



The Heath & Hampstead Society

NEWSLETTER

May 2017 Annual Report

Vol 48 No 2



'Morning Hampstead Surprise'

by Marc Hutchinson

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Front cover: ‘Morning Hampstead Surprise’ was taken by Edward W Wallace III and was winner of the Society’s second #myhampsteadheath competition. □

From the Annual Report for the Society for 1938: “It was on 7 April 1897, at a public meeting in the Drill Hall in Heath Street, that the Hampstead Heath Protection Society was formed. According to the report which appeared in The Times, the chairman of that first meeting laid down two principles: the desirability of interfering as little as possible with the natural beauty – the natural growth of plants and shrubs and the natural bird life – on the Heath and secondly, the necessity of working in harmony with the London County Council.”

Those two principles remain as valid today, when the Society celebrates its 120th anniversary, as they were in 1897. We are very fortunate that the Heath is now managed by the City of London Corporation who, it may be said candidly, are the only municipal authority in England with the funds, expertise and dedicated staff to be able to keep the Heath in its excellent condition.

Your trustees debated whether to mark the current anniversary with a large celebration, but they eventually decided to hold that celebration on the 125th anniversary in 2022. Conceptual planning and blue sky thinking for that event is already underway. In the meantime, we hope you enjoy this large edition of the Newsletter to mark the current anniversary.

Membership

The Society has made a particular effort over the last year to increase its paid membership. Not only does this give us increased funds for our activities and campaigns, but it also allows us to speak for an even larger number of the residents of Hampstead in our dealings with the City, Camden Council and Government.

Annual Report (cont)

One of the curiosities of the last 18 months has been the relative lack of success in recruiting members through the presence of our pavement stalls at local events and festivals and on occasional weekends with good weather. We have, on the one hand, distributed a record number of membership brochures but, on the other hand, appear to have received very little new member response. We are pleased therefore that other initiatives have produced and continue to produce an increase in membership.

The first of these has been the advertisements in Lift No. 4 at Hampstead Underground Station. I hope many of you will have seen these posters. Whilst we only paid for one poster, there have sometimes been three in place at the same time. They are changed every quarter and have produced a very large number of entries to the related photo competitions, #myhampsteadheath, which we initiated as part of the poster scheme. At the date of writing we have just completed the second photographic competition, and both competitions have together produced over 400 entries of an extremely high standard. It is our intention to approach the contestants with a view to encouraging them to become members of the Society and offering some of them the possibility of a discounted membership subscription rate for their first year of membership – see further below. You can see the best of the photographs by going to our Instagram account #myhampsteadheath or viewing them online at our website or on Camden Council's website (<http://lovecamden.org/belsize-park-hampstead/heath-hampstead-society-photo-competition-myhampsteadheath>). I want to take this opportunity to thank Paul Brazier, the Chairman and Chief Creative Officer

of AMV BBDO, the UK's leading creative communications agency. Over the years, Paul has won many awards for his professional work and the Society is very fortunate that he agreed to be the main judge of our photo competitions and to help direct the promotional campaign.

The second of these initiatives was the mail drop in five streets near East Heath Road at the end of 2016. This produced a significant number of new members, more than enough to justify rolling out a mail drop across Hampstead in 2017.

You will see, from the Notice of Annual General Meeting set out on page 6 of this Newsletter, that we are asking members to amend the Society's constitution in order to allow trustees to establish one or more schemes which involve the offering of discounted, or even free, membership to new members **in their first year**. One of these schemes is to be associated with the photographic competitions presently scheduled to run until October 2017, and another one presently involves eight estate agents in Hampstead who have agreed to offer free first year memberships to clients who purchase a residence in our area. This latter scheme is in place and ready to be started with members' approval of the constitutional change.

In essence, the justification for the possibility of discounted or free memberships for the member's first year is that the Society experiences a very low rate of lapsing annual membership – as low as 4%. It follows that, if we can obtain new members who, for whatever reason, do not wish to be life members or to sign up to a bank standing order but are prepared to pay an annual subscription, there is a very high likelihood of

them renewing their annual membership in practice. Our new Sage-based membership database allows us to generate simply and cheaply reminders to members who have inadvertently let their annual membership lapse, and these reminders generally prove effective. We believe the offer of an initial discounted membership may help us lure in a significant number of new members.

I shall have more to say about the thinking behind free or discounted memberships at the Annual General Meeting where I will expect to answer questions from members.

Ponds Project

The Ponds Project is almost complete and, already in April, much of the temporary fencing has been removed, and the grass which it was protecting has in some areas been mown. The Ponds Project Stakeholder Group and the Ponds Community Working Group will meet together for the last time on 8 May when they will walk the length of both chains of ponds as a prelude to a final discussion and well-earned drink. In the Heath Report in this Newsletter, John Beyer explains how the Society has reluctantly come to its exclusionary policy decision on access to the new island on the Model Boating Pond.

Inappropriate developments

First of all the good news. The owner/developer of Heath House has abandoned its proposal to turn the Grade 2* Listed House into multiple flats, and we understand there will soon be a proposal to restore the House as a single dwelling. This could not be a more welcome result so far as the House, the War Memorial site and Hampstead are concerned. You can read in

previous newsletters about the saga of the originally proposed development and our, and our members', opposition to it.

The other piece of good news is that, after a campaign lasting many years, the owner of The Water House in Millfield Lane has sold the property to a new owner who does not wish to develop it, but merely to restore it. Although access to the site can only be through Millfield Lane, the jeopardy to that tranquil and essentially pedestrian route is effectively removed.

On the more troubling side, it is, at the time of writing, still unclear how serious is the threat to St Stephen's Church in Rosslyn Hill posed by the construction of the new Pears Building by the Royal Free Hospital. The experts' reports on either side are in serious conflict and it is now proposed that boreholes be dug on the site of the church in order to establish the presence or absence of a risk from underground water and soil erosion. In addition, as one would expect, Camden Council has commissioned its own independent expert to assess the conflicting reports. The Society is in touch with the Hospital, St Stephen's, Camden Council and the objecting groups in order to monitor the situation.

Another disappointment has been the recent sale of the small site, known as the South Fairground Site, in the Vale of Health. It lies next to Spencer House and abuts both the Vale of Health Pond and the Heath itself. After many years of being left as a piece of open land, albeit squatted upon, the absent owners have now sold it to a purchaser who wishes to build a house on what is, in legal status, a small piece of metropolitan open land ("green belt"). There is a very heavy presumption against building on the green belt, but we must assume that the

Annual Report (cont)

new owner believes it can persuade Camden Council to declassify the land as green belt. The Society, with the support of the City of London Corporation, the Vale of Health Society and the Highgate Society, wrote to the vendor to indicate its unconditional opposition to any development on the site. The Society also made an offer to the vendor to purchase the site for £50,000 in the hope that the site might be acquired and added to the Heath. The offer was rejected. The Society has alerted Camden Council to the proposal to build on the site.

Open Spaces Bill

This private Bill continues to wend its way very slowly through Parliament. Contrary to what I stated in the last newsletter, the anticipated date for the Royal Assent is now the end of 2018. This is not because there are any particular problems with the Bill, but rather because the pressure of other parliamentary business inevitably and generally leads to delays in the progress of private bills. The Society has however begun work with the City to draft the policies which derive their force from the Bill relating to the staging of “events” on the Heath and the licensing of commercial activities on the Heath.

Licensing

I spoke too soon when, in the last newsletter, I commented with pleasure on the successes the Society had been having in preventing the extension of licensing hours for alcohol sales by local outlets. At the time of writing this report, the Society is opposing a new proposal by Tesco in Heath Street to sell alcohol from 6am until 11pm every day of the week, including on Christmas Day and Good Friday. We have successfully opposed attempts by Tesco in the

past to increase its licensing hours and we, with other concerned residents and organisations, will do so in this case.

CS11

We have written in previous newsletters about the proposal for this cycle superhighway beginning at Swiss Cottage and heading towards Baker Street. The Mayor of London has now decided that the superhighway should proceed and we do not believe that we, as the Society, are in a position, legally or politically, to prevent that. However, by the time you read this Newsletter, we will have submitted a formal demand, with the explicit support of local residents’ associations, to local councillors and the Mayor of London for steps to be taken to restrict the southbound Finchley Road traffic from being diverted into the residential streets of Hampstead, something which is predicted to occur by Transport for London as a response to the anticipated superhighway-induced gridlock at Swiss Cottage.

Lectures

Our thanks go to our two recent distinguished lecturers whom I hope many of you were able to hear at Burgh House. Thomas Pakenham delivered the Springett Lecture on the subject of trees and the new worldwide threats to them, and Tom Oliver, one of our patrons, gave a talk about the restoration of Croome Park, the first complete landscape designed by Capability Brown (see page 38 of this Newsletter). The annual Springett Lecture is a free event, open to the public, and funded out of the legacy left to the Society by the late Kate Springett. Tom Oliver’s lecture was, however, a fundraising exercise which brought us welcome income of approximately £500.

Trustees

Before I became Chair of the Society in 2014, I was its Secretary. When I became Chair an existing trustee, Nigel Steward, agreed to become Secretary, an office which he has now held for three years. Nigel has decided to step down as Secretary and as a trustee. On behalf of the Society and its members, I wish to express deep gratitude for all the work Nigel has done as Secretary and trustee for the Society over many years. The other retiring trustee is Peter Noble, a local resident who offered his services to the Society at the height of the controversy over the Ponds Project. I am also grateful to Peter for his notable service at the General Committee level.

I am pleased to advise that Evelyn Ellis, a member of the Society, has agreed to stand for the position of Secretary and I hope you will support her election. Evelyn is well known to myself and to Maureen Clark-Darby, our Treasurer, and we believe she will make an excellent Secretary.

There is one further proposed change to which I wish to draw your attention. Gordon Maclean, presently an elected member of the General Committee and formerly Chair of the Planning Sub-Committee, has served the Society for over 25 years. In recognition of that, I have invited him to become a Vice-President of the Society (an elected position). This does not affect his status as an active trustee but reflects our wish to honour him for his exceptional past and continuing valuable role.

Sub-Committees

After chairing the Town Sub-Committee since it was “re-established” in 2008 (as a separate

sub-committee from the new Planning Sub-Committee), Frank Harding has decided to step down from that role and to seek election as an ordinary member of the General Committee. He will be replaced by Martin Thompson. The position of chair of that Sub-Committee is an appointed one and therefore Martin will not stand for election. His curriculum vitae is set out in this Newsletter on page 5 and your trustees believe him to be a most worthy and capable successor to Frank. Frank has been an outstanding leader of the Town Sub-Committee and we are very grateful for all his work in the many and varied areas which are its responsibility.

In the course of the year we have welcomed several new members to our sub-committees: to the Town Sub-Committee, Maddy Raman (who has a particular responsibility in licensing matters), Jonathan Bergman and Brian Friedman along with Andrew Haslam-Jones from the Hampstead Neighbourhood Forum (replacing Janine Griffis); and to the Heath Sub-Committee, our press officer Mahima Luna.

Conclusion

I am glad that I am able to write, as I did this time last year, that the Society continues to be well managed and is, with the help and hard work of its trustees and sub-committee members, and the support of its growing membership, successfully pursuing the charitable objects for which it was established. As those of you who have read our constitution will know, these include not only the protection of the Heath as referred to at the beginning of this report, but also the protection of the buildings and amenity of unique Hampstead Village. □

Notice of the Annual General Meeting

Notice is given that the 120th Annual General Meeting of the Society will be held on Monday 19 June 2017 at 7:30pm at St Stephen's, Rosslyn Hill, London NW3 2PP

The business of the meeting will be as follows:

1. Approval of the minutes of the 119th Annual General Meeting held on 2 June 2016.
2. Election of Lord Hoffmann as President.
3. Chair's report for 2016-2017.
4. Treasurer's report on the Society's examined financial statements for the 2016 financial year and adoption of those financial statements.
5. Appointment of Fisher Phillips LLP, Chartered Accountants, as the Society's auditors for the current financial year.
6. Determination of membership subscription rates for the next financial year. The trustees propose that there should be no change to the rates.
7. Amendment of the Society's constitution.
It is proposed to ask members, voting by simple majority in accordance with Rule 7(2), to resolve to amend the Society's constitution by the addition of the following new Rules 10(3), (4) and (5):
"10(3) Notwithstanding Rules 10(1) and 10(2)*, the General Committee may determine, with effect from 1 January 2017, that the applicable annual subscription for a new member shall, for the member's first year of membership only, be less than the applicable annual subscription determined under Rule 10(1).
10(4) The General Committee may make such a determination only as part of a particular scheme designed to increase the

paid membership of the Society, and so that the amount of subscription income thereby foregone in respect of such new members does not exceed, in any year, an amount equal to the aggregate of subscription income (for a standard annual individual membership) that would be payable in that year by, subject to Rule 10(5), 200 members.

10(5) The number of members specified in Rule 10(4) may be changed by resolution of the members of the Society at any general meeting of the Society."

**Rules 10(1) and 10(2) provide as follows:*

10(1) The rates of subscription for membership shall be determined each year by the members of the Society at the annual general meeting of the Society and shall apply from the first day of the next calendar year.

10(2) Each member of the Society, unless an honorary member, agrees to pay the applicable subscription when due and payable.

Note: At present the constitution does not authorise trustees to grant free membership other than honorary membership under Rule 8(5) for outstanding service to the Society. There are at present 16 honorary members.

The proposed amendment is intended to authorise trustees, for the purposes of a membership promotion scheme, to grant free or discounted memberships for one year to new members, subject to a maximum annual limit determined by how much annual subscription income is thereby foregone. The amendment would take effect retrospectively from 1 January 2017 and, under proposed Rule 10(5), members will ultimately, and from time to time, determine how many free or

discounted memberships can be granted in each year. The proposed figure of 200 memberships is based on the trustees' present estimation of how many new members are possibly to be recruited through the operation of the planned schemes, which will be described to members in more detail at the 2017 Annual General Meeting.

8. Election of Officers and other members of the General Committee.

Officers

The following candidates have been duly proposed for election to the following positions:

Vice-President:	Martin Humphery Gordon Maclean
Chair:	Marc Hutchinson
Treasurer:	Maureen Clark-Darby
Secretary:	Evelyn Ellis

General Committee Members

The following have been duly proposed for election for three year terms: Frank Harding, Robert Linger and John Weston.

Note: Tony Ghilchik, Vicki Harding, Jessica Learmond-Criqui, Douglas Maxwell and Peter Tausig continue the terms for which they were elected. Gordon Maclean retires as a General Committee member mid-term in order to stand for election as a Vice-President. Frank Harding, now standing for election, retires as Chair of the Town Sub-Committee (an appointed position) and will be replaced in that position by Martin Thompson, a member of that Sub-Committee. All Chairs of the three Sub-Committees are trustees and members of the General Committee, but they are appointed from time to time by the General Committee, not elected.

9. Any other business

Information about the new Vice-President, the new Secretary, the three candidates standing for election to the General Committee for three year terms, and Martin Thompson is set out on pages 9–10. □

Nigel Steward
Secretary

6 May 2017



Annual General Meeting 2017



Est. 1897

Please join us for our
Annual General Meeting
and
Reception

St. Stephen's, Rosslyn Hill

London NW3 2PP

Monday 19 June, 2017 7:00pm

- 7:00pm** **Reception** – Refreshments will be served. Trustees and Sub-Committee members will be present to talk about their work. Come and learn more about that work over the last year.
- 7:30pm** **Annual General Meeting**
- 8:30pm** **Guest Speaker** – Piers Plowright, who will recall his early life in a short talk entitled “Adventures on the Hill – Growing up in Hampstead 1937–1967”.

Piers Plowright

Piers Plowright was born in Church Row in 1937 and has lived most of his life in Hampstead Village. He was an award-winning BBC radio producer from 1968 to 1997. He continues to work in broadcasting, teaching and book reviewing, and hosts events at Burgh House, Keats Community Library and the Hampstead Arts Festival. He is a Fellow of the Royal Society of Literature.

We are grateful to the St. Stephen's Trust for hosting and sponsoring this event.

Candidates for Election or Appointment

Elected

Gordon Maclean studied architecture in Johannesburg in the 1950s, moved to London shortly thereafter, and worked with a number of London architects. Most of his career was with a major practice, specialising in airport design, becoming senior partner before retiring in 1998. He has lived in Hampstead for 27 years, been a Society member for most of these, and a member of the Town and Planning Sub-Committees for 23 years and Planning Sub-Committee chairman from 2004 to 2008. Keenly interested in travel, the arts and philately; also, of course, the character and architecture of Hampstead.

Born in Dublin, **Evelyn Ellis** grew up in South London, and went to school in Wimbledon. She lived in Paris for seven years working and studying French at a branch of the Sorbonne. In 1983 she moved to Hampstead and has lived there ever since. Most of her career was spent in the wine trade as head of public relations for Grants of St James's and the Victoria Wine Company, and in 1990 she set up her own PR company specialising in wine. After retirement she joined her husband in his enthusiasm for Bernard Shaw and became in turn membership secretary, treasurer and secretary of the Shaw Society. She instigated the conversion of the Shaw Society to a charity and helped to rewrite its constitution and restructure its activities in preparation for 2020 when George Bernard Shaw comes out of copyright. In her spare time Evelyn enjoys the theatre, music, gardening, birdwatching and walking on the Heath. She became a member of The Heath & Hampstead Society in 2011 and looks forward to spending more time

exploring the Heath and helping to preserve its unique character and charm.

Frank Harding is a chartered accountant who was a partner in KMG Thomson McLintock and subsequently KPMG in London from 1967 to 1996. He represented the United Kingdom on the Council of the International Federation of Accountants from 1987 to 1997 and served as its President from 1997 to 2000. Since his retirement from practice, Frank served as a director of a number of companies and as a trustee on the boards of a number of charities. He is currently a trustee of the Wiener Library and the Association of Jewish Refugees and, for a number of years, was an adviser for Pilotlight, the charity that provides advice to small and medium-sized charities. Frank has been a Vice-Chair of the Society and Chair of the Town Sub-Committee since that committee was re-established in 2008.

Robert Linger was a chartered accountant by profession and was an audit partner in Arthur Andersen until his retirement in 1997. Born in 1941, he has lived in and around Hampstead all his life and, accordingly, has accumulated a considerable understanding of its ethos, history, architecture, and literary and artistic associations. Since his retirement, Robert has been involved in a number of local community groups. He joined the Society's Town Sub-Committee in 2008 (becoming closely involved with the restoration of the Spaniards Tollgate House, and the new heritage signposts in the Village), and the General Committee in 2010, where his responsibilities continue to include membership promotion and have included the staging of the Society's current series of art exhibitions at Burgh House. His more general interests include architecture, current affairs and most sports,

Candidates for Election or Appointment (cont)

whilst his collection of local art and antiquarian books provides him with a wealth of valuable reference material. His wife, Angela, is also a lifelong local resident and their children and grandchildren live nearby too.

John Weston has lived in Hampstead Village for 17 years and is married with two school-age children. He is a Creative Director (Advertising) by profession. He served on the Society's Planning Sub-Committee 2003–2010, and on the General Committee 2007 to present. He has been the Society's website editor since its inception in 2007. He has also served on the Hampstead Conservation Area Advisory Committee, the City of London's Hampstead Heath Consultative Committee and the Kenwood Landscape Forum since 2003. John studied Modern History at Oxford University and is locally interested in history, architecture and birdwatching.

Appointed

Martin Thompson is a retired Human Resources Manager who was educated in Zambia and has worked both in the United Kingdom and in South Africa. He has a BA (Hons) degree from the University of Natal. He now works part-time for The Press Association and for a teaching agency, as well as assisting in various charities. He returned to live in London in 2002 and gravitated back to Hampstead where he had lived in the early 1970s. He is an amateur historian and a founder member of London Historians. He is interested in the history of the people who have, at one time or another, lived in Hampstead and is writing a book about them. He joined the Society in 2015 and became a member of the Town Sub-Committee in 2016. □

Hampstead Food Market

Every Saturday 10:00 – 15:00

in

**Hampstead Parochial
School playground**

(behind the Everyman Cinema)

Award-winning fruit and vegetables from family farms, small-batch artisan producers and street food traders

Join us for your fresh food shopping each Saturday and for breakfast and/or lunch

Hampstead Theatre

Eton Avenue NW3 3EU

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Avoid disappointment by becoming a Friend and taking advantage of our priority booking period. For just £40 per annum Friends receive the following benefits:

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Tel: 020 7449 4155

We look forward to welcoming you soon

www.hampsteadtheatre.com

Treasurer's Report for 2016

by Maureen Clark-Derby

The Society is pleased to present its Financial Statements for the year ended 31 December 2016 (enclosed with this Newsletter).

The Society reviews its accounting policies each year. The trustees are satisfied that the current policies meet the Society's needs and circumstances. These policies are disclosed on page 8 of the Financial Statements.

In 2016 the Society adopted the Charities SORP FRS 102, which had become effective on 1 January 2015.

The operating surplus for 2016 was £3,804 (2015: deficit of £3,967).

The Society made an unrealised gain of £304 on its investments. The resulting total surplus for the year was £4,108.

Membership subscription income increased by 13% year on year – 2016: £23,608 (2015:

£20,958). This percentage increase is due principally to the increased membership rates approved at the 2015 AGM.

Dividend income slightly decreased for the year to £213 (2015: £227). Interest income was up for the year to £329 (2015: £207).

The Society's running costs, excluding exceptional costs, were up by 1% in 2016 to £17,062 (2015: £16,817).

During 2016 the Society continued its efforts to increase membership and subscription income.

The trustees believe that the Society's Capital and Reserves are satisfactory at £59,102, of which £26,327 are held in unrestricted reserves and £32,775 in restricted reserves.

The Society wishes to thank Fisher Phillips LLP, Chartered Accountants, for carrying out the Independent Examination of the Financial Statements for 2016. □

Fisher Phillips LLP, Chartered Accountants

Fisher Phillips LLP is a proactive and forward-thinking UK firm of Chartered Accountants based in North West London providing accountancy, taxation and business advisory services to individuals and businesses.

The Society is very grateful to Fisher Phillips LLP for examining the Society's annual financial statements each year on a pro bono basis.

Contact: info@fisherphillips.co.uk

T: +44 (0)20 7483 6100

Address: Summit House

170 Finchley Road, London NW3 6BP

The Springett Lecture

***To be given by Matthew Maran on Thursday 21 September 2017 at 8:00pm
(doors open 7:30pm for refreshments) at Burgh House, New End, Hampstead***

Admission is free and non-members are welcome

From North London To The World's Great Wildernesses And Back Again

***Matthew Maran's photographic journey, and
why you don't have to travel far to encounter amazing wildlife***

Matthew Maran presents a photographic slideshow of his best images over the past 17 years. From south-east Asian primates to Alaskan bears, Matt has travelled the world to capture unique animal behaviour and stunning scenery. In this presentation Matt shares intimate stories and behind-the-scenes videos of his journey to becoming an award-winning wildlife photographer. He shares the highs and lows of getting the perfect shot and why

photographing close to home can be as exciting as shooting on the east African plains.

Matthew Maran is a London-based photographer currently focusing on the wildlife and landscapes of east Devon. Working on a collaborative project with Clinton Devon Estates, he is capturing the landscapes and wildlife throughout the seasons, which includes images of the coast, pebbled heaths and the River Otter. These images will be published in September 2017 in an outreach project to showcase a rich mosaic of habitats and the role they play in wildlife



Matthew Maran

conservation. The document, entitled Space for Nature, looks at the challenges facing landowners and the quest to protect the remaining plants and animals with ever increasing demands on the land for farming and development.

Matthew has published two books. The most recent in June 2016 – Hampstead Heath, London's Countryside – was a collaborative project with The City of London Corporation and focuses on the familiar and

rarely seen animals and habitats of the Heath.

Matthew has extensive experience working with schools and other groups to provide activity-based photo workshops and lectures about his work. He works privately to commission for individuals, consultancies and NGOs. He campaigns for conservation and animal rights, and is a committed vegan.

Nature Picture Library, a leading UK specialist in natural history imagery, has represented Matthew since 2005.

Paul Johnson

Teardrop Centre

7 April – 18 June

British artist Paul Johnson's (b.1972) work is anchored by an enquiry into the way objects and images can transition historically, mentally and physically when filtered through the hands of the artist.

Gathering images and objects from diverse sources, he then creates small, labour-intensive sculptures, collages and large-scale installations that stimulate imaginary associations for the viewer to decode. Notions of the outsider, rituals and belief systems are often a point of intrigue in his work.

Throughout history, the space in which art is made has long fascinated both creators and observers. For Johnson, the contemporary studio is a site of autonomy and production, yet also evokes a sense of uncertainty and anxiety.

Examining this hermetic space as a universe in itself, Johnson dismantles his entire studio reconstructing fragments in Gallery 3, considering it as a sculptural object and visionary environment. Teardrop Centre sees Johnson return to Camden Arts Centre almost a decade after undertaking a residency in 2007.

For further information
on these exhibitions
please visit
camdenartscentre.org

Geta Brătescu

The Studio: A Tireless, Ongoing Space

7 April – 18 June

Romanian artist Geta Brătescu's (b.1926) vivid practice has comprised performance, textiles, collage, print-making, installation and film. Living and working in Bucharest throughout Ceaușescu's totalitarian regime, Brătescu embraced the studio as an autonomous space, free from economic or political influences.

Concerned with identity and dematerialisation, Brătescu conjures questions of ethics and femininity through her longstanding curiosity in mythical and literary figures, including Aesop, Faust, Beckett and Medea. These concepts have underlain much of her work through experiments in material rearrangements, charting the movement of her hands, the disappearance or concealment of her own image, and performing to the camera through her photographic series and films.

Her exhibition will focus on this lifelong approach to the studio as a performative, contemplative and critical space to reflect on one's own position in the world.

• **Camden**
arts centre *inspiring art*
since 1965

Camden Arts Centre
Arkwright Road
London NW3 6DG
+44 (0)20 7472 5500

Heath Report

by John Beyer and Lynda Cook

Model Boating Pond island

The City issued a consultation paper in March 2017 to outline options for the future of the “island” at the Model Boating Pond. The “island”, more strictly a peninsula since there is a causeway to it, arose from the landscaping design as part of the Ponds Project; the aim was to provide a new feature in the landscape and to preserve the trees on what was then a low hillock.

The City proposed a series of options. Option 1 proposed that, once the recovery period was complete, the whole island would be open for public access at all times, including for anglers and people walking their dogs. Recently opened gaps in the aquatic plant fencing would need to be closed to prevent access to the water by people and dogs.

Under Option 2, the island would remain completely closed to the public, and would become a refuge for wildlife. The causeway would be secured with a locked wooden gate and some additional planting to encourage wildlife could be introduced. Under this option, Heath staff would need to monitor access to the island to ensure that the public did not climb the fence and gate and that dogs could not swim across. It would mean no access for anglers or model boaters.

The ecological benefit would be in allowing an undisturbed area for wildlife. The island would be available as a refuge for birds such as swans, geese, ducks, coots and moorhens. If additional features were added to the island, such as thick shrubs, bird and bat boxes and amphibian and reptile refuges, it could also be of value to additional wildlife. However, the vegetation on the island might be heavily grazed by the

wildfowl, especially by geese, reducing the attractiveness of the island's top and sides. Also, the number of Canada geese on the pond might increase, causing problems on adjacent grassy areas with grazing and bird mess.

Option 3a envisaged that, once the recovery period was complete, the island would be open to the public but about a third of it, about 500 square metres, would remain fenced off as a wildlife refuge. Heath staff would need to monitor access to ensure that people and dogs were kept out of the refuge area. It would be partially accessible for anglers and model boaters. Fencing off a section of the island as an undisturbed area for wildlife would create a refuge for waterfowl including swans; the latter are able to nest relatively close to publicly accessible areas, as they do at Hampstead No. 1 pond. The disadvantages include a fence across the island which would be visually intrusive, and dogs might disturb wildlife close to the fence.

Under Option 3b the island would be open to the public but, again, an area of about 500 square metres would remain fenced off as a wildlife refuge, as for Option 3a. Dogs would not be permitted on to any part of the island at any time and a gate with clear signage would be installed. Heath staff would need to monitor access to ensure dogs were kept off the island. There would be access for anglers and model boaters. A gate would be required at the causeway to prevent dog access and there would be a fence across the island which would be visually intrusive. This was the City's preferred option in papers sent to the Heath Consultative Committee for its meeting on 13 March.

Option 4 would take a seasonal approach. The island would be closed to the public from

March to September. A locked wooden gate with clear signage would be installed. Heath staff would need to monitor access to ensure the public did not access the island during the closed season. There would be a wildlife refuge for seven months of the year, comprising the bird nesting season plus an additional month for any birds, especially swans, which had nested late.

After considerable deliberation, the Heath Sub-Committee decided that the best option was for the City to adopt Option 2, i.e. an “island” devoted solely to wildlife. This is now the Society’s policy.

The issues are of course complex; if they were not, there would not have been such a level of debate about the island. The Sub-Committee admired the ingenuity and creativity of Heath staff in formulating the options. The Sub-Committee had, until the City issued its proposals, considered that we should all wait until we could see how the island was treated once people had access before taking a view. The City’s consultation paper crystallized the choices and asked for a decision immediately.

The compromise schemes suggested in Options 3a/b would mean that neither the interests of wildlife, nor those of the general public would be well served. Option 3a would allow dog access to the non-reserve part of the island, so that wildlife would be disturbed, while some members of the public might want to enter the wildlife area. Options 3a/b would also involve the erection of a fence, which as a principle the Society would prefer not to see (we would not however object to the lesser evil of a gate which would be needed to close off the island under Option 2); Options 3a/b

would also require considerable use of the scarce resource of Heath staff, who would have to monitor dogs and humans in a solution which would inevitably cause some confusion among visitors.

Although there is already the Bird Sanctuary Pond as a wildlife island, an archipelago of reserves would provide more than the sum of the parts.

We believe that Option 2 would not be violating the principle of preserving the wild aspect of the Heath, since it would be creating additional wild areas. In any case, closing off the island would have been balanced by the new areas opened to the public, such as the dry dam on the Hampstead chain of ponds, as part of the Ponds Project.

The pond, despite its name, is not used as much for model boating as it was in the past. The reed beds around the edge will already cause some difficulties for access by model boaters; sealing off the island will not make this problem significantly worse.

We felt that Option 4 would require staff monitoring and would not be as straightforward as Option 2.

It is not with any enthusiasm that we are taking this position. During the planning of the Ponds Project, we wanted the island to be an attractive feature which would not prevent the historic activity of model boating and to which the public could have access. But our Tree Officer, supported by rangers and other Heath staff, now believes that the heavy footfall from visiting members of the public will be so great as to damage the tree roots and eventually lead to the death of the trees, and so defeat the whole original purpose of the island.

Heath Report (cont)

When the public could briefly access it recently, it was a popular destination, even on a passing walk, and we think that it will become an unfortunate victim of its own attractiveness. In terms of keeping arrangements simple for the public, and more particularly the encouragement of wildlife and preserving the “wild nature” of the Heath, the simplest solution is the best solution.

The Heath Consultative Committee on 13 March deferred a decision until a future meeting. In any case, the grass is not expected to recover sufficiently to allow public access until the end of this summer or possibly next year.

Cycle paths and drones

The City has also agreed to hold discussions with local interests on possible new cycle routes on the Heath, and to consider adopting a policy on drone use. The cycle routes have been proposed by Camden Cycling Forum and have been discussed informally with City staff. The idea is to have more dual use (bicycle and pedestrian) routes on the Heath, specifically the path from the Lido to the Broadwalk path and a route at North End. The Society has consistently opposed extension of cycling on the Heath in the past (except along the main road boundaries), and has reaffirmed that this remains the best policy for the Heath, which must not become part of the transport infrastructure for London. The proposal is also opposed by the campaigning group Heath for Feet.

The Society will continue to persuade the City to adopt a blanket “no drone” policy for the Heath, on the grounds of safety, noise pollution and disturbance of wildlife.

Public parks inquiry

We are disappointed with the report by the House of Commons Communities and Local Government Committee published on 11 February 2017. The report noted the decline in funding for parks across the country, but neglected to recommend the kind of actions which we urged (see the January 2017 Newsletter) and which would have helped to remedy the problem. While the report recognises the wide benefits to communities of open spaces (for example in promoting good health), the Committee rejected calls by witnesses for a statutory duty to fund parks (which would have helped protect park budgets) or to establish a government agency to champion parks.

New swan season

As we noted in previous newsletters, last year was a difficult one for the two swan families on the Heath (one on the Highgate chain, one on the Hampstead chain of ponds). Now that the cygnets on both chains have been removed to the Swan Sanctuary, we hope that the pen on the Highgate chain will find a new mate for this season, perhaps returning to the traditional nesting site on Highgate No. 1 Pond. On the Hampstead chain, we observe that the cob and pen have recreated their old nest and that the pen is now sitting on ten eggs.

It is hoped that the coming year will prove to be more peaceful and successful for the remaining swans on the Heath ponds now that the Ponds Project is complete. The City of London rangers remain ever vigilant and we are engaging with them in order to help reduce the attacks by dogs on the swans, and limit the harm caused by fishing lines and tackle. □

Planning Report

by David Castle

It does not seem that much time has passed since the last newsletter – but there is much to report.

Firstly, the good news. Camden have at last agreed much more stringent requirements for the construction of basements in order to limit damage to neighbouring houses. The engineers responsible for the basement will now have to show that damage to an adjoining house or other building is no more than a hairline crack (referred to as Burland Scale 1) – cracks like this might need cosmetic treatment but are rarely serious. Previously, according to Camden, permitted cracking in walls and ceilings could reach 3mm wide (Burland Scale 2) – cracks of this size only usually occur when serious structural damage is taking place!

This change in requirements is to be welcomed, but any adjoining owner threatened by an adjacent basement construction still needs to be protected by a party wall surveyor/engineer experienced in the problem and insisting on Burland Scale 1 as a maximum.

Jack Straw's Castle

The owners of Jack Straw's Castle have already conducted a Pre-Application consultation (Pre-App) with Camden planners about adding two 'town houses' to the small car park to the north of this important listed building. Absurdly, as is the rule in Pre-Apps, Camden do not inform those most affected or even the Hampstead Conservation Area Consultative Committee (HCAAC) which is a group set up by Camden specifically to advise on all developments in Hampstead Conservation Areas. You might wonder why prospective developers pay for Pre-App advice but presumably they must consider it gives them an advantage in the

subsequent application for planning permission. It can be assumed that, once Camden have made their comments during the Pre-App, it is difficult for them to change their minds when faced with considerable objections to the development during the course of the planning application.

In this case, we have been sent Camden's in-house advice on the development which raises no objection to the development – very different from the Society's views. The Heath and Planning Sub-Committees of the Society have both concluded that, if the existing car park is to be retained, there is little chance of designing satisfactory housing on the small site, that the proposed houses are not compatible with the noteworthy listed building, and that we will campaign vigorously against the application when made.

It is difficult to understand why Camden do not gather views from local people and groups before committing themselves to observations intended to help satisfactory development during a Pre-App.

Gayton Crescent

Members and visitors to Hampstead cannot have failed to notice the parlous state of 15 Gayton Crescent – a building site since 2008. Under the cover of scaffolding, the owners built an unauthorised four storey extension on the rear of the house, overlooking Grade II listed Willow Cottages. They lost an appeal against a refusal of planning permission in 2014 and were required to demolish part of the extension. They have just (6 March 2017) lost a further four appeals, all relating to the same unauthorised building work. The Planning Inspector also ordered that the owners pay most of Camden's costs because of the

Planning Report (cont)

unreasonable way in which they conducted the appeals. The Society made submissions to the Inspector in support of local residents' planning concerns.

The owners, a barrister and his wife, have pleaded not guilty in criminal proceedings in Highbury Magistrates' Court for failure to comply with Camden's enforcement notice to remove part of the unauthorised extension. Those proceedings, which were stayed pending the owners' last minute appeal to the Planning Inspectorate, will now continue. Camden are to be congratulated for their dogged persistence in seeing planning law upheld. It is to be hoped that the situation of this pretty house on a prominent corner can now be regularised, the hoardings removed and the garden replanted.

Giving 'teeth' to Construction Management Plans and Section 106s

It has always been the case that there is no check onsite of any kind that a building is being constructed according to the approved drawings and conditions of the planning permission. Public vigilance is the only check on a planning transgression by the builders or the developers. This sad state of affairs is particularly serious with Construction Management Plans. There is no penalty for breaking these agreements, no monitoring, and in many instances – e.g. if more lorry trips or more pollution have occurred – it is too late to enforce even if quick action by Camden was an available course of action.

We intend to persuade Camden to include some speedily applied penalty for breaching – on and

around sites – the requirements of planning conditions, Basement Impact Assessments (BIAs), Construction Management Plans (CMPs) and Section 106 Agreements. For instance, an immediately applied stop order to construction sites would force developers to take such agreements seriously and be a very effective penalty brought on by the contractor's or developer's own fault.

Subsidence and the loss of trees in streets and gardens

The mature trees in many of our streets and lanes are an essential part of Hampstead. It is a tragedy when they are cut down, particularly when such destruction is unnecessary.

When cracks that appear in a building are brought to the attention of an insurance company, our experience is that those employed by them within the 'subsidence industry' will almost inevitably blame nearby trees in both streets and gardens, and insist that they are removed. We have been aware of a 'scorched earth policy' for some time, caused by a very limited tree-blaming approach. A recent spate of requests to fell trees, coupled with threats to make house-owners or Camden responsible for paying to rectify the damage*, has occurred despite no recent significant periods of drought, a pre-requisite of 'vegetation-related subsidence'.

Evidence is emerging that in Hampstead, because of its particular sub-soil and complex water movement, trees are usually not the primary cause of subsidence damage. More often, the cause is erosion of the silt from within the clay soils by the action of groundwater. This loss of

* The House of Lords has ruled that, if trees under the control of a local authority or a third party are a material cause of subsidence damage, the local authority or third party is liable for the remedial costs (Delaware Mansions v Westminster City Council [2001] UKHL 55).

volume reduces the bearing capacity of the ground beneath foundations, resulting in subsidence. Recent construction nearby, which these days involves much deeper foundations than in past times, can, in addition to causing differential subsidence, also affect water movement around or under a building. Blocking the normal groundwater flow will result in drying and clay shrinkage; focussing on increasing the groundwater flow will affect the silt-erodible soils below shallow foundations nearby.

More gradual erosion of silt from beneath our ancient drains and mains waterpipes can have a similar subsidence-causing effect, when the joints of these pipes fail or the unsupported pipes crack. Mains water under pressure will certainly accelerate the erosion of silt from soils below the foundations of our roadways or buildings. Leaking drains themselves are becoming a recognised cause of subsidence (see <http://www.heathandhampstead.org.uk/planning/trees/what-s-really-causing-your-subsidence>).

It takes time to establish the true cause of subsidence for each individual case, but this recent spate of tree-felling is concerning and the Society's Tree Officer is currently campaigning to save these trees by persuading both Camden and the insurance companies involved that the real cause is not the trees but, more likely, a recent construction built before the structural damage occurred, coupled with local conditions. Data from Hampstead weather centres on the south-eastern edge of Hampstead Heath (<http://nw3weather.co.uk/>) and higher at the Observatory in Upper Terrace (<http://www.weather-uk.com/page2.html>) are proving invaluable for this, as is the gradual collection of borehole data from all the many basement applications made in our area.

If you know of a subsidence claim against trees in your or a neighbour's garden, do approach the Tree Officer to see if she is able to help. Assistance in collecting borehole data would also be very welcome. We are gradually building a dossier of case studies before publicising our findings. Our aim is to educate insurance companies, engineers and arboriculturalists in the particular conditions pertinent to Hampstead, and to ensure the true culprits are held responsible.

And finally – more good news

We have just been informed that the owners of Heath House (listed II*) have decided to give up their plans to divide this important building into six flats, some of which were of inferior quality. They instead will soon be extending and converting the existing building into a fine single house as originally approved by the planning authority some seven years ago. Although changes in market conditions may have influenced the decision, the Society is justified in claiming a considerable victory. □



Don't forget to use the
Hampstead Card

The current list of
businesses taking part in the scheme
can be found on the Society's website,
and can be downloaded from there:

www.HeathandHampstead.org.uk

*Benefits offered are granted at the
traders' discretion. The Society is not
responsible for changes in terms or
availability of any discounts or offers.*

Town Report

by Frank Harding

This is the last report I shall be writing as Chair of the Town Sub-Committee as I shall be standing down from that position at the forthcoming Annual General Meeting of the Society; Martin Thompson will be taking over from me. I wish Martin well in what is a fascinating role in working for the preservation of what is best in and around the village, in developing new amenities, in encouraging the introduction of new services, and in recording and publicising its history.

HS2

On 23 February 2017, Royal Assent was given to the legislation for the building of Phase 1 of the high-speed rail line between London and Birmingham. Work on this major project is expected to start this year – or may, by the time you are reading this report, already have started.

The main effect of the project on Hampstead remains, of course, increased traffic, pollution, etc. Whilst changes were made to the originally designated routes for the removal from and delivery of materials to the development site closest to Hampstead, there remains the possibility that some vehicles will, because of congestion elsewhere, pass through Hampstead and/or its residential streets. As I said in my report in the January 2017 issue of the Newsletter, we seem to be dependent on HS2's assurances that construction traffic will be kept off roads as far as possible, waiting in designated compounds until needed, and measures taken to prevent contractors deviating from the designated routes by means of GPS vehicle tracking and fines for non-compliance. However, the effectiveness of these measures is likely only to be proved or disproved when put into action, and Camden has limited powers to ensure that works are

carried out legally and safely. In the end, we may have to rely on local vigilance and residents immediately reporting any issues to their councillors and to Camden.

CS11

Concern as to the effects of CS11 (the proposed cycling superhighway initially from Swiss Cottage to Baker Street) continues undiminished. That of the Society relates in the main to the effect on traffic flows, congestion and the resulting actions of drivers. They are likely to take to “rat runs” on residential streets and through the village, leading to further congestion and added pollution close to homes and schools. The modelling by TfL of the implications of such changes in route still does not take into account the impact of development work on HS2 over many years, even though that development will definitely go ahead as reported above. Many groups continue to raise these issues; the Society is doing so with the residents' associations in view of its concern as to the impact on local residents and the village.

Oriel Place

Juliette Sonabend, a member of the Town Sub-Committee, is in advanced discussions with Camden and landscape architects with a view to the refurbishment of Oriel Place and opening up the space opposite Oriel Court presently closed to the public. Camden has given the go-ahead to commission a survey of the area which, once completed, will, we hope, lead to proposals for the refurbishment. It will be great to be able to bring that space back into public use.

Plaques

Whilst it is some months since we last erected a new Hampstead plaque to commemorate a

former well-known resident, we now have agreement for the erection of three additional plaques over the coming months. We shall be putting up a plaque to commemorate the lives of Sarah Siddons, the actress, Lord Clark, the art historian, and Marghanita Laski, the author and broadcaster, on Capo di Monte, Upper Terrace, a second on 28 Willoughby Road for Christopher Wade, the recently deceased “historian of Hampstead”, and a third on 1B

Downshire Hill, the building where Jim Henson created and made “the Muppets”.

Old Hampstead Rediscovered VI

The sixth, and probably final, exhibition of a sample of Hampstead paintings held in Camden’s collection will take place from 14 June to 3 September 2017 at Burgh House. Knight Frank has once again kindly agreed to sponsor the exhibition. □



Photograph courtesy Marc Hutchinson

Oriol Place

Commemorative Plaques in Hampstead

by Juliette Sonabend

Hampstead has been home to many famous and influential people, from those who have changed the way we think, to those who have changed the way we shop. These great people have distinguished themselves in the world of politics, business, science, literature, art, music, theatre and film. From Sir Henry Vane, the Parliamentarian beheaded in 1662, to Sir Henry Cole, the Victorian postal reformer who originated the custom of sending Christmas cards, and from John Constable, the artist, to John Lewis the draper, Hampstead provided the home they sought.

Commemorative plaques form a tangible link between these illustrious earlier residents and the buildings of Hampstead. Their enticing presence fascinates people of all ages and backgrounds, residents and visitors alike. They instruct and entertain, they bring the past into the present, and they perpetuate their memory, making buildings their own biographers, and are a source of local pride. Plaques also mark buildings of significant historical or architectural note, informing us of their history or contribution to the built environment.

There are over 75 such plaques in Hampstead around half of which are the blue (formerly brown) round plaques erected by English Heritage or its forebears, the Society of Arts, London County Council and Greater London Council. The other half are the distinctive black oval Hampstead plaques of The Heath & Hampstead Society.

It is now over 10 years since Frank Harding invited me to join him on a new panel to focus

on the Society's historical interests and to administer and perpetuate the Hampstead plaque scheme. So, after a decade of commemorating Hampstead and on this the Society's 120th anniversary I am happy to take a moment to reflect upon our work.

The Hampstead Plaque Fund was established in the 1980s by Ralph Wade to commemorate former residents of Hampstead who, for various reasons, did not qualify for an English Heritage blue plaque and also to commemorate buildings of architectural interest or those which contributed to the history of Hampstead.

In 1994, the Heath & Hampstead Society took over the running of the scheme and added four new plaques to the 25 existing ones. Our first task in 2006 was to survey each of the 29 plaques that we inherited. We located, catalogued and photographed each plaque; we

identified 10 plaques requiring significant restoration (completed in 2007). We replaced two plaques where the condition was too poor to be saved. That project took three years to complete! Our next and on-going task remains the selection and installation of new plaques. We have installed six new plaques since taking over the scheme.

The Society's black plaque scheme is totally independent of the English Heritage scheme. However, we collaborate with them to ensure that we do not duplicate our efforts.

Plaque selection criteria

The Society broadly follows the same guidelines as those established by English



Heritage. The person under consideration needs to meet the following criteria:

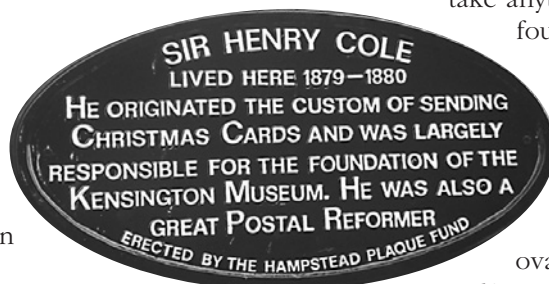
- to have been dead for 20 years or to have reached the age of 100, thus allowing sufficient time for the candidate's reputation to mature and to have proved to be enduring
- to have lived in the actual building being commemorated, not in a later property constructed on the site
- to have made a significant contribution in their field
- to be recognisable to a well-informed passer-by
- to have lived in Hampstead for a meaningful amount of time
- if a foreigner, to have an international reputation
- where a building is to be commemorated, to be of architectural significance or of relevance to the history of Hampstead.

Selection process

We encourage our membership, as well as the general public, to make suggestions. These come from Hampstead residents, as well as from those further afield with a particular interest in the person proposed, from later residents of the same house, or from relatives.

A list of proposals is collated throughout the year and each suggestion is submitted for consideration at our semi-annual panel meetings. Proposals are considered on their merits. Usually no more than four are selected

by the panel for further research and consideration. Research is then undertaken to confirm proof of residence and corroborate historical details. The list of approved recommendations is put forward to the General Committee of the Society for approval. Consent for the erection of a plaque is then sought from the property owner. Whilst planning permission is not required, if a building is listed, building consent from Camden is obligatory. After the agreement of the design, content and location with all parties involved, the plaque is manufactured, erected and, where appropriate, an unveiling ceremony is held. This process can take anything from four months to four years!



Design, manufacture and fixing

Our plaque designs have remained virtually unchanged. They are still oval in shape and measure 750mm by 385mm. The materials have of course evolved. The original plaques were cast in aluminium, etch-primed and powder coated, with the lettering hand-painted in gold. Now they are fabricated from 3mm thick solid sheet aluminium and relief-etched with a raised border and text. The plaques are stove-enamelled, with an antique black background and ivory lettering, which has been found to be more durable. The plaques are surface-mounted by a delightful gentleman whose family has lived in Hampstead for generations.

The Society places upon the home owner no obligation or responsibility for the plaque. The plaque remains the property of the Society which is liable for its maintenance. As I noted

Commemorative Plaques in Hampstead (cont)

above, we have installed six new plaques since taking over the scheme. Whilst this figure sounds small, one has to factor in the human element: not all property owners wish to draw attention to their homes, sometimes the political leanings or morals of the candidate upset a current owner and sometimes residents just cannot decide or agree on what they want. And often the candidate's tenure of the property is too short to justify a plaque. So, this work often requires patience, perseverance and sometimes great charm!

Commemorative plaques and their relevance in 2017

So, what does the future hold? What relevance does a solid message placed on a building hold in this world of ephemeral pleasures, instant access to information, and endless streams of news? The answer is that their relevance is increasingly important and understanding their contribution to our daily lives has never been easier. Combining these solid commemorations with the ability to research the history of the site on our smartphones means that the plaques can serve as a springboard for our curiosity and add relevance and context to our historically rich neighbourhood.

If we take three of our more celebrated plaque recipients, it is clear that their contribution is as relevant today as ever and, as such, they are enduring aids for teachers, historians and the public at large.

George Orwell (77 Parliament Hill) – his dystopian novels *1984* and *Animal Farm* are

rarely out of the bestseller list, with the former topping the list after the inauguration of Donald Trump. His observations are universal and as relevant as the day he wrote them.

Sir Edward Elgar (44 Netherhall Gardens) – Land of Hope and Glory is an annual fixture at the Last Night of the Proms. His sentiments echo the post-Brexit referendum zeitgeist.

Marie Stopes (14 Well Walk) – her work, as pioneer of the Family Planning Movement, remains vitally important, especially in the current heated climate of the worldwide debate over a woman's control of her body.



People are passionate about plaques, they connect people with place and they bring our streets to life. They fascinate, beguile and charm. I am thrilled to be running the Hampstead Plaque Scheme together with Frank Harding. I would now like

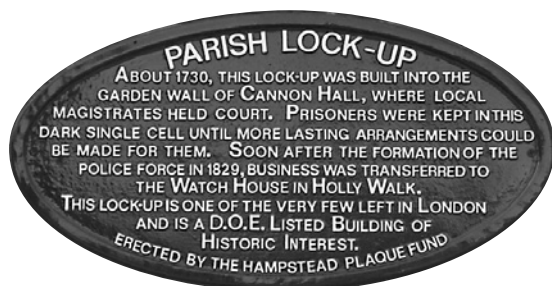
to consider how we update our information and put pertinent biographies on our website, enabling the siting of a plaque to be the beginning of a journey which continues via the palm of our hand and extends through the internet as far we wish to go.

We run Hampstead plaque tours during the spring and summer months – the next tours are scheduled for 13 and 20 May (if you wish to join one of these walks, contact Frank Harding at frankaharding@btinternet.com) and of course we always welcome suggestions for new plaques.

We have already been granted consent for three new plaques in 2017 and we are



delighted to be able to continue sharing the story of Hampstead's former residents and their sustained contribution to our ever-changing world.



For further information, please feel free to contact us at juliette@sonabend.co.uk or frankaharding@btinternet.com □

Plaque Walks in Hampstead

Julia Male, an authorised London guide, will be leading two walks pointing out the English Heritage blue plaques, the Society's black plaques and the other plaques on buildings in Hampstead on Saturday 13 and/or 20 May.

Please email Frank Harding on frankaharding@btinternet.com if you would like to make a reservation for the walks.

Members' email addresses –

Are you missing out?

Keeping you informed of the latest news and events.

The Society is increasingly using email, to let members know of vital issues that crop up between Newsletters.

It is also an invaluable way to bring you other useful information, such as walks, talks and events that do not fit in with the Newsletter timetable.

If we do not have your email address you may be missing out on important local and Society news and initiatives.

So, if you have not already done so, please do send your email address to the Society at:

info@HeathandHampstead.org.uk

Make sure that you include your name and street address so that we can identify you.

This will also enable us to update our membership records and simplify our communications with you.

Delivering the Newsletter by email

Would you prefer to receive your Newsletter by email in the form of a Acrobat PDF file so that you can read it on screen?

It is environmentally more friendly, saving paper, unnecessary waste and cost.

With postage charges increasing enormously this is now becoming a major consideration.

The occasional extra flyers could also be sent via email, if wished.

PDFs of the Newsletter can be seen on the website. If you would like to try this please let us know at:

info@HeathandHampstead.org.uk

“Croquet is like snooker on a lawn!”

Heath & Hampstead Society life member Sue Kirby explains the basic characteristics and origins of the game of croquet and invites you to join the Hampstead Heath Croquet Club.

The game

Croquet can be played by two or four players. The object of the game is to hit your ball(s) through the course of six hoops in the right sequence in each direction and finish by hitting them against the centre peg. The game is played as singles or doubles but in either case the blue and black balls always play against the red and yellow balls. The side which completes the course first with both balls wins.

There are several forms of the game, the main ones being garden croquet, golf croquet and Association croquet. The last allows a number of ‘continuation’ strokes. When a ball ‘runs the hoop’ it earns another shot. When a ball hits or ‘roquets’ one of the other balls, it earns another two shots. The first of these is the ‘croquet’ stroke in which you place your ball in contact with the ball you have just hit and play a shot so that both balls move. The second extra shot, the ‘continuation’ stroke, is a normal one. The player can try to make another roquet or run a hoop. Expert players can put together ‘breaks’ by strategically positioning the balls and scoring many hoops in a single turn.

Players start by learning the basic rules and mallet strokes and developing the accuracy of their shots, but it is the opportunity to develop strategic play that makes the game so fascinating to its enthusiasts. A handicap system allows novices and champions to meet on equal terms.

History of croquet

The noted croquet historian, Dr. Prior, in his book of 1872, makes the categorical statement ‘One thing only is certain: it is from Ireland that croquet came to England and it was on the

lawn of the late Lord Lonsdale that it was first played in this country.’

The origins of the game are not clear but there is evidence of games played with balls, hoops and sticks from the 12th century. The Dutch game of *beugelen* goes back at least to the mid-17th century. Originating in the same part of northern Europe, the related game of *pall mall* was adopted by the French royal court. The game had spread to London by 1661 when Samuel Pepys noted that he had been ‘to St James’s Park, where I saw the Duke of York playing at Pelemele, the first time that I ever saw the sport.’ The playing area was a strip of land a thousand yards long called ‘The Mall’ and shopkeepers lined the route, an early example of a shopping mall!

Enthusiasm for *pall mall* waned but about a century later a new game using mallets to hit balls through hoops known as *Crookey* was brought to England from its birthplace in Ireland by John Jaques II of the successful sports goods retailer. He saw the game being played during a visit to the Emerald Isle in 1852, brought it home and promoted it to the growing Victorian middle classes. Croquet became the latest craze. The rules of the game and a guide to tactics were developed by writer Walter Jones Whitmore and published in *The Field* magazine in 1866.

The earliest croquet club was founded in Worthing, West Sussex in 1860. Others were established along the south coast and in the south west of England. Whitmore and other players formed a London-based club, the ‘All England Croquet Club’ in Wimbledon. But in the 1870s, croquet’s popularity was challenged

by Lawn Tennis. The London Club rebranded itself the 'All England Croquet and Lawn Tennis Club'. By 1882 croquet at Wimbledon had a very low profile and today only one croquet lawn remains. However, a new national body, the Croquet Association, was set up in 1897 and found a permanent base, first at the Hurlingham Club in south west London, and, from 2002, at Cheltenham Croquet Club.

Expansion of the game was halted by the First World War and the game was almost extinguished by the Second World War. However, in the second half of the 20th century there was a revival. The World Croquet Federation was founded in 1986. There is a World Singles Championship and the prestigious

MacRobertson Shield is awarded for the main international team event. Croquet has featured once in the Olympics, in Paris in 1900. It was the first Olympic sport to include women and even now is one of the few to feature men and women competing alongside one another.

Croquet in Hampstead

A chance meeting between two croquet enthusiasts led to the formation of Hampstead Heath Croquet Club (HHCC) in 2008. The aim of the Club is to enable players of all ages and abilities to enjoy a challenging and relaxing game in pleasant surroundings. The Club has 35 members whose handicaps range from the world-class-1 to the beginners' handicap (+)26.



Courtesy Sue Kirby

A novel type of engagement celebration, one of many private croquet parties held at Golders Hill

“Croquet is like snooker on a lawn!” (cont)

The Club runs a number of tournaments including a singles knockout competition and some members play in inter-club matches and national and international competitions. One of the most attractive features of the Club is the willingness of the more experienced members to coach beginners and improvers, both formally and informally.

The Club initially had just one half-size lawn but high demand in the first season led to the City of London Corporation upgrading this to two half-size, better quality lawns. The lawns are situated immediately below the hard tennis courts in Golders Hill Park, a short walk from Golders Green underground station. Buses 268 and 210 stop at the gates to the park on North

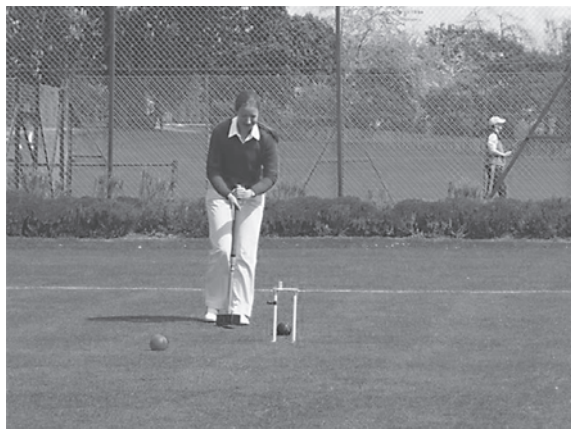
End Road (the A502). The lawns are open to anyone, making them the only fully public lawns in North London. From 2011 (and continuing for the 2017 season), Club members who are also experienced croquet players have the opportunity to play on a full-size lawn shared with the Bowls Club at Parliament Hill.

All specialised equipment needed to play the game is provided on site, in respect of which a £20 returnable deposit is also payable. Club members may apply for a key to the equipment box so that they can gain access directly. Players need to wear flat-soled shoes whilst on the lawns; otherwise we have no formal dress code.



Soldiers at Rosslyn Lodge Military Auxiliary Hospital, Lyndhurst Road, Hampstead 1917

Courtesy Burgh House & Hampstead Museum



Courtesy Sue Kirby

One of the club's most experienced members demonstrates how to run a hoop at a club session at Golders Hill

The provisional dates for the 2017 season are Saturday 15 April to Saturday 16 September. There are regular open Club sessions at Golders Hill Park lawns, generally on the first and third Sunday of the month from 2 until 4pm. The Club also participates in the Golders Hill Open Day, this year on Sunday 14 May, and the Golders Hill 'Give it a go' day on Sunday 16 July.

Please just come along to one of the complimentary Sunday sessions if you would like to try the game. New members are always welcome. Basic membership costs just £25.00. Or you might like to hire the lawn for a private party, with an HHCC member to coach you in the basics included in the fee.

For further information please contact enquiries@hampsteadheathcroquetclub.org.uk or www.hampsteadheathcroquetclub.org.uk

The author has sourced information on the history of the game from *Complete Croquet: A Guide to Skills, Tactics and Strategy* by James Hawkins (The Crowood Press Ltd 2010). □



Hampstead Summer Festival brings people together to celebrate our wonderfully vibrant, culturally diverse and historic community.

Art Fair Day, Whitestone Pond 25 June 12–5pm

12 o'clock celebrity opening. Open art exhibition and art competitions; try your hand at our community canvas, ceramics or silk painting. Adults and children can learn new skills and the whole family can enjoy the delicious food and drink on offer, and browse the craft designer stalls. Free entry.

JB Priestley: A Celebration of his Life 29 June 7:30–9pm

At Keats Community Library. A celebration of this popular novelist, one of Britain's most performed playwrights, performed by Ann and Christopher Benjamin and Ruth and Lee Montague. Tickets £10 from the library.

Keats Community Library Garden Party 1 July 2–4pm

For the children: rhyme-time, storytelling, crafts, a treasure hunt with prizes, bargain books stall, and face painting. For all the family: scrumptious cakes, tea and soft drinks on the lovely lawn of Keats House. £5 per child /adults free.

Big Fair Day, Heath Street 2 July 11–5pm

The ultimate day out. Circus school, traditional funfair, donkey rides, birds of prey, chess café, sportszone, live music stages and dance from hip-hop to traditional. Browse from over 100 stalls of handcrafted, unique and locally sourced producers. Delicious food and drink and a fabulous carnival atmosphere. Free entry.

Proceeds from the Festival support three popular local charities: Age UK Camden's Henderson Court Resource Centre, Keats Community Library and Hampstead School of Art. The money raised is vital to keep them open for our community.

www.hampsteadsummerfestival.org.uk

Bond v Goldfinger

Robert Sutherland Smith, a long-time resident of Hampstead Garden Suburb and Chairman of the United Swimmers' Association of Hampstead Heath, gives his personal interpretation of the famous dispute concerning the building of the Erno Goldfinger houses at Nos 1–3 Willow Road NW3.

When invited to pen a personal thought or two on the building of Nos 1–3 Willow Road NW3 in 1939 – No 2 now being in the safekeeping of the National Trust – and the planning appeal that preceded it, I was struck by the notion that Hampstead may be the natural home of acrimonious building and planning application disputes for a good reason!

That is to say, because of something called the 'the spirit of the place': that scientifically unproven but observed fact that places (or perhaps our subjective perception of them) garner a distinct ethos, good or ill, because of some event or events that have occurred there in earlier times. It is an appealing notion, or superstition! Is it because Hampstead Heath itself, as we now know it, arose from such a dispute, one so significant and monumental that it was resolved, of course, by an Act of Parliament, the Hampstead Heath Act of 1871?

That dispute, in the abbreviated terms of long-founded, popular sentiment, emerged from a struggle between the "good" and the "bad". In other words, between the public interest on the one hand (supported by morally-improving Quaker banking influence and money) acting to preserve a stretch of old Middlesex countryside (which, thanks be, we still have to enjoy) against the private interest of a Victorian 'Lord of the Manor of Hampstead', Sir Thomas Maryon Wilson Bt. He fits the bill as a Victorian pantomime villain very well, with his vision to turn the ancient Heath of Hampstead into piles of depreciating cash by transforming it into something complementary to the acres of brick and mortar to be built on nearby Muswell Hill and the old Finchley Common.

Down the years, Hampstead life has been punctuated by many planning disputes and struggles. Of these, arguably the most celebrated was over the building of Nos 1–3 Willow Road NW3, the *cause célèbre* that almost careered into an action for defamation. That was because it was dramatised by the personalities of two individual combatants projecting larger than normal silhouettes against the nation's changing cultural landscape. In short, one that almost unavoidably includes a parallel token struggle between the fictional, 'true blue' Commander James Bond RN and the villainous Auric 'Goldfinger' of Ian Fleming's patriotic imagination.

In reality, on the one side, Ian Fleming, the debonair Old Etonian author and begetter of James Bond, representing tradition, conservatism and conservation; on the other, the (to some people) notorious "Modernist", radical, Marxist architect Erno Goldfinger: two men who could not have been more different and uncomprehending of each other if they tried. Moreover, reputation became an aggravating factor in this dispute, transforming a dry Hampstead planning application into the bitter wine of mutual animosity. More than usually so, when mixed with the aforementioned spirit of the place. As a portent of that, I observe that it was in a small garden of those Willow Road cottages that the last of the once common, fierce and destructive neighbourhood polecats (*Putorius putorius*) was recorded to have been killed.

One asks, why were Fleming and Goldfinger drawn to Hampstead in the first place and why, on the very eve of the Second World War, were they in dispute over the building of houses – when the Luftwaffe was about to destroy as

many of them as they could? Was it fate? An unseen hand which drew the two simultaneously to the otherwise tranquil Willow Road, on the brink of untr tranquil war? God, they say, works in mysterious ways!

Adding to this mystery is the incompleteness of public records at the time, including local newspaper reports, thanks to the destruction of the building that housed them during the London Blitz. So, one does not have chapter and verse on what occurred. However, contemporary accounts of hearsay observations and anecdotal evidence have survived. There are also the more solid annual Reports of the Hampstead Heath and Old Hampstead

Protection Society (to which the current Heath & Hampstead Society is successor) which soundly confirm the essential facts.

The first thing to note is that the struggle, over the demolition of the old Willow Road cottages and what was to be built on the site, was acted out over several years. Mention of it first appears in the Society's Annual Report for 1936 as an application to the London County Council (the LCC) to build a block of flats on the site. The 1937 Annual Report instead refers to an alternative application to build three flat-roofed houses of modern design in reinforced concrete (do I hear you draw in a gasp of incredulity at that fact?).



Photograph courtesy Steve Cadman

Bond v Goldfinger (cont)

What must have alarmed contemporary observers most particularly was that the LCC had astonishingly given initial agreement to the block of flats proposal, contrary to its previous and reasonable policy of not allowing the construction of blocks of flats on sites overlooking Hampstead Heath. Was that change of policy, impossible to justify rationally, no doubt prompted by the arrival of its influential architect? No personal mention is made of Erno Goldfinger in relation to the proposal to build flats in the Society's Annual Report. However, other sources link him with the proposal both professionally, as the architect, and philosophically, as a Marxist. It seems that he was attracted to the collective nature of flats. Flats, after all, are more communistic than individual bourgeois houses.

There ensued much opposition to the idea of flats and the use of concrete for both structural and aesthetic purposes. The leading figure in opposition to the proposed flats and their design was in truth Henry Brooke, Secretary of the then Heath and Old Hampstead Protection Society. (He was, incidentally, the politician who established the Conservative Party Research Department in 1929.) In 1951, he became MP for Hampstead and later Home Secretary, when he proved highly conservative in criminal sentencing policy, supporting deportation for petty theft: surprising, given the liberal reputation of his new constituency.

The planning tussle of the Willow Road site attracted the interest of the national press. Ian Fleming as a local resident joined the fray as an opponent of the proposal. Eventually, the LCC was persuaded to reject the concrete apartment block idea (made easier in light of the earlier LCC policy on blocks of flats) but it did agree to

the erection of the concrete-framed, brick-fronted houses, which stand there to this day. (It seems that Erno Goldfinger had to have concrete, just as an alcoholic requires drink; even if, thankfully, it was hidden as the disguised structural frame.)

One would have thought that for Fleming, an outwardly urbane, sardonic, establishment figure, life in Hampstead would have had less appeal than life in fashionable Mayfair (where he was reportedly born), Kensington or Chelsea. He was part of the successful merchant banking family that owned and ran the merchant bank Robert Fleming, until it vanished into the vortex of the City's 'Big Bang' of the 1980s. Neighbourhoods such as these were, after all, within the socially desirable 'pink' champagne and regimental ethos of Her Majesty's regiments of Foot Guards. (Fleming had held a pre-war commission in the Grenadiers.) There is a possible clue of wider, more unexpected, personal interests that link him to a place like Hampstead Heath; that is, the report that Fleming named his 007 hero, James Bond, after a known ornithologist. However, the birds in which the ornithological Bond was expert were in the Caribbean, not Hampstead. Moreover, it may simply have been that the original, ornithological Bond was also a member of the Pitt Club at Cambridge University. Similarly, Fleming unflatteringly named his small, five-foot tall, cold-hearted ('Coldfinger') fictional villain, Auric Goldfinger, after the actual, six-foot two-inches tall Hungarian architect, Erno Goldfinger, who designed Nos 1–3 Willow Road. However, I like to think that a Thames-side, Eton-educated man like Fleming would have been attracted to the Hampstead swimming ponds and would almost certainly have swum them.

Correspondingly, what was the attraction of Hampstead Heath for Erno Goldfinger? The kind of architect who loved to work with the raw brutality of concrete, then the aggressively, intellectually-favoured medium of the 1930s *avant garde* building design and construction? Originally, a precocious Budapest cultural nihilist (probably as seen through the eyes of Fleming) Erno Goldfinger was educated in Paris (a highly dubious credential in the eyes of a British traditionalist of that time) at something named the *Ecole Nationale Supérieure des Beaux Arts*. Goldfinger was the kind of man who knew other people with abstract names like Mies van der Rohe and Le Corbusier, names which must have sounded as if they belonged more in an art museum catalogue than in a more useful publication like the London Telephone Directory.

Erno Goldfinger, who went on to specialise in building LCC primary schools in pre-cast concrete and those post-war, council flat, tower blocks – which became as brutal as they looked, and had to eventually be ‘blown up’ or knocked down – was also a member of the Communist Party (not the kind of party at which, as 007 might have wryly observed, they served cocktails), a philosophical and political disposition which did not dissuade him from marrying Ursula Blackwell, the Crosse & Blackwell soup heiress, and living well on the proceeds of excellent tomato and minestrone soup. They had met in Paris where her parents had innocently sent her to learn modern art only for her to return with an arrogant living exponent of it.

Her new husband, who enjoyed a reputation for a noted lack of a sense of humour, reportedly once sacked underlings for breaching their contracts of employment on the grounds that they had exhibited an inappropriate sense of humour: something that would probably have struck Fleming as un-British! Allegedly, Erno would sometimes exhibit bouts of rage so fierce that they prompted him, figuratively, to bite chunks out of very expensive figurative Persian carpets. There remain images of Marxist Goldfinger smoking a large cigar whilst wearing an Astrakhan hat perched above a not unhandsome but nevertheless haughty, humourless face with an expression that one normally expects to find on cats after licking cream. His cigar anticipates the smoking habit of the later Fidel Castro who fortunately never



Ian Fleming

Courtesy: biography.com

Bond v Goldfinger (cont)

sought property planning permission in Hampstead. To be fair, Fleming had a similar 'the cat that's got the cream' expression in a famous image of him with a bow tie and elegantly held cigarette holder. But it is at least accompanied by a menacingly seductive smile.

The life of neither man suggests that they might have shared a Wordsworthian love of nature and poetry, things that Hampstead Heath was known for. But Fleming was a gentleman – on paper at least – whereas Goldfinger was Hungarian. It may be that Fleming belonged to an earlier generation of Hampstead residents who were in any event decamping from Hampstead as a 'thumbs-down' retort on the style, politics and preoccupations of the incoming tide of left-wing intellectuals and modernists: people like Goldfinger, against whom they reacted like a litmus chemical response in a pre-war Regent Street Polytechnic science lab experiment; one set of values labelled 'surrealist', 'abstractionist', 'minimalist' and 'modernist' unloaded from incoming Pickford removal vans, whilst outgoing ones were loaded up with values labelled 'simplicity' and 'tradition' and heading for Chelsea and Richmond?

'Arty' migrants like Ben Nicholson, Barbara Hepworth and Henry Moore became Hampstead residents, continuing the neighbourhood's traditional love affair with artists. The famous 'Modernist' Isokon flats in nearby Lawn Road, conceived and designed by the progressive architect Coates Wells, even provided a collective style of living for such people, people unlike those to be found in a similar arrangement in the Albany in Piccadilly.

The beginning of the dispute over Willow Road initially involved the destruction of four 18th century cottages at the junction with Downshire

Hill. Both the old Hampstead Borough Council and the Society understandably objected, as I am sure they would today – at least in the case of the Society. Those comments in the Society's 1937 Annual Report baldly stating that an application had been made 'to erect three flat-roofed houses, of modern design, in reinforced concrete on the site' were explosive. One may readily understand why residents of Hampstead, of all places, would have reasonably objected to such a disproportionately radical development, opposite the Heath that was itself preserved from modern building development. Was it an example of a now long-familiar tale of an individual – in this case Erno Goldfinger – wishing to enjoy the rare pleasure of a statutorily protected and historic Hampstead Heath, whilst at the same time incongruously subtracting from its rare harmony of history, architecture and nature? In short, an example of a kind of misbegotten, contradictory, subjective self-interest that is alive and kicking still around the margins of the Heath. Probably not, in Goldfinger's case. He is likely to have entertained a vision of the whole of Hampstead being revolutionised with modernist concrete architecture. That is how he saw beauty!

The loss of the historic cottages alone justified the opposition. The style of what was to replace them may have had significant, individual, architectural merit, but it was simply in the wrong place. Nevertheless, the London County Council (LCC) granted it final, definitive approval. One may assume that Erno Goldfinger used the political concrete of his hard-Marxist credentials with the members of the progressive, well-meaning, left-leaning LCC, as he no doubt did again in winning post-war architectural contracts for the building of LCC pre-cast concrete primary schools and LCC concrete

council flats. The post-war socialist New Jerusalem was to prove a truly concrete reality in more ways than one. To be fair, it was an improvement on the slum conditions that preceded it, and which Erno Goldfinger replaced.

There seems to be no evidence that Ian Fleming took the leading part in the opposition of Erno Goldfinger's development on Willow Road. He obviously disliked it because it would have been the kind of thing he disliked, an opinion evidently shared with many other Hampstead residents of those days. Also, he had other reasons for disdaining Goldfinger beyond, possibly, the very sight and sound of him. Fleming was friend of a cousin of Ursula Blackwell and instinctively, some suggest, took her part emotionally over stories he was told of Goldfinger's alleged overbearing ways: 'Goldfinger' – 'Coldfinger' – the man with the Midas touch, who turned life into lifeless gold, to echo the sentiments and words of the song.

Inevitably, when learning that he was going to supply part of the name of Fleming's small, avaricious villain in one of Fleming's novels, Erno consulted lawyers with a view to suing for defamation. Fleming told his publishers Jonathan Cape to resist: no doubt to be 'stirred but not shaken', his own sole concession, a willingness to rename his fictional villain 'Goldprick'. In the interests of commercial practicality, the publishers offered to pay Goldfinger's legal costs if he forsook legal action; which he did. He was content with a statement in the book that all the characters were fictional – betraying that

he himself saw a likeness – and oddly, six copies of the offending novel. It is said that the assurance in the novel that it did not depict living people did not prevent pranksters from allegedly phoning and speaking to him in the impersonated manner of Sean Connery.

So, the houses of Nos 1–3 Willow Road stand as a monument to the Society's failure to stop them being built and the earlier 18th century cottages destroyed. How pleasing it would be to see them now. But they also stand as a tribute to the Society's long-established role in fighting inappropriate planning applications, even ones



Courtesy: Getty Images

Erno Goldfinger

***Bond v Goldfinger* (cont)**

for buildings which end up in the portfolio of the National Trust like No 2 Willow Road. Crucially, the Society was instrumental in preventing the erection of that concrete block of flats – thank heavens. What a monstrosity and a precedent that would have proved!

Without those people who have down the years kept Hampstead and its Heath safe from too much ego and money, this neighbourhood would have been fatally devalued, long ago. Ironically and inevitably, that very success has contributed to more cases of inappropriate building applications near the desirable, protected Hampstead Heath. Proposals by applicants whose philosophy sometimes seems to be that, since they have enough money to buy and substantially change a building next to the Heath, they also have the money to do as they wish, regardless of the self-defeating illogicality of many such desires.

In conclusion, what may one reasonably say of the architecture of Nos 1–3 Willow Road? First, unsentimental Erno Goldfinger was no romantic house architect like Edwin Lutyens; second, it fails to impress today because there was later so much of this architecture, robbing it of its initial, modernist power to shock; third, that it creates a cold, institutional atmosphere which reminded me more of a clinic than a home; finally, of course, these houses were simply built in the wrong place on the wrong site. Erno Goldfinger shares a fate with Sir Thomas Maryon Wilson Bt. In another time and in another place his ideas – if not his personality – might have proved welcome. But not in non-revolutionary Hampstead, despite its reputation for left-of-centre politics.

I offer a toast: 'The spirit of the place, with much thanks for The Heath & Hampstead Society and its predecessors'. □

Spring at Burgh House

Hampstead Childhoods

14 May 2017



Drop by Burgh House and discover the fascinating stories of the children that lived in Hampstead throughout history. Take a closer look at some of the objects in our collection at this family event.

Suitable for children 5 and over.

Larry Kaplan: American Folk Music Performance

25 May 2017



Burgh House are delighted to welcome back highly-acclaimed American folk singer and song-maker Larry Kaplan for an evening of original >

Spring & Summer at Burgh House

and traditional American folk song. Accompanying himself on acoustic guitar and banjo, he sings in a clear tenor voice, drawing also from the rich tradition of songs that have also found their way across the Pond from England, Ireland, and Scotland.

Proceeds in aid of Burgh House, tickets £12 (£10 FoBH and U26) including a glass of wine are available from the Burgh House website or by calling 020 7431 0144

A Collection Unwrapped: Transforming Hampstead Museum

Until 11 June 2017

Burgh House is the proud home of Hampstead Museum, founded by the late Christopher and Diana Wade in 1979. Over the last 37 years the collection has grown to over 4,000 objects and artworks that tell the story of this extraordinary area. We are beginning to fundraise to reinterpret and redisplay the permanent collection, including a dedicated space that tells the story of Burgh House, and all those who have lived and worked here since it was built in 1704. This current exhibition offers us the opportunity to involve you in these plans, and find out more about our ideas for a new museum.



Fathers Day

18 June 2017

Drop in to our Family Activity for Fathers Day and say a big thank you to your dad by designing your own Thank You card!

This activity is free and open to all ages.

Burgh House & Hampstead Museum
Historic house, museum and independent
charity for arts and the community.

Open: Wed, Thur, Fri, & Sunday, 12 – 5:00pm

Burgh House
New End Square
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☎ **020 7431 0144**
www.burghhouse.org.uk



The restoration of Croome Park

18th century landscape design in a 21st century world

Tom Oliver, landscape architect, Patron of the Society and Fellow of the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA) and of the Green Alliance, gave a talk to the Society in March 2017 on the restoration of Capability Brown's Croome Park. Tom planned and managed that project from 1997 to 2002. This is a précis of his talk.

Background

When it was created in the 18th century, Croome Park was one of the most famous designed landscapes in the country. It had a plant collection second only to Kew. Now it has been accurately restored, though surrounded and influenced by the hugely different world of the 21st century.

Croome Park occupies 300 hectares of lowland Worcestershire, between the wide valleys of the Rivers Severn and Avon. It lies at the heart of what was once the extensive agricultural estate of the Earls of Coventry. The park surrounds Croome Court, where the Coventry family lived from the 16th century until 1948. But what gives Croome Park national significance is that the house, park and landscape features within it represent the first complete design by Capability Brown. The recent tercentenary of his birth has reinforced the recognition of Brown's influence over the landscapes of England, both directly through more than 200 designs of his own and even more widely as a major influence on English landscape style and taste ever since.

Croome Park was rescued from decline and probable destruction in the 1990s, when it was bought by the National Trust with the help of a substantial Heritage Lottery Fund grant in 1996. After the restoration of the landscape over the next ten years, the mansion at the heart of the park was re-joined with its surroundings, thanks to the imagination and generosity of the Croome Estate Trustees. Beyond the confines of

the park, three 'eyecatchers', prominent buildings which are part of the original design, have also been brought under National Trust ownership and care. Today, Croome is a major National Trust site visited by many thousands every year: a Grade One-listed Palladian house, surrounded by a wide sweep of parkland, an artificial river nearly two miles long, a lake and a series of gardens and ornamental buildings with a wide perimeter of woodland and a network of paths linking the whole. Croome is now on its way to being as prominent as it was in its initial prime between the 1750s and 1830s.

Reconciling an 18th century design with modern circumstances

The terms of the Lottery Fund award were that a thorough restoration of the park, its features and buildings be completed. The National Trust should create a landscape as close as possible to that originally conceived in the 1750s and completed in stages by 1812. Only such a thorough approach could show, now and in the future, how significant a contribution Capability Brown had made to English landscape. Furthermore, the original design itself was of such quality and inspiration, that it made a scrupulous and faithful restoration of enormous value in its own right. Such a task inevitably meant that the restoration came up against a daunting array of contemporary constraints and priorities. The story of the restoration of the landscape at Croome is a good lesson in the reconciliation of historic landscape with modern obligations.

Exceptional circumstances

There were two major factors which added further incentive to do a really thorough job. The first was that, after the completion of the design, no major additions or alterations had taken place to complicate or confuse the original design. The interest in most historic landscapes lies in the many layers and episodes of change that have left their trace. At Croome, no intervention, Victorian or later, had occurred. There was no post-Georgian feature of merit to hinder a return to the original vision. This is a very rare circumstance. The second factor was the existence of a really exceptional archive, primarily preserved by the Croome Estate trustees, which allowed an

extraordinarily detailed understanding of the design and its implementation. A conscientious restoration could be informed to a level of precision which is also very rare indeed. It is important in understanding Croome to grasp how very few occasions there are when these two factors occur together. The National Trust was fortunate to be the sole actor, as sole owner of the park. The obligation to countless supporters of the National Lottery as well as to posterity, was clear.

Water and wetlands

The artificial river running through the centre of the park is a fifth scale model of the shape of the River Severn as it meanders through



The south facade of Croome Court, rebuilt by Capability Brown in the 1750s

The restoration of Croome Park (cont)

what was once the wider Coventry estate. The river itself is wide and issues from a lake designed to the highest degree, an exquisite landscape feature in itself. But the passage of time, changed circumstances and gradual decline in management of the estate meant that, by 1996, the river had become one of the largest areas of marshland and reedbed in the West Midlands. With this change had come an impressive amount and diversity of wildlife. In the meantime, marsh and reedbed had become rare in the West Midlands, as agricultural improvement, gravel extraction and development had taken their toll. The nutrient burden in the river was assessed precisely and calculations made as to the reduction in nutrients needed to solve the problem. Glassy, clear, slow-flowing water requires much lower levels of nutrients. The National Trust was faced with an apparently insuperable conflict between contemporary conservation objectives and the restoration of a polished and glassy body of water held between two unblemished curving banks of evenly cropped grass, as Brown had conceived it.

The main reason for the loss of open water was the rise in the nutrient levels of water entering the artificial river and the ending of grazing at the water's edge as the parkland was gradually converted to arable fields. The nutrients from the arable land right beside the river were not significant, which was surprising. But the very small 'river catchment' for the park, tiny by comparison with the volume of slow moving water in the river, meant that the greatly increased use of fertilisers upstream since 1945 has had a severe effect on the quality of the water. Moreover, everyday rainfall in the 21st century carries a much higher level of nitrates from aerial pollution than in the 1750s. Higher

nutrient levels mean algal growth and a gradual colonisation by marginal plants from the banks on to the floating carpet of algae over the years.

The solution was, in the end, beautifully straightforward. The National Trust dug a series of new small lakes upstream of the main designed landscape, in part of the park beyond the key designed views. These new lakes were planted with reeds from the artificial river. They rapidly became valuable reedbed habitat themselves, and in doing so, helped to filter and purify the water flowing into the park. This new habitat took over from the reedbeds in the river, which could then be removed without a net loss of marshland habitat for some of the most westerly reed warblers that lived there. In winter, the new lakes also stored water, which could then be released in the summer, when a lower flow of water had previously exacerbated the nutrient problem. What was even better was that the newly purified river water represented an even rarer habitat in 21st century lowland England: a slow-flowing, low-nutrient river, perfect for hosts of insects including dragonflies and damselflies.

The outcome was good because it addressed both the obligation to restore the lake and river completely and the obligation to safeguard rare habitat and rare birds in the very different circumstances of today.

Old wood and beetles

One of the interesting discoveries made when the National Trust bought Croome Park was that it contained some of the very best populations of rare beetles which feed on dead and dying wood. These beetles, which are mostly not at all exciting to look at, are special because they are

a very reliable indicator that a place has not changed significantly since plant colonisation after the last Ice Age, 12,000 years ago. These are beetles whose distribution is very closely tied to their habitat, as they cannot fly far and have to rely on short journeys to disperse to new places to live. Unsurprisingly, these beetles are now very rare across the country, as most of the landscape has changed completely, sometime several times in the last 120 centuries.

Looking across the park, it was also apparent that the parkland design had been seriously diminished by the loss of very many mature trees in the last 60 years. There were many reasons for the decline in trees, ploughing of the park, stubble burning until 1993 and field draining among them. Of those trees left, most

had large numbers of dead branches, a sign of decline and damage to tree roots. There was a school of thought amongst some most interested in the aesthetic and architectural aspects of the park, that trees with dead branches (they are called stag-headed trees for an obvious reason) should be removed; that Capability Brown would never have tolerated shaggy old dying oak trees in his conception of sweeping parkland and carefully designed sequences of views. This view was in direct conflict with the position of biologists well aware of the implications of a 'no stag-headed tree' policy for the rare beetles. A serious conservation conflict loomed.

Here the solution lay in plain sight. The beetles were significant because they could not



Croome Park before restoration: shelter belts, artificial river and mansion

The restoration of Croome Park (cont)

disperse around the countryside, even over long periods of time. If they were there now and had been since the Ice Age, there was one thing that could be said for certain: they had been in the park at Croome in 1750. And, if so, there must, it was clear, have been stag-headed trees, their crowns broken by great dead branches, all over the park during and after Brown's design was implemented. Brown must have tolerated, or even welcomed, such trees for the antiquity they bestowed upon the look of the landscape. This fairly obvious deduction seemed to have eluded people in the past, but it solved the problem. Again, a serious conflict between historically accurate landscape restoration and the 21st century urgency to protect very rare wildlife was avoided. People might have different views about dead branches prominent in old parkland trees, but from a restoration point of view they had a

proper place and could and should be retained. There is always a serious obligation to protect the safety of the public from falling branches of trees, but in the case of many oaks in the park, this risk was calculated to be acceptably low. Dead branches of oak trees are valuable habitat for beetles partly because they rot very slowly, sometimes over a century or more, rather than collapsing quickly. Stag-headed trees are a natural part of ancient woodland and, it would seem, found a place in Capability Brown's landscape design too.

Parkland and anthills

Somewhere like Croome Park was manifestly a grand landscape, an eloquent declaration of a prosperous, well-organised and refined culture. The long period of decline at Croome, gentle at first during the late 19th century and later more pronounced with the effects of the Second



Elegant garden buildings and historic trees at Croome, dating from the mid-18th century

World War and the modernisation of farming, caused significant dereliction. One clear change was the ending of the long tradition of animals grazing in the park. Most of the park was ploughed, and what little grassland remained, though abandoned, became valuable as a last reserve of the park's species of plants and insects in particular.

One distinct feature of the last of the abandoned pastures was several spectacular sweeps of great anthills, some 60cm high or more. These are the closest thing we have to termite mounds and they take many years to form. In the planning of the restoration, they were another focus for potential conflict between historic restoration and contemporary nature conservation. The argument went that anthills were a sign of dereliction; an indicator of abandonment entirely at odds

with the high status of a parkland surrounding the seat of an earl.

As with so many qualities associated with long continuity of land management, anthills have become rare with the loss of so many to agricultural improvement or abandonment. They are formed by an ant species now much scarcer and relied upon by other species, such as green woodpeckers, as a key place to feed. The dilemma, faced not just at Croome but by the managers of other ancient parklands as well, appeared uncomfortable. Should old parklands show the patina of age, rich in accretions over time, or be scraped smooth, with no trace of ageing, fitting for a landscape which in the 18th century was contemporary and fashionable?

In this case, the remarkably detailed Croome Estate archive came to the rescue. A bill from the early 1790s recorded the removal of over



A great cedar of Lebanon, planted in the mid-18th century and now towering above the parkland at Croome

The restoration of Croome Park (cont)

twenty wagonloads of anthills from the park, enough to cover a substantial area. So, there it was: until five years after Brown's death, the face of Croome was marked with the pattern of ancient pasture. A year later, it was scraped smooth, rejuvenated, but with the loss of a rich habitat. We had the choice, to restore to one condition or another; both would be legitimate acts of restoration. Given the scarcity and charm of the anthill cities in the fragments of parkland which remained, we chose to restore to the year before the wagons came and bore away the evidence of many decades grazing. Again, the historic and the biological obligations had been satisfied.

The evidence can set you free

This dialogue between the past and the present continued throughout the restoration. Always, the National Trust's primary objective was to restore, with all the evidence available, to the highest standards. Usually the potential conflicts were between historic accuracy and contemporary nature conservation considerations. In practice, careful analysis of the facts allowed reconciliation to be achieved without compromising the standards set by the Heritage Lottery Fund. When deciding on the recreation of the original garden paths, we



The artificial river choked with marshland vegetation before restoration

worked with local ungraded gravel, still to be found being sold by a modern aggregate company. The restoration of the texture of the views across the park required removing unsympathetic Victorian tree planting in order to extract jagged treescapes from the Georgian scene. We used an intrusive 18th century style of wooden fencing to show the need for expensive ha-ha excavation before the age of graceful iron park railings. We found the right local sand, identified by modern micro-analysis, to allow building restoration to have mortar joins seamless in colour and texture between original and modern work.

Into this historic landscape on a huge scale the National Trust now introduces many thousands of visitors, very many more than even a place as famous as Croome received at the height of its fame. This is, in a way, the greatest compromise of all. But even with visitors, the historic parallel is closer than might be supposed. Huge crowds entered the park in 1788 to see the king, uncounted thousands in the landscape 107 years before the invention of the motor car. It is possible to enjoy and understand this thoroughly accurate 18th century landscape restoration, and then re-join the motorway network to get home afterwards. □



Aerial view of Croome Court before restoration, 2000

Organs in Hampstead – II

The second of a series of occasional articles about organs that are or once were in the Hampstead area, not all of them in churches, by Martin Renshaw and Vicki Harding. This article tells the story of the organs of Heath Street Baptist Church and other early 20th century examples in the neighbourhood of Hampstead.

During its nearly 160-year history, Heath Street Baptist Church has benefited from good choirs and professional organists. Both its organs were gifts from members of the congregation, a sure sign that music was prized – as indeed it still is.

The first organ seems to have been made for the new chapel in 1861 by Henry Willis, whose workshops were at 119 Albany Street, to the east of Regent's Park, from 1859 to 1865. The photograph taken after 1880 shows this organ when the eastern gallery in which it is placed was enlarged to its present form. There is a space behind the wooden panelling shown in the newer photograph; the Willis organ would have needed to go back quite a distance here to fit in all its pipes and mechanism.

By the end of the 19th century, this organ was deemed inadequate, for reasons that merit unpicking a bit. It is true that well-clad 'sound-absorbing' congregations then filled the capacity of 700 or so seats and perhaps the original organ was simply not loud enough. However, organs by Willis are not noticeable for their reticence. Far from it; he had developed a style of voicing pipes that was at once bright and strong, with good fundamental tone as well as well-developed harmonics. He knew how to build up bold classically-regulated choruses of pipes with bright, sprightly basses and clear, but not shrill, trebles. But, since it was an older-style organ with just two keyboards, it is more likely, reading between the lines, that it was found not to be mechanically flexible enough for the accompaniment of the church choir's late-Victorian anthem and oratorio repertory.

There was also inadequate accommodation for a choir of any size, which was spread between the east, north and south galleries of the Church. Removing the organ would make it possible to re-group the choir in one place. To keep the organist in contact by ear and eye with the choir, a special organ room was built out over the north-east stairs to the full height of the chapel at a cost of £670. Mr E. Steane Price, choir secretary since 1893, donated the new instrument. It was built in 1901 by J W Walker and Sons, then of Francis Street, Westminster, London and organ builders 'By Special Appointment to H.R.H the Prince of Wales', as the silvered plaque over the console proudly proclaims. The organ was opened on Sunday 14 April 1901.

It was installed by a Mr G W Eagle, presumably an employee or perhaps a sub-contractor of Walker's firm. That name will ring a bell with those who know Harrison Ainsworth's novel *Old St Paul's*. In it, the non-fictitious man Solomon Eagle, formerly the composer Eccles, ran about London naked, with a lighted brazier on his head, preaching against the 'steeple-houses' of the established church during the 1665 plague. Though they had no known connection with Solomon or Eccles, there was a family of organ builders called Eagle in the 19th century who made interesting organs. I wonder if our Mr G W Eagle was from that family. We assume he was not much more than 5 feet 6 inches tall, and pretty slim and strong, because these are essential qualifications for getting down the narrow manhole trapdoor next to the pedalboard which is the only access to get

into the organ to adjust and tune it.

The new northern organ house was not very large, and it needed all Walker's typical ingenuity and resource to put in an organ of twenty speaking stops, with pipes as long as 16 feet, as well as all its winding arrangements, which comprise a large and a smaller reservoir, the large one being blown originally by the handle that is still visible in the north gallery. The brass rods for a cubby-hole of curtains to conceal the very hard-working organ blower (just try hand-blowing a large organ, with pneumatic action too!) from the gaze of the no doubt very 'proper' paying members of the congregation are also still in place. Walker's had a bit of a habit of squeezing quarts into pint pots, which is fine until something inaccessible goes wrong, or any of the leather for the bellows or for sealing the pallets and the wind trunks is eaten by hungry mice. But although there is not much spare room, almost everything at Hampstead is (just about) accessible.

There is another Walker organ, just outside the true Hampstead boundaries, at



Heath Street Baptist Church first organ

Organs in Hampstead – II (cont)

Emmanuel Church, in Lyncroft Gardens, West Hampstead, which can be heard at Sunday's main 10.30 a.m. service. This organ was specified by a parishioner, Walford Davies, who later became Master of the King's Musick, and Emmanuel has a long history of famous organists. The first three were Martin Shaw (1894–1902), Henry Cope Colles (1903–06) and Harold Darke (1906–11), and all were to become prominent church musicians. It dates from 1910 and has another typical Walker feature: that out of its planned 33 speaking stops – an ambitious project – so far 12, including some reed stops and all six stops of the Choir keyboard's complement, have not yet been installed, though it is understood that there is a project now to complete the organ. There was indeed an underfunded competition among Edwardian churches to aspire to more than they could manage, both in terms of the buildings themselves – there are many 'missing' towers or other features – and their organs. The writer himself completed another Walker organ of 1903 in the 1970s by adding the required six stops, in just such a church that took 40 years to build.

Another unaltered pneumatic-action early 20th century organ is just outside Hampstead's borders, in All Hallows', Gospel Oak. This instrument, with 42 real speaking stops over four keyboards and pedals, was finally completed in 1915 against all the odds by a determined churchwarden. He somehow contrived that the money due to pay for the stone nave roof-vault to complete this very fine and acoustically-lively church (designed by James Brooks from 1889 and Giles Gilbert Scott to 1915) should go to the organ instead, at a reported cost of £1,800. It was the last new organ to be made by William Hill & Son, a

firm established for nearly a century, before a war-time merger with the then largest organ builders in the UK (and probably Europe), Norman & Beard of Norwich and London. It is a Brobdingnagian monster, now played and cosseted by an excellent organist and choir director, Martin Kemp, who is also – fortunately – an organ tuner. It is well worth going to hear on a Sunday morning at 10am.

Let us now return to Heath Street Baptist Church. The organ was completely installed and has remained unaltered since except for the addition of a Tremulant. Its state of conservation is no doubt part of the reason it has a BIOS grade II listing. It has three manuals and, as I mentioned, just 20 stops; its four-stop Choir organ rather contrarily speaks into the congregational north gallery, and its more powerful Great into the east choir gallery. This arrangement is as hard to excuse tonally as it is understandable in terms of use of the available space, a hole having been cut into the end wall of the north gallery for the Choir pipework and soundboard. Any larger hole (as for a Great division) would no doubt have been likely to imperil the stability of the church itself. The blower in his curtained eyrie in the north gallery was quite quickly superseded, or had given up exhausted, when in 1919 an electric fan blower was installed, a fairly early example of the manufacture of the engineering firm of Watkins & Watson of White Lion Street in Islington.

The blower motor and fan at Heath Street Baptist Church are still those of 1919. Like a lot of earlier installations, they are housed in a separate structure on the north wall outside, ensuring any noise is minimised. Access to them for their quarterly drops of motor-oil is

over the north-east staircase, so is not exactly easy, and the occasional sparks from the no-doubt graphite brushes have caused some consternation from time to time in the past, judging from the log-book kept by organists at the console.

Every organ has large leather and wood 'reservoirs' which contain all the pipe wind under pressure – a very low pressure, but at a very high volume – and past atmospheric pollution from suburban coal fires right up until the 1960s means that they have needed to be re-leathered every 100 years or so. In addition, pneumatic organs depend heavily on the quality of leather used for the various very small 'bellows motors' that open like a bird's beak when inflated and so operate various servo systems. In the past this leather was sheepskin, 'split' by being sliced very thin, close to the skin side. This is not always completely air-tight and has to be chosen very carefully. In addition, if this leather is folded or creased, coal-fire dust or (these days) exhaust fumes get into and gradually degrade the leather at the folds. So wherever

possible such bellows-motors are designed out and replaced with supple flat leather diaphragms or 'pouches'. For some years now, a very thin cow-skin that is absolutely airtight and tough has been available, and this promises to extend the intervals between leather replacements for these motors very considerably, from around 60 years to nearer a century – and longer, perhaps, once modern diesel air pollution has been conquered too.



Current organ installed in 1901

Photograph courtesy Vicki Harding

Organs in Hampstead – II (cont)

Various plastic substitutes have been tried but their life is no longer than leather's and often shorter. Worse, they have to be glued with irreversible glues so are much more difficult to replace than the animal-bone based 'hot' organic glues traditionally (and still) used to glue almost everything in an organ together, from casework to the smallest wooden pipe.

A mechanical organ then should be expected to last 200–400 years with a spring-clean every 25 to 30 years and a major service every 100. This is in marked contrast to electrical actions for pipe organs which require new parts every 25 to 30 years, and wholly-electronic organs which are lucky to last 20–25 years; their parts are usually obsolete before then.



Console, Heath Street Baptist Church

Photograph courtesy Vicki Harding

The actions in the Heath Street Baptist Church organ are in good fettle. Being pneumatic (with probably about a mile of tubing altogether to connect keys to windchests) they are noticeably responsive to the most rapid touch, at around 60 milliseconds response-time as compared with electric systems which are in general around 85 milliseconds. They also allow the pipes to be blown at a higher wind-pressure than is usual with a purely mechanical system, so the reed stops in particular are well-toned and stable. The other stops are typical of Walker's work: robust, well-balanced, characterful and musical.

Ewan King, the minister at Heath Street Baptist Church, is a lover of music of all kinds, as those who go to the regular Tuesday lunchtime and other concerts know. These include organ recitals, and he is eager to make more of the instrument in all sorts of combinations with other instruments and voices.

Watch the church's website for more information: www.heathstreet.org. Sunday's main service is at 11am. □

City of London Corporation Survey

The vision for the Heath

In the context of the writing of the next 10-year management plan, the City is conducting a consultation among Heath users concerning the future management of the Heath.

Please take time to respond to the consultation questionnaire at:
www.cityoflondon.gov.uk

Art Exhibition Old Hampstead Rediscovered 6 “Lost Landmarks”

**Wednesday 14 June
– Sunday 3 September 2017**

This is the sixth in a series of exhibitions by the Heath & Hampstead Society held at
**Burgh House, New End Square
London NW3 1LT**

In this exhibition, we focus on features that would have been an everyday sight for those living in or visiting Hampstead, but which are now lost to us except through the skills of those artists who recorded them at the time. Modern-day photographs accompany the paintings to illustrate the often-dramatic changes that have occurred to local street scenes and landscapes.

**Exhibition kindly sponsored
by Knight Frank**

South End Green Summer Fest 2017

The South End Green Association invites you all to its summer festival on
Siunday 25 June 2017

- Music • Arts • Crafts • Food •
- Dog Show • Kids' Funfair •

www.southendgreenfestival.org

Proms at St Jude's 25th Season – 24 June to 2 July 2017

Hampstead Garden Suburb summer festival Proms at St Jude's marks its Silver Jubilee in 2017.

There are eight **Heritage Walks**:

Monday 26 June 10:30am

The Babbling Brook In The Next Valley traces the buried Fleet River to Kentish Town City Farm in Gospel Oak. Led by **Lester Hillman**, an urban planner, lecturer and accredited guide. *Meet Pond Square Highgate Village N6 6BA near Bus Terminus South Grove*

Tuesday 27 June 10:30am

Hampstead's Heathland And Wetland Habitats – Richard Payne, Heath Conservation and Supervisor, focuses on the natural history of the Heath and takes a look behind the scenes at the construction process and benefits of the newly-completed ponds project. *Walking shoes advisable. Meet at Golders Hill Park café NW3 7HD*

Wednesday 28 June 10:30am

Kenwood's Landscapes & Ladies – Tamara Rabin, English Heritage volunteer guide, describes the genius of landscape gardener, Humphrey Repton and the lovely grounds. Inside the House, she will talk about some of the ladies portrayed in the Music Room at Kenwood House. *Meet in the Kenwood car park NW3 7JR*

Wednesday 28 June 2:00pm

The Suburb And The Great War – Charlotte Curtis, HGS Trust's Planning Assistant,

looks at how the Great War affected the development of the Suburb. Charlotte will talk about the decline in building activity, supplies and labour and the establishment of hospitals for servicemen and accommodation for working women. *Meet at St Jude's car park NW11 7AG*

Thursday 29 June 11:15am

The Evocative Highgate Cemetery – Gordon Wolffe, volunteer guide, shows you the most impressive architectural features of the secluded and historic West Cemetery, with its sinuous winding paths and ivy clad monuments. *Walking shoes advisable as there are steep steps. Not suitable for children under 8 years old. Meet outside the West Gate N6 6PJ*

Thursday 29 June 2:00pm

1967 And The Big Conservation Conversation – Marjorie Galbinski, HGS Trust's Assistant Architectural Adviser, explores how a 1967 Parliamentary Act has protected and enhanced valued places, and how the Trust operates to maintain the distinctive character of the Suburb. *Meet at St Jude's car park NW11 7AG*

Friday 30 June 10:30am

Sir Edwin Lutyens And The Suburb – Paul Capewell, HGS Trust's Information and Communications Assistant, leads a tour that highlights what Lutyens and his followers brought to the Suburb and explores some of his unrealised plans for the area. *Meet at the Free Church car park NW11 7AG*

Saturday 1 July 10:30am

Hampstead's Heroes & Heroines This walk is based on the Heath and Hampstead Society's and English Heritage plaques. You pass houses lived in by the Du Mauriers, artists Mark Gertler and Constable and many others. Blue Badge guide **Julia Male** unravels the patchwork quilt of Hampstead's artists, scientists and writers. Meet outside Garden Gate at Burgh House, Well Walk NW3 1LT

All tickets are £10 and are available at www.promsatstjudes.org.uk from 24 April or by phone (from 1 June) on 020 3322 8123. They must be booked in advance.

Music

In the music programme, from 24 June to 2 July, highlights include:

The Choir of King's College Cambridge, performing Fauré's *Requiem* and items from their summer tour by Duruflé, Tomkins, Byrd, Bach, Brahms and Bruckner

The Chilingirian String Quartet with Andrew Brownell (piano) play Brahms's Quintet in F minor; mezzo-soprano Sarah Pring joins them for the world première of *Letters from Lony* by Ronald Corp

Nevill Holt Opera with a concert performance of Puccini's *Tosca*

The Covent Garden Chamber Orchestra playing Berlioz's *Symphonie Fantastique*

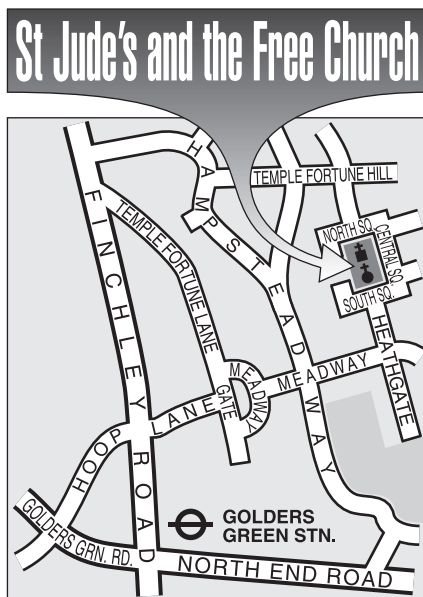
International clarinettist Michael Collins and Friends with soprano Grace Davidson performing Schubert's *The Shepherd on the Rock* and Octet and Mozart's Clarinet Quintet

All concerts take place at St Jude's Church, Central Square, London, NW11 7AH. More details at www.promsatstjudes.org.uk.

LitFest

The Literature Festival takes place on the morning and afternoon of Saturday 24 June and Sunday 25 June at The Henrietta Barnett School, Central Square, NW11 7BN.

Authors speaking on the Saturday are Nina Stibbe; Joel Morris and Jason Hazeley of adult Ladybird book fame; writer and broadcaster Natalie Haynes; and the voice of *Woman's Hour* Jenni Murray. The next day, those who take the stage are: the British historian Laurence Rees; crime writers MJ Arlidge and Susie Steiner; the architectural historian Dan Cruickshank; and finally journalists Polly Toynbee and David Walker. Meet the authors and get their books signed after each event. More details at www.promsatstjudes.org.uk.



Good causes

All funds raised go to Toynbee Hall and the North London Hospice. Proms has raised over £800,000 for charity since it was founded.

Heath Walks: 2017

Walks are normally held on the first Sunday of every month except January. Most start from Burgh House, New End Square. London NW3 1LT – 10 minutes walk from Hampstead Tube Station (for map see www.burghhouse.org.uk).

NB: *parking is extremely difficult locally, especially in spring and summer; the West Heath car park (behind Jack Straw's Castle) is more likely to have spaces than the East Heath car park.*

Starting times are either 2:30pm or 10:30am (9:30am for birds), depending on season and subject matter.

Walks last approximately two hours. They do not necessarily follow made-up paths; you are recommended to wear suitable footwear as conditions may be rough or muddy.

You will be invited to make a minimum donation of £5, to be collected at the beginning of each walk, to help support future walks programmes and to promote the Society's activities generally.

Children are always welcome so long as they are suitably shod, can walk reasonable distances and are accompanied by an adult taking full responsibility for them.

Further information from walks organiser, Thomas Radice,
mobile: 07941 528 034 or
email: hhs.walks@gmail.com

4 June 2:30pm (meet in North End Way, by entrance to Inverforth Close) **Identifying trees in The Hill Garden** led by Bettina Metcalfe, local tree enthusiast and member of the International Dendrology Society

2 July 2:30pm (meet at Burgh House) **The Ponds Project: how well is the Heath recovering?** led by Lynda Cook, member of

the Heath Sub-Committee and the Ponds Project Stakeholder Group

6 August 2:30pm (meet at the cattle trough and flower stall, Spaniard's End, near the Spaniard's Inn) **The Hampstead Heath Extension** led by Tony Ghilchik, Trustee of the Society and member of the Heath Sub-Committee

3 September 9:30am (meet at Burgh House) **Birds of the Heath** led by John Hunt, former Chairman of the Marylebone Birdwatching Society and member of the Heath Sub-Committee

1 October 2:30pm (meet at the Flagstaff, by Whitestone Pond) **Sandy Heath** led by Lynda Cook, member of the Heath Sub-Committee

5 November 10:30am (meet at Burgh House) **How the Heath was saved as public space and later expanded** led by Thomas Radice, Trustee of the Society and member of the Heath Sub-Committee

3 December 10:30am (meet in Hampstead Lane by 210 bus stop opposite Stormont Road) **The Hidden Heath: signs of the Heath's past** A walk from Athlone House to Springett's Wood led by Michael Hammerson, a Vice-President of the Highgate Society and member of the Heath Sub-Committee

Details of further walk programmes will be available on the Society's website:

www.HeathandHampstead.org.uk

[@HandHSocHeath](https://twitter.com/HandHSocHeath)

