas yet again!

--()--

Standen Wood

The National Trust acquired Standen Wood, originally part of the larger estate at the property, in 2001.

The wood had been owned and managed as a nature reserve since the 1970s and is a haven for birds.

--()--

APPENDIX

ADMINISTRATIVE HISTORY

STANDEN

Standen was built on the site of Great Hollybush Farm, East Grinstead, between 1892 and 1894, for James Samuel Beale, a successful London solicitor, and his wife Margaret.

The house was to be a holiday, weekend and retirement home, and was designed as such by Philip Webb (1831-1915), successfully fulfilling his aim of designing houses which were practical and comfortable places in which to live. It was supplied from the first with a hot water and central heating system.

The Beales took an active interest in the building of their house and Webb corresponded with them frequently over various details. They appear to have become quite good friends during this period (see Standen MSS 168-178).

Alterations were made by Webb in 1898 to the hall and billiard rooms (see Standen MSS 176-178 and 14) and by his assistant, George Jack, in 1902 (see Standen MSS. 179-182). Webb was also responsible for the building of the two new Standen Cottages in 1896 (see Standen MS.15), as well as for the superimposing of the upper terrace and summer house over G.B. Simpson's original layout in the garden. The garden was really the domain of Margaret Beale, who was a keen gardener and kept her own garden notebook. (See Standen MS. 116).

Due to Webb's friendship with William Morris, and the part he played in the firm of 'Art Decorators', Morris and Co., many of the fabrics, upholstery, carpeting and furniture are the products of Morris and Co. The furniture in Standen is said to be a good example of the Company in its later phase, when it was producing pieces of a much lighter and more Georgian style than previously.

Margaret Beale continued to live at Standen after her husband's death in 1912, and on her death in 1936, she was succeeded by her daughter, Margaret Sarah Beale.

In 1947 Helen Mary Beale, the youngest daughter of James and Margaret, came into possession of Standen. A good deal of the surviving papers and correspondence is Helen Mary Beale's. It was on her death in 1972 that Standen was passed to the National Trust.

End

--()--

APPENDIX
BRITISH LISTED BUILDINGS
LISTING TEXT

STANDEN, EAST GRINSTEAD

Description: Standen

Grade: I

Date Listed: 28 January 1948

English Heritage Building ID: 430872

OS Grid Reference: TQ3896835598

OS Grid Coordinates: 538968, 135598

Latitude/Longitude: 51.1028, -0.0165

LISTING TEXT

658/3/12 WEST HOATHLY ROAD
28-JAN-48 STANDEN

Country house of 1892-4 by Philip Webb.

MATERIALS

Sandstone (quarried on site) and some Portland stone, Horsham and Keymer bricks, clay tiles, oak, rough-casting.

PLAN

Rectangular east-west family block with equally large, angular, servants' wing off its north-east end.

EXTERIOR

Webb's Standen draws heavily on the Wealden vernacular tradition. It comprises a family block which articulates about a viewing tower (which houses the water tanks) behind which is the servants' wing.

The south, garden front of the family block is of two storeys and an attic. The ground floor with central porch is mainly of stone, while the first floor is largely tile hung. Ground and first floors are lit by sash windows, the former with segmental arches and typical of Webb. At the west end is a large single-storey glass-roofed conservatory with five brick arches to the front, the left hand one giving access to the garden door which is set into a deeply recessed, tiled, porch with a seat. The attic has five weather-boarded gables in a row, and as on other elevations tall brick chimneys rise above the roof line.

The north, entrance front abuts the viewing tower at its left, east end. It is mainly of brick with symmetrically arranged sash windows, but with a central bay with projecting porch in stone and to its right the canted stone mullion-and transom window of the entrance hall. Above the porch is a four-light first floor mullion-and-transom window with leaded lights. A row of flat-roofed dormers pierces the roof.

The four-storey central tower is faced in rough-cast and has a projecting balcony at its top with a pyramidally roofed look-out room above.

The angled servants' and service wing runs north and then turns east, where it wraps around the kitchen courtyard. It is of two storeys, and where it faces onto the main entrance courtyard to its west it has two large gables fronted in weatherboarding.

That entrance courtyard, on the north of the family block, enclosed by the house on two sides and to the west and north by stone retaining walls, is entered from the east via a double-height archway set at the north end of the servants' wing. This links Standen with the C15 Great Hollybush farmhouse (separately listed at Grade II) which was deliberately retained by Webb and integrated in his overall scheme for the house.

INTERIOR

The principal family rooms on the ground floor comprise the central drawing room communicating with the conservatory to its west and the dining room to its east. Behind the drawing room is the main porch, entrance hall and stair, communicating with the billiard room (with recess for spectators) to the west and Mr Beale's study (later business room) to the east. There are twelve first-floor bedrooms in the family block, and originally just one bathroom and two lavatories.

The detailing is careful and individual throughout. All the main rooms have fireplaces by Webb; each is different. Many rooms have specifically designed panelling, cupboards and wardrobes as well as Morris wallpaper.

In the servants' wing the kitchen retains its original Smith & Wellstood range.

HISTORY

In 1890 a successful London solicitor, James Beale bought three farms to the south of East Grinstead, previously part of the Saint Hill estate. Philip Webb was commissioned to build a new country house for Beale, which he did alongside Great Hollybush farmhouse (listed Grade II), a mid C15 farmhouse which had once been the service range of a medieval manor house. This, north of the servants' wing, was retained along with a timber-framed barn (also separately listed Grade II) which is the basis of the house's model farm, these together forming two sides of a grassy area now known as Goose Green. The new property was renamed Standen, borrowed from one of the other three farms. Webb's initial designs for an ambitious south-facing house with rear servants' wing were gradually whittled down to a less ambitious scheme, settled on in autumn 1891, and on which work began in 1892. Webb took great care over the mostly locally sourced vernacular building materials - stone, brick, clay tiles, and oak - as he did in turn with the finish of the interior. He was a close friend of, and collaborator with, William Morris. Morris & Co was among the leading Arts and Crafts manufacturers of the day, and provided many of the fittings and fixtures inside the house. Standen was completed in 1894, although additions continued to be made to the interior fittings for some years.

Standen was bequeathed to the National Trust in 1972 by the Beales' daughter Helen.

SOURCES

The National Trust, Standen (guide book 1993; revised 2003); M. Girouard, 'Standen, Sussex', Country Life, 26 Feb 1970, p.494-97; 5 March 1970, 554-57.

SUMMARY OF IMPORTANCE

Standen is the last major work by Philip Webb, a leading late C19 architect and associate of William Morris (with whom he founded the Society for the Protection of Ancient Buildings) who worked in the vernacular style. Built for a successful solicitor in the early 1890s, it employs local materials in its carefully detailed exterior while equal concern was shown towards the Arts and Crafts interior. It is the only one of Webb's relatively few commissions to survive standing and unaltered and with its contemporary grounds and landscape setting similarly unchanged. Internally it retains almost all of its original fixtures and fittings, many by Morris & Co.

End

--()--

APPENDIX
ADMINISTRATIVE HISTORY OF
BEALE & Co

The firm which became Beale & Co. appears to have been founded in the late 1820s by Thomas Colmore, who appears in an 1830 directory as an attorney at 41 New Street.

Five years later Colmore was working from 11 New Street and by 1842 he had taken into partnership William John Beale, to whom he may have been distantly related, and the firm was practising at 20 Waterloo Street.

By 1845 the firm was at 30 Waterloo Street, and they remained at that address until 1881, when they moved to 3 Newhall Street.

Thomas Colmore retired in the late 1850s and William Beale took into partnership James Marigold, the firm becoming Beale & Marigold, and by 1866, when the firm was known as Beale, Marigold & Beale, two of William Beale's sons, **James Samuel** and Charles Gabriel, had joined the practice. Another son, later Sir William Phipson Beale, bart., became a London Chancery barrister.

In the 1870s the firm briefly maintained a London office at 28 Greet George Street, Westminster, but the last reference to this is in 1881.

At about the same time William Beale retired, **James Beale** became the senior partner, and William Groves joined the practice, remaining in the firm until 1884.

At about the time of the move to 3 Newhall Street (1881), James Marigold also retired, and the firm became Beale & Co., the name it retained for a century.

In 1886 there were three partners: **James** and Charles being joined by their nephew Arthur Geach Beale, and this remained the composition of the firm until the late 1890s, when they moved to 12 Newhall Street and took Charles' son, Hubert Kenrick Beale into the partnership.

In the early years of the 20th century, **James** and Arthur Beale retired and were replaced by another of Charles' sons, Edmund Phipson Beale.

This was the heyday of the practice, and Charles Beale, who was also active in civic affairs, served four times as Lord Mayor of Birmingham, including three successive years, 1897-1900.

Charles Beale himself remained in practice until about 1912, when the firm was reduced to a partnership of his two sons.

About 1930, they were joined by Hubert's son, Malcolm Weatherley Beale, and just before the Second World War by Edmund's son, Charles Beale, who departed for active service almost immediately afterwards.

At the end of the war he returned to the practice and Hubert Beale retired, after almost 50 years service.

In the early 1950s Edmund Beale also retired, after a similar length of service, and the firm was once again reduced to two partners.

End

--()--

APPENDIX
ARTHUR GROGAN
OBITUARY

Selfless collector who helped save
Standen for the nation

by

Martin Drury

The Guardian

Thursday 27 October 2011

<http://www.guardian.co.uk/artanddesign/2011/oct/27/arthur-grogan-obituary>

--()--

Arthur Grogan, who has died aged 86, was a discerning collector of late-19th-century British works of art and craftsmanship, an authority on the Arts and Crafts movement and a benefactor of public collections in Britain. Through his timely intervention and a generous donation, he and his wife, Helen, enabled the National Trust to accept Standen, a late-Victorian house in West Sussex designed by the architect Philip Webb, and one of the most remarkable surviving buildings of the period.



Left - Grogan was an inspector with the Historic Buildings Council, the predecessor of English Heritage

In 1972 Standen's owner, Helen Beale, died, bequeathing the house to the National Trust. It had been built for her father in 1895 by Webb, the friend and business partner of William Morris. Unlike most of Webb's buildings, Standen had survived unaltered. It was an example of Victorian design and craftsmanship at its best and most original. The trust wanted to accept the bequest, but was unable to do so because it was accompanied by an inadequate endowment.

Grogan approached the trust with a proposition of exceptional selflessness. He would sell his own house in Richmond, south-west London, make up the endowment by donating the proceeds to the trust and furnish Standen's rather bare walls with his collection of pictures. In exchange, he asked for a lease of the property and the post of honorary curator. The offer was accepted at once and for eight years the Grogans lived happily at Standen, dispensing hospitality and inspiring visitors with their enthusiasm for the period it represented.

Its light-filled rooms were redecorated and hung with Morris wallpapers and, to supplement the Beales' rather humdrum furniture, Grogan began collecting pieces by late-19th-century artists and craftsmen, as well as ceramics and sculpture of the period. Both Arthur and Helen Grogan were still working in London – he as an inspector of historic buildings, she as an architect – and neither ever learned to drive, so it was a measure of their commitment to Standen that each day they travelled to work and back by a laborious combination of buses and trains.

On a summer afternoon in 1977, the official opening of Standen was celebrated by a tea party at which the guest of honour, the historian Sir Nikolaus Pevsner, gave a memorable speech about the revival of interest in Victorian architecture.

Grogan was a kind and hospitable man, a natural teacher and wonderful company. But he was also highly strung and could be intolerant of those he deemed unsympathetic. At Standen, he fought with the trust's gardener over his taste in trees and the way he mowed the lawn in immaculate lines. After a while, as visitor numbers increased and the strain of living in a show-house began to tell, he asked the trust whether a flat could be created for him and his wife in the disused stables.

Much of the furniture and many of the pictures, textiles and ceramics that Grogan bought for the house had already been given to the trust, but he now proposed that, as payment for the cost of converting the stables, he would donate further pictures from his collection. The trust agreed to the move, but at the time had no mechanism for funding it in the way proposed. As a result, the Grogans left Standen and the trust had to buy the pictures.

It was a sad end to a story that had begun so happily. But most of the items Grogan collected for Standen remain in the house, a permanent reminder of the critical part he and his wife played in saving it and transforming it into a beautiful and absorbingly interesting Arts and Crafts family home that now attracts more than 80,000 visitors a year.

Grogan was born in Hampton Hill, south-west London, the second son of John Grogan, a physicist at the National Physical Laboratory at Teddington. His mother, Doris, died giving birth to a daughter. It was a sad household, run by a string of childcarers and housekeepers. Grogan and his brother went first to Pembroke House prep school, and then to King's College, Wimbledon. As Grogan grew up, he developed an interest in antiques of all sorts and spent his spare time combing junk shops and sale rooms for treasures.

On leaving school, he qualified as an architect at Richmond technical college, where he met Helen Sinclair, whom he married in 1951. He obtained a post as an inspector with the Historic Buildings Council, the predecessor of English Heritage. It was a job to which his gifts were ideally suited. His enthusiasm and eye for quality, and a streak of perversity in his nature that drew him to unfashionable causes, were to be of enduring benefit to the cause of building conservation in London.

Grogan was a member of a small team charged with drawing up lists of buildings worthy of statutory protection. At the time, he and Helen were living in Bedford Park, west London, a late-19th-century suburb described by John Betjeman as "probably the most significant in the western world". By the late 1950s this once-fashionable enclave had become down-at-heel and its houses, many of them designed by Richard Norman Shaw, were in multiple occupation. It was through Grogan's dogged advocacy that 356 of them were listed, and he is remembered by the local amenity society as the saviour of Bedford Park.

At the same time he began to collect paintings, watercolours and drawings by 19th-century artists whose work was then as little appreciated as the buildings of Norman Shaw. He claimed that in those days, he never paid more than £5 for a picture. In time, collecting became a passion. He frequented the Fine Art Society in Bond Street and the large Victorian house of Abbott and Holder in Barnes, where bargains were to be had from among unframed works of art stacked in piles. In due course, Grogan assembled a large and distinctive collection of works, mostly by the pre-Raphaelites and members of the New English Art Club.

In his later years, Grogan devoted much time and thought to planning the dispersal of the residue of his collection. By the end of his life, through the Art Fund, he had donated 167 items to public institutions across the country. Twenty-two paintings, including important works by Henry Herbert La Thangue and Sir George Clausen, were given to the Towner art gallery in Eastbourne, East Sussex. A chalk drawing by William Holman Hunt of his wife, Edith, is one of two works that went to Tate Britain, and a charming relief of a mother and child by Robert Anning Bell is one of 17 given to Cheltenham Art Gallery. Fifty pieces were given to the Williamson Gallery in Birkenhead and 49, mostly drawings and watercolours, are now in the Whitworth Art Gallery in Manchester. In all, nine public collections benefited from Grogan's outstandingly generous gift to the nation.

Grogan is survived by his wife.

Arthur Henry Grogan, art collector, born 31 December 1924; died 25 August 2011 (86).

<http://www.guardian.co.uk/artanddesign/2011/oct/27/arthur-grogan-obituary>

End

--()--

<http://www.campbellmgold.com>

14092012