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# *The Heath & Hampstead Society* **NEWSLETTER**

*May 2019 Annual Report*

*Vol 50 No 2*

*'Spring daffodils adjacent to Kenwood House'*



# Annual Report for the year 2018 – 2019

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**Front cover:** The photograph was taken by professional photographer Matt Maran, new judge of the *#myhampsteadbeath* photo competition on Instagram. Matt comments: "Damp grey days are great for photographing colourful flowers. The cloud cover acts as a giant diffuser filter, preventing distracting highlights and shadows. The even light brings out detail, while moisture helps to saturate the colours." Since 2000, Matt has travelled the world photographing wildlife and landscapes, from Alaskan bears and South-East Asian primates to soda lakes, glacial rivers and primeval forests. His images are represented by Nature Picture Library and have featured in films, books, conservation journals and magazines including *BBC Wildlife*, *Outdoor Photography* and *National Geographic*. His work has also been awarded in the European Wildlife Photographer of the Year, the Wanderlust Travel Photographer of the Year and the British Wildlife Photography Awards.

*by Marc Hutchinson*

I am pleased to report the Society has had another extremely busy and successful year. Our sub-committees have been engaged in so many tasks that I can only mention some of them in this report.

## Newsletter

Two years ago, we set up a temporary communications sub-committee in order to oversee the creation of the Society's new website. The work of this sub-committee continued with the decision to entrust production of our newsletter to Lonsdale of Wellingborough. That firm was able to offer us relatively cheap franked postage rates and also to provide colour photographs throughout the edition. The feedback from our members has been most positive and it is very gratifying that, after the publication of each newsletter under the new regime (this one is the third), we receive unsolicited compliments for the quality and content.

We unfortunately have had to delay our Village photographic competition. We had a disagreement with Transport for London over the use of our posters in the lifts at Hampstead Underground; now that this dispute has been resolved, we feel able to take this Village competition forward while continuing the *#myhampsteadbeath* competition at the same time.

## Membership

The estate agents' scheme has still not produced any material results for us in terms of new memberships for first year residents in Hampstead and, until the local property market recovers, that situation is likely to continue. We are still having second thoughts on the use of discounted first year memberships for entrants in the photographic competitions

and we may delay offering them until the Village photographic competition is up and running.

In the result, as you will see from item 7 of the Notice of the Annual General Meeting on page 5, we are not asking members to alter the scope of the authority to offer discounted memberships, which they gave to trustees in 2017.

Overall Society membership remains stable at comfortably over 2000.

### ***Planning***

No sooner are we released from one campaign, than we are called to join new ones.

We are pleased to report that damage to the structure of St Stephen's, Rosslyn Hill, which we feared would be caused by the construction of the new Pears Immunisation Building, has not come to pass. There can be no assurance that structural damage will not manifest itself in the future, but the point is that the main construction works, which were the cause of the risk, have now been completed. Unfortunately, the same cannot be said for the attached primary school, the buildings of which have been damaged, and there is currently a dispute in that regard between the Royal Free Hospital and the Diocese of London.

By the time you read this newsletter, it is likely that another planning application will have been made to establish the Abacus school in the Old Police Station at Downshire Hill. As we said in our objection to the first such scheme, the centre of Hampstead is already plagued with school-run traffic and the associated pollution, and the proposed site, which is on the very edge of the school's Belsize catchment area, is completely unsuitable. We shall, of course, be opposing the new application.

At the top of East Heath Road on the left, as one

approaches Whitestone Pond, there is an old maternity hospital known as Queen Mary's House. This belongs to the Royal Free Hospital, but is no longer in use. It is the Royal Free's intention to dispose of the property. The purchaser is likely to be a property developer who will wish to build luxury apartments on the site, which is a large one. As you will have read in previous newsletters, we are opposed to the redevelopment of this site because the buildings, which are in good repair, and originally well-built, could be preserved and made into social housing. In addition, the site is especially sensitive being at the highest point of, and overlooking, the Heath.

We are supporting objectors in Highgate who are opposing a planning application to develop the house and garden at 55 Fitzroy Park. The developer proposes to demolish the existing house and cover the large garden with five new houses. Two of these will be at the bottom of the garden facing on to Millfield Lane, which will, we understand, have vehicle access on to the lane. This is unacceptable development on the fringes of the Heath and we and the City will oppose it.

### ***The Heath***

2019 marks the 30th anniversary of the transfer of Hampstead Heath and its management from the London Residuary Body to the City of London Corporation. The City is proposing to host several functions and events to mark this anniversary, and the Society will be hosting a large party in September for Heath staff and members of the committees which run the Heath.

And how appropriate it is that, in this anniversary year, our former Vice-President, Helen Lawrence (Mrs Helen Marcus), should be publishing her definitive history of how Hampstead Heath was saved for the public and the role of the Society in that task.

Our President, Lord Hoffmann, has written the foreword, and Helen is the guest speaker at our Annual General Meeting.

The planning inquiry in relation to the proposal to erect static caravans on the North Fairground Site at the Vale of Health, the hearing for which was scheduled for 4 February, has been adjourned until 1 October 2019, owing to the absence of a particular key witness.

With regard to the South Fairground Site, the first session of the planning inquiry took place from 2 to 4 April and has been adjourned until 20 August 2019. The Society is very grateful to its counsel, David Altaras, for representing it in this very lively inquiry.

As for Harry's Land, I wish I could report more progress in this matter. The current owner has not engaged with the City or with us and has let the site deteriorate. It is now covered in rubbish and Japanese knotweed. We will be coordinating with the City in order to convince the owner that what he has acquired is, for his purpose, a liability and encourage him to consider transferring the land to the Heath.



*Harry's Land*

### ***Village***

The most important event in the last year for Hampstead Village has been the adoption of the Hampstead Neighbourhood Plan following the local referendum on 21 June 2018. There was a very good turnout and an overwhelming vote in favour of adoption of the Plan, which was then endorsed by Camden Council. The Forum has decided to continue in existence for the time being in order to ensure compliance with the Plan by Camden and its planning officers and to have meetings with senior Camden officers in relation to Village issues generally. These meetings so far have been very productive and positive.

Our Town Sub-Committee is constantly engaged in responding to consultations launched by Camden Council, e.g. in relation to traffic. The Society welcomes increased cycling in London and is not opposed to the principle of cycle superhighways; nevertheless, it is a relief that the Mayor of London has decided to abandon the Cycle Superhighway 11 project, for several reasons, including the opposition by Westminster City Council. The planning and consultation documents made unmistakably clear that part of the success of the project depended upon diverting material numbers of southbound Finchley Road vehicles into and across the residential streets of Hampstead. Our objection to CS11 was that this diversion would result in several hundred more vehicles per hour in Hampstead during the busiest times of weekdays. The Society could not accept that Hampstead, already afflicted by serious rush-hour and school-run vehicle pollution, should be made to suffer even more for the sake of the project.

### ***Lectures***

In October 2018, Lindy Guinness gave the Springgett Lecture about Constable's paintings of the Heath – a

## ***Annual Report for the year 2018 – 2019 (cont)***

précis of her lecture appeared in the January 2019 newsletter. In September 2018, Osbornes Law, a local firm of solicitors, co-hosted with us a glass-in-hand lecture on the topic of basements. This was a very successful and well-attended evening, and we hope to work with Osbornes Law to host another lecture later this year.

The 2019 Springett Lecture will be given by Dr Rupert Sheldrake on 17 October 2019 at Rosslyn Hill Chapel.

### ***Trustees***

The Society was very sad to lose the services of Gordon Maclean who, having been actively involved in the work of the Society for more than 20 years, passed away in November 2018. The other change in trustees has been the appointment of Andrew Haslam-Jones in succession to Anousheh Barbezieux as Chair of the Town Sub-Committee.

### ***Sub-Committees***

The Heath Sub-Committee has welcomed the appointment of Will Coles (a Heath activist), and there are three new appointments to the Planning Sub-Committee: Liz Wright (tree conservation) and Gordon Curtis and Claire Gasson (both architects). We are grateful to all of them for stepping forward to help us.

### ***Conclusion***

We continue to enjoy good relations with the City and Camden Council, as well as the Highgate Society, the Hampstead Neighbourhood Forum and the Hampstead Village Business Improvement District. Working together we can ensure that Hampstead and its Heath remain the wonderful places they are. The Trustees and Sub-Committee members would like to thank the Society's members for all their financial, practical and moral support throughout the year.

## ***Hampstead Theatre***

Eton Avenue

### ***Support your local theatre – Become a Friend of Hampstead Theatre***

Avoid disappointment by becoming a Friend and taking advantage of our priority booking period. For just £50 per annum Friends receive the following benefits:

- Priority Booking • Advance notice of forthcoming productions • Quarterly e-newsletter • Invitations to exclusive events at the Theatre • 10% discount at Hampstead Theatre bar

**For more details see**

**[www.hampsteadtheatre.com/support-us](http://www.hampsteadtheatre.com/support-us)**

**☎ 020 7449 4155**

***We look forward to welcoming you soon***

## ***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](mailto: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.

# Notice of the Annual General Meeting

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**Notice is given** that the 122nd Annual General Meeting of the Society will be held on Wednesday 19 June 2019 at 7.30 pm 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 121st Annual General Meeting held on 13 June 2018.
2. Election of Lord Hoffmann as **President**.
3. Chair's report for 2018-2019.
4. Treasurer's report on the Society's examined financial statements for the 2018 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. Determination of the limit on free/discounted memberships. The trustees propose that there be no change to the current limit of 200, approved by members in 2017.

*Note: this relates to the figure of 200 specified in Rule 10(4):*

*"10(3) Notwithstanding Rules 10(1) and (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 forgone 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."*

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

**Chair:** Marc Hutchinson

**Treasurer:** Maureen Clark-Darby

**Secretary:** Evelyn Ellis

## **General Committee Members**

There are no other elections to the General Committee.

*Note: Tony Ghilchik, Frank Harding, Vicki Harding, Robert Linger and John Weston continue the terms for which they were elected. The 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



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# *The Heath & Hampstead Society*

## *Please join us for our Annual General Meeting and Reception*

*St Stephen's, Rosslyn Hill  
London NW3 2PP*

*Wednesday 19 June 2019 – 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 – Helen Lawrence** will launch her new book *How Hampstead Heath Was Saved – A Story of People Power* (see the January 2019 newsletter for details).

**Helen Lawrence** served on the Society's General Committee for 25 years, first as Chair and then as Vice-President.

*We are grateful to the St Stephen's Trust for hosting and sponsoring our meeting.*

### *Delivering the Newsletter by email*

Would you prefer to receive your Newsletter by email in the form of an 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, this is now 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**



# ***Treasurer's Report for 2018***

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*by Maureen Clark-Darby*

## ***The Society is pleased to present its Financial Statements for the year ended 31 December 2018.***

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, which have not changed, are disclosed on pages 8 and 9 of the Financial Statements.

The operating deficit for 2018 was £2,098 (2017: surplus of £8,868).

The Society made an unrealised loss of £656 on its investments. The resulting total deficit for the year was £2,754.

Membership subscription income increased by 29% year on year – 2018: £28,303 (2017: £21,998). This increase is due principally to new annual and life memberships.

Dividend income slightly increased for the year to £237 (2017: £224). Interest income was up for the year to £383 (2017: £186).

The Society's running costs, excluding exceptional costs, were up by 7% in 2018 to £21,850 (2017: £20,430). The increase is mainly due to the need to pay a fee (for the first time) for the Society's Independent Examiners.

During 2018 the Society continued its efforts to increase membership and subscription income.

The Trustees believe that the Society's Capital and Reserves are satisfactory at £65,288, of which £33,655 are held in unrestricted reserves and £31,633 in restricted reserves.

The Society wishes to thank Fisher Phillips LLP, Chartered Accountants, for carrying out the Independent Examination of the Financial Statements for 2018.

## ***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](mailto: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 Dr Rupert Sheldrake on Thursday 17 October 2019 at 8:00pm  
(doors open at 7:30 for refreshments) at Rosslyn Hill Chapel*

*Admission is free and non-members are welcome*

## *Bird Navigation:*

### *How do swifts find their way back to Hampstead, and how do pigeons home?*

Rupert Sheldrake Ph.D. is a biologist and author of more than 85 scientific papers and nine books, including *The Science Delusion*. He was a Fellow of Clare College, Cambridge and a Research Fellow of the Royal Society, and is now a Fellow of the Institute of Noetic Sciences, in Petaluma, California, and of Schumacher College, in Dartington, Devon. He lives in Hampstead and has been a member of the Society's Heath Sub-Committee for more than 25 years. His web site is [www.sheldrake.org](http://www.sheldrake.org).

Every spring, swifts fly from equatorial Africa across the Sahara Desert, over Spain and France before crossing the sea to England. They often return to the same places they nested the previous year, where they meet their life-long mates. Racing pigeons can fly home from 600 miles away in a single day, even when released far from anywhere they have ever been before. How do they do it?

Despite decades of research, bird navigation remains unexplained. A magnetic sense may play a part and so may the sun's position. Landmarks help when birds are near their destination and in familiar terrain. But something more mysterious is going on.

During this lecture, Dr Sheldrake will discuss possible explanations. He will also describe some of his own experiments carried out in conjunction with the Royal Dutch Navy, in which the pigeons' home was on a ship traversing the Atlantic.



Remember 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](http://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.*



## HAMPSTEAD SUMMER FESTIVAL

### *Art Fair Day at Whitestone Pond*

**23 June 12-5pm**

Actor and QI panellist Alan Davies will open the Fair at 1pm. The Fair will feature an art exhibition with pictures for sale (many featuring Hampstead Heath), a children's art competition and art activities, clay modelling, beautiful and affordable craft stalls, a chance to play chess against a master, and to see the latest beautiful Lexus cars. This year, we are also holding an All Dogs Matter Dog Show. It's the perfect way to spend a leisurely summer afternoon, with time to sit and enjoy freshly-cooked food with a glass of wine, live music and a stunning view. Entry is free.

### *The Keats Community Library Garden Party*

**29 June 2-4pm**

Storytelling, a celebrity children's book author, rhyme-time, face-painting and a treasure hunt with prizes for the children, while the adults can enjoy tea and delicious cake on the lawn of Keats House, Keats Grove. Entry is £5 per child, £10 per family, adults free.

### *Hampstead Jazz Club "All Stars" Concert*

**3 July, doors open at 7.30 for 8pm**

The much-loved Hampstead Jazz Club All Stars, led by Musical Director Jamie Safir, will host a festival concert with special guest musicians at the Duke of Hamilton, New End.

Tickets are £15, half of which goes to the Festival beneficiary charities. Tickets will go on sale in June at [www.hampsteadjazzclub.com](http://www.hampsteadjazzclub.com).

### *Big Fair Day on Heath Street*

**7 July 12-5pm**

Fair Day is the highlight of summer in Hampstead, with over 120 stalls, a funfair, birds of prey, donkey rides, circus school and a chess challenge. As ever, there will be rocking music, jazz, hip hop to make you boogie, dance and sports demonstrations. Entry is free.

The Festival raises vital funds for Hampstead School of Art and Keats Community Library. Come and have fun whilst supporting these much-loved local charities.

**For more information, call: Els Bauer  
on 0207 794 4821 and visit  
[www.hampsteadsummerfestival.com](http://www.hampsteadsummerfestival.com)**



*Whitestone Pond HSF Art Fair*

# *Heath Sub-Committee Report*

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by John Beyer

## ***Oak Processionary Moths***

Please read the piece in this Newsletter about developments in managing Oak Processionary Moths on the Heath.

## ***Recreating Constable's Pond***

The Heath Sub-Committee has joined with the Redington Frogna! Neighbourhood Forum ("RedFrog") in their initiative to restore *Constable's Pond* located by Branch Hill below Judges Walk.

RedFrog has gained funding from the Community Infrastructure Levy and other London sources. However, before the project could go ahead it needed legal consent from the landowner, namely the City of London Corporation. We supported the proposal at the City's Hampstead Heath Management Committee on 13 March, where permission was given.

The vision is to have a small wildlife pond, planted for frogs and dragonflies, among others, to add to



Photo: John Constable, *Branch Hill Pond, Hampstead Heath, with a Boy Sitting on a Bank*, c.1825.

Photo courtesy: © Tate, under the CC-BY-NC-ND 3.0 (Unported) licence

<https://www.tate.org.uk/art/artworks/constable-branch-hill-pond-hampstead-heath-with-a-boy-sitting-on-a-bank-n01813>



the biodiversity of the area. There would be wild hedging around the pond which would disguise fencing to restrict dog access. The idea is to add a wild and natural feature to the landscape. The effect may be similar to *Meg's Scrape*, a small wildlife pond located on the slope to the west of the *Model Boating Pond*. While the end result will not replicate the painting of the pond by John Constable (the surrounding landscape has changed too much), the pond will add a feature of natural and historical interest.

A key problem will be how much water naturally drains into Judges Hollow and, therefore, into the proposed pond. The pond may well be seasonal, drying out in the summer. There is currently a bank between the pond site and the road, but the bank will need to be checked to stop rainwater seeping in. Similarly, there may need to be a means of preventing the pond overflowing.

Apart from recreating the pond, RedFrog is also involved in the Watermark project, which aims to highlight the existence of, and mark the presence and flow of, historic rivers. Among others, it aims to restore the Cannon and Boundary streams in the Redington Frognaal area. These streams lead into the now-covered Westbourne River, to the Thames, and eventually out to the sea.

### ***30th Anniversary of the City and the Heath***

On 30 March 2019, the City marked the 30th anniversary of taking on the management of the Heath. We plan to commemorate the occasion later in the year, once political dates are not intervening.

Thirty years ago, the Society was horrified at the Thatcher government's proposal to divide the management of the Heath between the local boroughs of Camden, Barnet and Haringey. We were, therefore, relieved at the success of our campaign to get the City to agree to take up the challenge. The Heath could not ask for a more caring and competent manager.

Ever since, we have worked in close partnership with the City by helping to devise and implement coherent plans to preserve the "natural aspect" of the Heath, as specified in the original 1871 legislation protecting the Heath from development, and to oppose inappropriate development on the fringes of the Heath.

### ***Commercial dog walkers***

The City has brought in consultants, Jon Sheaff and Associates, to run workshops and surveys to devise a policy for the licensing of the 40 or so commercial dog walkers, and to develop a code of conduct for them. The City emphasis will be on best practice and guidelines, rather than being primarily a revenue-raising exercise. It is expected that fees will eventually be set in line with those charged in other open spaces in London. The process is expected to extend over the summer, with policies finalised in October/November. The Heath Sub-Committee believes the most serious issues are the control of dogs and the collection of dog waste, in addition to dog welfare. In parallel, there will be a consultation on licensing professional fitness trainers and a policy expected to be ready in the autumn.

# *Town Report*

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*by Andrew Haslam-Jones*

The Town Sub-Committee continues to strive to protect and preserve the amenities of Hampstead Town.

## ***Camden traffic consultations***

The results are in! The bad news is, despite the planners' appreciation of the valuable local knowledge provided by the Society, and in particular by Juliette Sonabend who worked on the original renovation of Whitestone Pond some years ago, the result of the East Heath Road/West Heath Road/Heath Street junction consultation is that West Heath Road will be narrowed to one lane at the junction. The purpose of this is to let the traffic flow directly into East Heath Road across the junction instead of having to dog-leg round the traffic in the lane turning right down Heath Street.

The good news is, after submissions from many Hampstead residents and groups, including local councillors, the Society, and with a lot of hard work and research by the Hampstead Neighbourhood Forum, the zebra crossing across Hampstead High Street between Oriel Place and Boots will now not be turned into a controlled pelican crossing.

Separately on 1 April, the Society took part in the first meeting of the Hampstead Traffic Partnership ("HTP"). The HTP, which was set up under the auspices of local campaigner Jessica Learmond-Criqui, comprises local residents' groups, the Society, local councillors, the Hampstead Village Business Improvement District (the "Hampstead Village BID"), the Hampstead Neighbourhood Forum and the NW3 Green School Run. The aim of the group is to reduce pollution in Hampstead caused by traffic. HTP will engage with Camden Council to assist it in its initiatives to achieve this. The NW3 Green School Run, an initiative started by concerned local parents, is already on the point of inaugurating pilot schemes for shared school buses to reduce the Hampstead school run and to encourage walking to school.

## ***Oriel Place Garden***

Updating on the Sub-Committee's report in the previous Newsletter, we now understand that work on Oriel Place, including removing the railings separating the tree from the path, renovating the area around the tree itself and replacing and levelling the flagstones, is due to start in late May and is scheduled to last for three to four months.

## ***Other news***

The Sub-Committee has had good engagement with the new management of the Hampstead Village BID, under its new Co-Chairs Philip Matthews and Els Bauer, who took over at the beginning of January, and the new Hampstead Village BID manager, Marcos Gold. Marcos has been helpful in assisting the Sub-Committee in finding a solution to the congregation of Deliveroo riders on Hampstead High Street on the double yellow lines outside Jane & Dada.

For those who have not already heard, in March, Transport for London failed in its attempt to appeal the High Court decision that it must consult on the Cycle Superhighway 11 route through Swiss Cottage before it can submit revised plans. The Mayor of London has now confirmed the project has been abandoned.

The Society has also made a submission to Heathrow on its consultation on new flight paths. Unfortunately, and the Society did point this out, the consultation read as if it were designed to tick a box and did not seem to be a genuine consultation. We hope that Heathrow will take into account the various points we made including the elevated position of Hampstead increasing the likelihood of disturbance for residents in a conservation area, that the Heath is a treasured source of peace and quiet, and the increased noise pollution that would affect the pupils in the area's numerous schools.

# *Planning Report*

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*by David Castle*

Over the past year, the number of new planning applications has reduced substantially. Now, many applications only involve small changes to existing buildings. However small, these changes can still have an unfortunate impact on Hampstead and on the Heath.

Each month there now are about 20 new applications plus 15 applying to revise or give further information about previous approvals. We check them all and object to an average of about five each month. We often suggest we would be pleased to withdraw our objection if changes were made to the proposal. Sometimes, this results in an acceptable outcome.

We work closely with the Hampstead Neighbourhood Forum and the Hampstead Conservation Area Advisory Committee (“HCAAC”) who also carefully check all planning applications in our area.

Another extremely important activity is that we check all the applications – of which there are very many (unfortunately) – to fell or substantially change trees.

We also check the Appeals against a refusal to an application – though there are not usually more than 12 a year relating to our area.

## ***The campaign to save Queen Mary’s House***

Already having successfully gone through the Pre-Application procedure with Camden, the Royal Free Hospital has now commenced the planning process with an application to confirm its planning status as a *Hospital* (Use-Class C2 – Residential Institution). Information included with the application makes it clear that the building was in full use as a hospital until 2012. Since 2005, the top-floor (about one-fifth of the building floor area) has been let to the Newlon Housing Association as single rooms with shared

bathrooms, kitchens and communal areas. The top floor has, therefore, a separate use as a hostel. This places that floor in a different Use-Class from the rest of the building – namely “sui-generis” (a portmanteau class requiring change-of-use planning approval). The Hospital has been in use by out-patients until recently. We will be claiming that the request to accept Use-Class C2 as the only use class for Queen Mary’s House is incorrect and have already met with Camden planners about the issue.

## ***Five houses at 55 Fitzroy Park in a beautiful garden. A test case?***

There are many large gardens in Hampstead, often with mature trees, which contribute to the very special qualities of the area. Unfortunately, due to the shortage of land available for building and the shortage of homes, the government is putting pressure on councils to encourage higher density housing schemes in towns, cities and suburbs.

Could the above proposal to build five houses in a large garden on the edge of the Heath be the first of many? It will be disaster for the Heath, Hampstead and all gardens everywhere if Camden approves this application.

## ***Enforcement of planning law and obligations***

For Camden, enforcement of breaches of planning law, conditions and agreements is complicated, difficult and can be very costly and time-consuming.

For the planning system to operate fully and retain any control, it is essential for enforcement to be rigorously applied. Camden is now consulting on re-organisation of its Enforcement Section and all the local Hampstead groups met with Camden to discuss



## ***Planning Report (cont)***

how more teeth and effectiveness could be given to the process.

Among the proposals were:

- obligatory involvement of groups and neighbours in the formulation of S.106 Agreements;
- more legal or financial sanctions in the S.106 Agreements to enforce the requirements; and
- more use of stop notices – to encourage builders to act immediately.

Camden has arranged another feedback meeting on Enforcement for May.

### ***Abacus school***

Recently, Abacus announced it will, in May, send to Camden for planning permission its proposal to convert the Old Police Station into a school.

We will be objecting strongly to that for various reasons, including that a school on a busy, polluted

road junction is unacceptable for the children, for neighbours and for the traffic conditions of Hampstead.

### ***And finally...***

Recently, an excellent article on the Whitechapel Bell Foundry made some good points about new buildings, re-use of old ones and, importantly, keeping manufacturing and skills alive. This applies especially, but not only, to Hampstead and we particularly agreed with the following:

To live in the area is to hear the constant rush of old things disappearing and new ones arriving. Stories tend to run along similar lines: the multi-layered fabric of the past is stripped out, and the complexity that makes it attractive to speculators is normalised by speculation. Places shaped by work (etc) become generic residential real estate.

From “*Ringing the changes at the Whitechapel bell foundry*”, Rowan Moore, The Observer 3 March 2019.

## ***Second-hand bookshop to open at Kenwood House***

### ***Volunteers and donations of books needed!***

To help fund their conservation work at Kenwood, English Heritage plan to open a high quality second-hand bookshop adjacent to the Garden Shop.

It is hoped that there will be a good stock of art, architecture, gardening and vintage/antiquarian books.

*If you are interested in volunteering or donating  
please email the Properties Curator at  
[kristian.kaminski@english-heritage.org.uk](mailto:kristian.kaminski@english-heritage.org.uk)*



# *Summer 2019 at Burgh House & Hampstead Museum*

## **The Ponds: Photos from the Hit Documentary** **until 25 August 2019**

An exhilarating exhibition of photographs from the hit documentary *The Ponds* about the year-round swimmers at the ponds on Hampstead Heath. The film-makers have combined film stills, behind-the-scenes moments and archival images to celebrate the unique ponds and the success of their film. [www.thepondsfilm.com](http://www.thepondsfilm.com)

## **Margaret Rowney: The Art of Drawing and Printmaking** **until 8 September 2019**

Margaret Rowney was born in 1908 and grew up in Hampstead in an artistic household. Her father, Walter, was an amateur painter and ran the family business manufacturing art supplies. Her appreciation of nature and her surroundings underpinned a prolific and unique career, which this exhibition will examine 20 years after the artist's death in 1998. Margaret Rowney's work will be woven together with that of other artists in the Burgh House collection, exploring aspects of her life and art.

## **Godfrey Worsdale: Henry Moore** **29 May 7pm**

Godfrey Worsdale, Director of the Henry Moore Foundation, presents a lecture following the early life of the internationally acclaimed sculptor, describing the remarkably swift journey from the artist's humble beginnings through to the European avant-garde. Tickets £8 (£6 FoBH and u25s) available from [www.burghhouse.org.uk](http://www.burghhouse.org.uk)

## **Lifelines with Daniel Finkelstein** **13 June 7:30pm**

Daniel Finkelstein talks about his life and work. Lord Daniel Finkelstein OBE is the Associate Editor of *The Times*, where he has a weekly political column. He was adviser to both John Major and William Hague and is also a member of the Prime Minister's Holocaust Commission. He is the grandson of Dr. Alfred Wiener, Holocaust survivor and founder of the Wiener Library. Daniel was appointed to the House of Lords in 2013 and named political commentator of the year at the Editorial Intelligence Comment Awards 2010, 2011 and 2013. Tickets £12 (£10 FoBH and u25s) available from [www.burghhouse.org.uk](http://www.burghhouse.org.uk)

**Burgh House**  
**New End Square, NW3 1LT**  
☎ 020 7431 0144  
[info@burghhouse.org.uk](mailto:info@burghhouse.org.uk)  
[www.burghhouse.org.uk](http://www.burghhouse.org.uk)  
[@burghhouse1704](https://twitter.com/burghhouse1704)

**House & Museum**  
Open 12–5pm Wed, Thu, Fri & Sun  
**Café**  
Open 10am–5pm Wed, Thu & Fri,  
9:30am–5:30pm weekends



# *Proms 2019 at St Jude's Heritage Walks – 22 to 30 June*

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*There are nine mostly guided **Heritage Walks** in this year's Proms at St Jude's festival, including Hampstead, the Heath, Golders Hill and Hampstead Garden Suburb. Tickets for guided walks must be booked in advance.*

## ***During Lit Fest on Saturday 22 June and Sunday 23 June***

### **How well do you know the Suburb?**

A self-guided walk and treasure hunt. Whether a first-time visitor or a long-time resident, this family friendly, self-guided walk and Treasure Hunt will test your observation skills. **Ron Finlay's** route will take you to hidden corners of the Suburb in search of clues and the opportunity to win a prize.

*Collect route and entry form (£5) from Lit Fest Café at The Henrietta Barnett School NW11 7BN, and return on completion. Allow about one hour.*

## ***Monday 24 June 10.30***

**The Suburb's early residents: Kate Webster**, Proms Heritage Walks Coordinator, shares discoveries from her research for Hampstead

Garden Suburb Archives Trust into the recently released 1911 census forms. The census gives an interesting snapshot of the pre-First World War Suburb, as well as revealing details of some of the first residents. *Meet at Fellowship House, Willifield Green, NW11 6YD.*

## ***Tuesday 25 June 10.30***

### **Golders Hill and its gorgeous trees:**

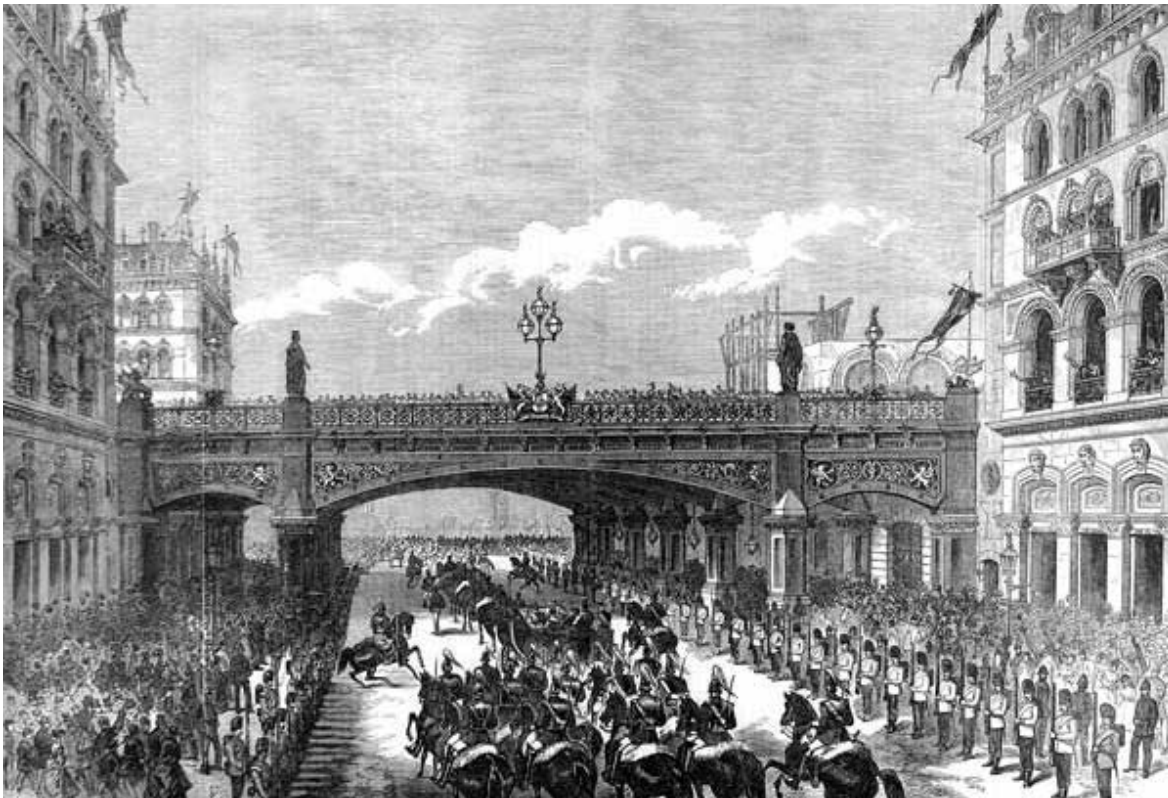
Another opportunity to explore Golders Hill with Richard Payne, Hampstead Heath's Conservation Supervisor. Richard will show us some of the wealth of specimen and unusual trees, both native and introduced, for which Golders Hill Park is notable. Richard's deep knowledge and passion for his subject will give you new and interesting insights into the award-winning park on our doorstep. *Meet at Golders Hill Park Café, NW3 7HD.*



*ME Suburb Highlights, David Davidson*







*A royal procession under the Holborn Viaduct from the Illustrated London News (1869)*

***Tuesday 25 June 2pm***

**From cottage to villa: Charlotte Curtis,** Assistant Architectural Adviser at Hampstead Garden Suburb Trust, returns to lead a gentle walk looking at the varied styles of architecture from small cottages to grand villas, which underpinned the architectural integrity of the early Suburb, as well as the aim of achieving a social mix. *Meet at St Jude's car park, NW11 7AH.*

***Wednesday 26 June 10.30***

**Viaduct voices:** On the 150th anniversary of Holborn Viaduct, discover London Fen, Frankensteinia and Farringdon future. Along the way jesters, jongleurs, speaking stones and structural harmonies tell the story. Join accredited guide **Lester Hillman** on a musical and literary processional bringing to life colourful individual and dramatic events. *Meet at Farringdon Underground Station, Cowcross Street, EC1M 6BY.*

## *Proms 2019 at St Jude's Heritage Walks (cont)*

**Wednesday 26 June 2pm**

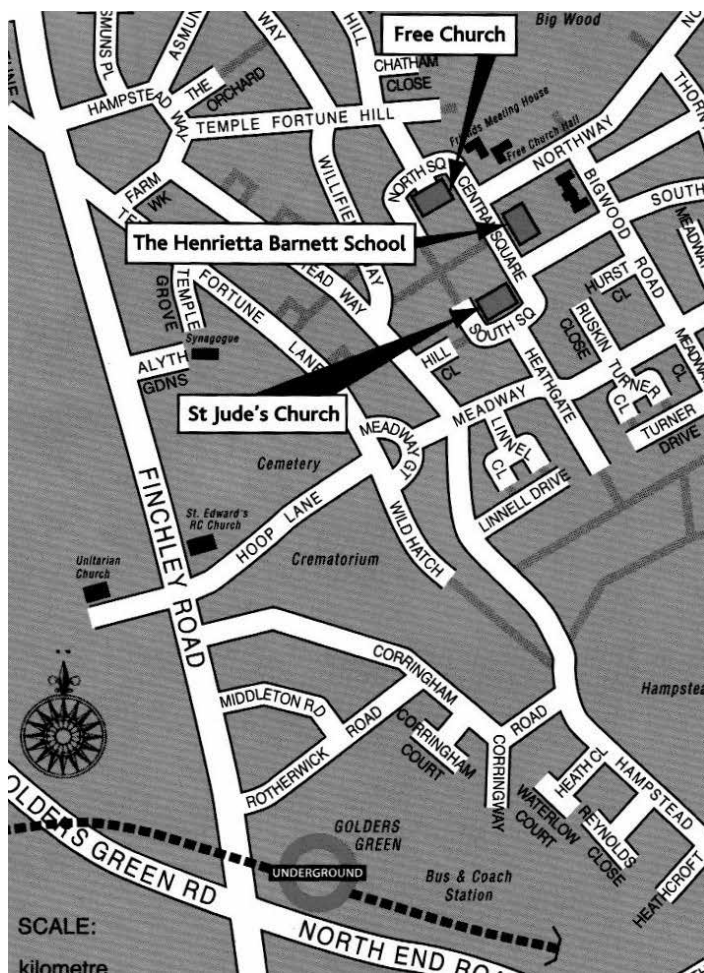
### **"All classes in neighbourliness together?"**

Henrietta Barnett's vision for the Suburb was to create a harmonious mix of classes and ages. **Tara Murphy**, Hampstead Garden Suburb Trust's Planning Assistant, will show us the variety of social and housing provision and look at the success (or otherwise) of this aim, as well as sharing some historic anecdotes. *Meet at St Jude's car park, NW11 7AH*

**Thursday 27 June 10.30**

### **The wonderful world of Charles Paget Wade:**

Wade is famous for his collection of eclectic objects, from furniture to clothing and pictures at Snowhill Manor, Gloucestershire (now National Trust). A qualified architect, he designed several Suburb buildings to which **Paul Capewell** of Hampstead Garden Trust will introduce us. *Meet at Willifield Green NW11 6PE, opposite Fellowship House.*



*Map showing how to reach St Jude's*

**Friday 28 June 10.00**

### **Henrietta Barnett and the Heath**

**Extension: Thomas Radice**, Heath & Hampstead Society Trustee, explores Dame Henrietta's vision and how former Middlesex farmland provided a setting for many distinguished houses and their residents in the southern parts of the Suburb. *Meet at 10.00am outside Golders Hill Park Café (opens at 9.00am) NW3 7HD. Walk ends at the Free Church for lunchtime harp recital.*

**Sunday 30 June 11.00**

### **Constable's Hampstead:**

Constable summered and painted in Hampstead from 1819, making it his permanent home in 1827. **Marilyn Greene**, City guide and expert on Hampstead, reveals the picturesque Georgian and Regency houses and landscapes, which Constable knew, and will illustrate the walk with Constable's pictures and quotes from his letters. *Meet at Hampstead Underground, High Street entrance, NW3 1QG.*

# *Quarterly Walk by Members of the Heath Sub-Committee to the Kenwood Estate*

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*by Jeff Waage and John Beyer*

*This is the second of the Sub-Committee's Quarterly Walks organised by Professor Jeff Waage and the first in many years to take place on the English Heritage side of the Heath. This report highlights the balance between recreation and conservation.*

Our Quarterly Walks typically focus on the parts of Hampstead Heath managed by the City of London. However, this was the first walk on the English Heritage part of the Heath in many years. Members of the Heath Sub-Committee were hosted on 17 January 2019, by Dave Gibbons, Head Gardener at Kenwood, for the first of two planned walks on Kenwood Estate. The theme of the walk was conservation and landscape management. The Sub-Committee members were keen to see how management strategies and practices compared across these different parts of the Heath, and participation of colleagues from the City of London ensured some interesting opportunities to compare notes and build links.

This walk focused on the western and southern parts of the Kenwood Estate, beginning with Dave Gibbons' general introduction to English Heritage's management strategy. This gives equal weight to the maintenance of its historic landscape and views on the one hand, and conservation of habitats and wildlife on the other, which often means adopting different strategies for different sites. For instance, when a specimen tree near Kenwood House needs to be pruned, the limb is usually removed, but if the tree is in Ken Wood, the limb will be left as a future habitat for animal and plant life.

In its wilder parts, the Estate hosts Hampstead Heath's only site of special scientific interest, comprising ancient woodland in North Wood and Ken Wood, and a sphagnum bog in West Meadow.

Our walk started on the lawn from Kenwood House

to Wood Pond. The lawn has been worn by a series of events in 2018, and by the dry, hot summer. It has been reseeded, but not fertilized, because it drains into the ponds below, where fertilizers would lead to algal blooms and problems for fish and wildlife. We also discussed the topic of Kenwood's summer concerts and their effects on wildlife, raised recently by the Society. Disturbance of bats is a possibility, also of some distinctive bird species that nest in Ken Wood, such as jackdaws and stock dove. The issue of concerts and fireworks has been investigated in the past, and changes have been made. For instance, last year, fireworks have been greatly reduced to just one display. We concluded that the subject of concerts and wildlife might deserve continuing attention. This could involve, for example, monitoring wildlife to appraise any effects of new events.

We spent much of our time in West Meadow. Today, it is a mixture of grassland and secondary woodland. Until 1950, however, it was almost entirely meadow, affording long, clear views to Kenwood House across West Meadow. When grazing ceased and was replaced by mowing, the machines could not access the boggy parts of the meadow around stream beds. Consequently, scrub became established and was followed by birch and other trees. These new woodlands, North and South Copse, are being managed now to be more open. Similarly, the woodland along the west side of the meadow, that leads up to buildings along Spaniards Road, which is called Mount Tyndall, is also being opened up by removal of scrub vegetation while retaining a roadside screen of trees to hide buildings and reduce noise. A string of historic oaks that run along the edge of this area mark an ancient boundary ditch that runs north to south across the Heath, and these are being carefully preserved as well.



## *Quarterly Walk to the Kenwood Estate (cont)*

But the conservation jewel of West Meadow is the sphagnum bog. Carefully fenced to protect it from dogs and walkers, it is a unique habitat where unusual ferns and bog mosses grow. Very rare species in Greater London have been identified there, including six bog moss species and water horsetail. English Heritage manages this carefully, particularly to keep it wet during our recent hotter, drier summers. Elsewhere on West Meadow we saw plantings of Buckthorn, made to encourage the Spring populations of yellow Brimstone Butterfly on this part of the Heath.

When Kenwood Estate was first laid out, a long walk was created affording views back across the more open

West Meadow to Kenwood House, and culminating on a hilly part at the south end of the Estate, called Beech Mount. Its beeches are long gone today, but the area is distinctive for its tall Cedar trees, and there is still a view across the Estate to Kenwood, as well as the Dairy buildings. This was the end of our walk and gave our members an opportunity to raise again the issue of views on Hampstead Heath. Inevitably, as the Heath has become more wooded, its grand views have become less grand, including the view from Beech Mount to Kenwood House. We debated whether removal of a few trees to increase that view today was justified, ending our walk on that constant challenge of managing Hampstead Heath, the balance between recreation and conservation.





# *Margaret Rowney: The Art of Drawing and Printmaking (1908-1998)*

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by John Hauxwell

*In conjunction with the homonymous exhibition taking place at Burgh House & Hampstead Museum from 17 April to 8 September 2019, her son John provides us with a loving glimpse into her history and process. The exhibition is a commemoration of the tenth anniversary of the artist's death and it draws comparisons with other local artists in the Museum's archive.*

## ***The Rowney family***

Margaret Rowney descended from a family of artists' colourmen who started George Rowney & Co., a perfumery business in the City of London in 1789 to which was added artists' paints and inks for the legal profession. This developed into a comprehensive artists' materials company producing not only paints, but also pencils, paint brushes and their trade-marked papers and boards. Margaret's father, Walter, worked at the company from 1879 and was the Managing Director until he retired in 1940.

The company had several different premises around the Bloomsbury and Euston Road area. Its factories and shops were beset by fire due to the combination of coal-fired heating and the volatile paint ingredients, and later by incendiary bombs in the Second World War. A new factory at Malden Crescent, Chalk Farm, was built in 1880 where they eventually transferred all the manufacturing. In 1967, the company left Camden and established a new factory in Bracknell New Town.

Walter Rowney moved from his parental home in Regent's Park to 2 Oakhill Park, off Frognal, when he married Blanche Limebeer in 1906. They had three children: Gwendoline, born in 1907; Margaret, in 1908; and Thomas, in 1910. The girls went to St Margaret's School, Hampstead, and Tom to University



*Oakhill Park, Margaret Rowney, 1934*

College School. They all went on to university to study Mathematics, Fine Art and Engineering, respectively. They were very keen tennis and bridge players and golfers throughout their lives.

Walter took his role at the factory lightly, being much more interested in his art. He painted whenever he could on holidays and at weekends, when he travelled by train to the Home Counties. His watercolours of Hampstead and the Heath between 1902 and 1939 are a splendid record of that period. He was accompanied from about 1926 by his daughter, Margaret, who showed great artistic talent.

## *Margaret Rowney (cont)*

### *Getting started*

During her time at St Margaret's School from 1914, she passed the Senior Oxford examination in 1925 and the London Matriculation in 1926. She was a prefect and hockey captain during her last year.

She went on to St. John's Wood School of Art, followed by The Slade, in 1927, when she was 18. She studied Fine Art under the tutelage of the famous Henry Tonks and Professor Randolph Schwabe – drawing and painting from life, lettering and design, also the history of art. She considered studying sculpture, but Tonks advised her that it was physically too hard for women! Perhaps a missed opportunity to join the likes of Barbara Hepworth. She said that Leonardo da Vinci, Michelangelo and Durer were great influences on her draughtsmanship, as well as Rembrandt, with his fine etchings, and the stimulating colours of the French and Post Impressionists. She was awarded a Diploma in Fine Art in 1930. It is interesting to note that universities at that time awarded degrees to men and women only received diplomas!

She did a course at The Royal Drawing Society gaining a Teacher-Artist Certificate for School Teaching and joined the Central School of Art & Craft to learn etching. Margaret started work as an art teacher at Streatham College for Girls, Warwick House School in West Hampstead, and finally, Northwood College in Middlesex. It was an action-packed period of learning, teaching and painting.

### *Margaret's Hampstead art*

During her pre-marriage years, she sketched in pencil and painted in watercolours whenever she could, often accompanying her father around Hampstead and the Heath. Both she and her father accurately recorded scenes with little artistic licence. The locations can be

found and compared with the original pictures, which were inspiration for her etchings. For example, the watercolour of fishermen at the Vale of Health was precisely copied onto the copper etching plate ready for printing. The hotel and pub have since been pulled down and replaced by a block of flats. For many years, her Hampstead etchings were sold via a small gallery in Perrins Court until the plates became too worn out!



*Vale of Health etching and watercolour; Margaret Rowney*



*Margaret with her father Walter; circa 1926*





*Perrins Court, Margaret Rowney*

### *Married life*

In October 1937, Margaret married Basil (Bill) Hauxwell. They lived in a flat close to the Heath Extension and, when war broke out, they moved to the safety of Pinner, Middlesex.

Art took a back seat with the arrival of a

daughter in 1939, followed two years later by twin boys. Childcare and home building in a war situation was all consuming. In her few spare moments she sketched the children and their pets: guinea-pigs, rabbits and a labrador. Finished work was out of the question. Once the children started school, she took up golf again and could fit in some art and teaching at a school in Harrow.

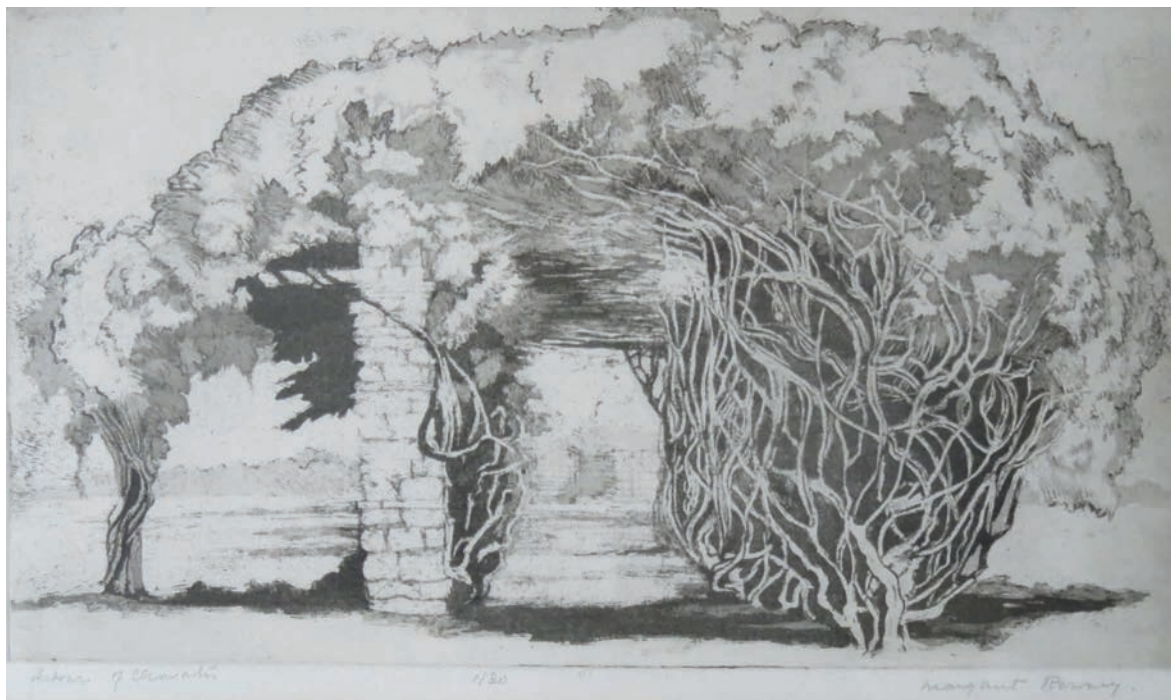
On one occasion, Bill returned home to find a whole wall in the breakfast room full of beautifully drawn nudes, no doubt inspired by the famous painting "Les Femmes d'Alger" by Picasso. Being rather a prude, he was horrified and soon had it painted over!

The big change came when the boys went to boarding school in 1954. She had more time to enjoy art and joined both the Stanmore Art Society (no longer in existence) and the Pinner Sketch Club, where she met other artists and exhibited her work at their annual shows. Over the years, 12 of her etchings and paintings were accepted by the Royal Academy and hung at its Summer Exhibition. As a member of the Society of



*Holly Bush steps, felt-tipped pen and watercolour, Margaret Rowney, 1978*

## Margaret Rowney (cont)



*Arbour of Clematis, aquatint, Margaret Rowney*

Women Artists, she regularly exhibited at its annual show at The Mall Galleries.

Two developments changed her style: the invention of felt tipped pens and her discovery of aquatint etching.

Felt-tipped pens came in during the 1960s, and the Pentel was a forerunner. Margaret experimented with them and soon mastered a bold drawing style. Drawings were then painted with watercolour, which she used to match the strength of the pens. A good example of this style is a painting of the Holly Bush Steps, Hampstead, 1978. She was concerned about the permanence of this medium. George Rowney & Co Ltd carried out tests, which gave her the all clear.

In the 1970s, Margaret attended classes at Harrow

Art College and then at Camden Adult Institute in Kentish Town, where she mastered the technique of aquatint etching, a system of producing watercolour tones via a copper or zinc plate. It was used extensively between 1770 and 1830, but went out of fashion. Powdered rosin (acid resistant) is applied to the selected areas and adhered to the plate by controlled heat. This creates a grainy watercolour effect. The artist can then apply ordinary paint for further colouring.

Sadly, Margaret's husband, Bill, died in 1973. She continued to attend the art colleges, mainly to use the equipment and acids, being too timid to set it up at home. It was a prolific period in both her painting and etching. She travelled abroad with the Pinner Sketch Club. She also visited her sister in Malawi and son



in Canada. The latter arranged two solo exhibitions in the Van Kleeck Gallery in Montreal, with the first taking place in 1980. Margaret kept a careful list of sales, but was a bit casual about numbering print runs with several having identical numbers!

Margaret continued painting into her early 80s, after which her concentration faded and she would sketch random objects, including fresh fish that eventually became too smelly and had to be thrown away! Her family have an extensive collection of her work and

those of her father, Walter Rowney. Neither of them was consistent in dating or titling their work, but their collective works of 34 views of Hampstead and the Heath are easily identifiable.

### ***Legacy***

Margaret's legacy continues through her twin sons: Peter, specialised in stained glass, and architect, John, sculpted in wood and clay. And it also continues through her grandchildren: William, who creates wonderful ceramics, and Polly who sculpts and paints.



*Farm Track near Hambledon, aquatint, Margaret Rowney*

# Organs in Hampstead Part V: A Question of Taste

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by Vicki Harding and Martin Renshaw

If you think that organs are too large and complicated behind their often imposing and unchanging fronts to follow fashion and taste, you would be wrong, especially in Britain, where the history of the musical and mechanical development of the organ has been much more a matter of organs made for houses of all sizes than those made for churches. Unless some new invention can be made into a selling point for a particular church committee as against another, organs tend to reflect their more careful and conservative tastes. “Come and hear our big new pedal pipes,” proclaimed the rector of Norfolk’s Great Snoring in the mid-1800s, and no doubt not only curious locals but envious wardens from neighbouring churches duly came along and were suitably impressed by its new deep – *snoring*? – notes. This is a true story – no-one could have made it up!

The organ at St John’s Downshire Hill is a paradigm of changes of taste and fashion, as befits what has been a fashion-conscious church since the start. We saw in our previous article on Well Walk chapel (October 2017 Newsletter) that, in 1823, the newly-built St John’s had been completed with an organ made by Taylor of Kensington. According to John Marsh, this was a “much larger & handsomer looking one than that at my Son’s chapel”. However, in September 1824, he wrote a critique of this organ and the incompetence of its human blower, having played it when his son Edward preached there while his own chapel was being painted:

[I] went to the new chapel, the Organ of which I played but was much puzzled to find out the

scheme of contrivances of it. In the first place I found no place for my feet except by tucking them under the stool I sat on, there being pedals and no board for the feet beyond them ; and the 2 pedals for the shifting movement & Swell were placed so far apart on the right & left that it was as much as I could do to reach them both, when used together.

The next inconvenience was, there being no index or guide to the bellows<sup>1</sup>, for want of which the blower kept pumping & overblowing, so that in the soft parts the rushing of the wind almost over-powered the music. To prevent this after the first voluntary I told him he might be more sparing of his labour when the soft organ was used, the consequence of which was that he afterwards let the wind out twice<sup>2</sup>. I therefore felt no inclination to have anything more to do with this organ.

Marsh’s judgment may have been just a little skewed by the fact of his son Edward’s ownership of the other proprietary chapel in the parish, at Well Walk, where John had the organ brought up to date by a well-known London organ maker, Henry Lincoln. Whatever the merits or otherwise of Taylor’s organ, as opposed to its human blower, it seems possible that it carried on in use for about 50 years.

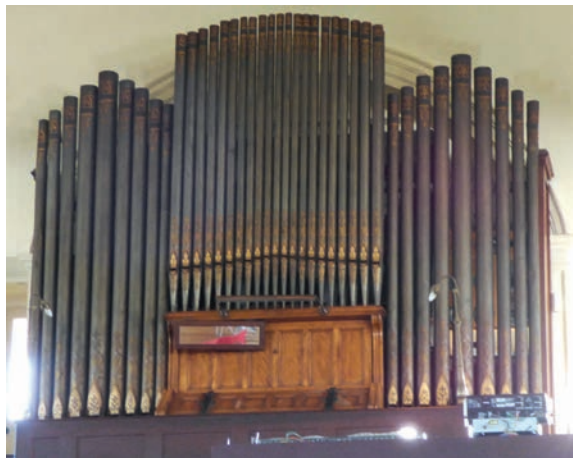
In 1880, an organ made by Bevington and Sons of Soho, London, was installed, but this was not then a new organ. Just above the speaking mouth of the largest pipe of the wooden Stopped Diapason

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<sup>1</sup> Long before computers, hand-pumped organs had a mouse (a weight, often of lead but sometimes of turned ivory) on a string which went down when the bellows were full and gradually rose as they emptied. The organ blower had to pump sufficiently to keep the mouse between two indicator marks to try to give a steady supply of wind to the player.

<sup>2</sup> Anyone who has continued playing an organ after the blower has been switched off will know of Marsh’s discomfort at the many-pitched wail that this produces as the wind runs out!

## Organs in Hampstead Part V: A Question of Taste (cont)



*St John's Downshire Hill organ*

controlled by the Great keyboard, are written in pencil: *1045* and *Chamber/Gt*. The first of these is the workshop job number, assigned so that the various parts of any particular organ being made in the Dean Street, Soho, workshops could be assembled without confusion in a warren of buildings. From here, a new organ was dispatched every week to all parts of the country and abroad by the two then managing sons, Henry (junior) and Martin, the latter apparently a good organist who often played at the opening of his family firm's productions. This number indicates a construction date of around 1872. *Chamber* almost certainly means that it was made as a house organ.

There are around 10 Bevington organs, currently listed on the National Pipe Organ Register, known to have been built for, or moved to, churches in the NW1, 3, 5 and 8 areas. Most of these have two or three keyboards with pedals, but a massive (30' x 30' x 15") 4-keyboard 51-rank<sup>3</sup> *Grand Apollonicon* organ with 2,407 pipes was built by the Bevington firm in 1848 for an adjoining room to the Cyclorama, a new theatre added to the Colosseum in east Regent's Park. As well as providing music for other concerts and

events, this organ was designed to provide a musical accompaniment and sound effects for the rolling panorama of images depicting the catastrophe of the earthquake of Lisbon in 1755, with *Kettle Drums*, a 16 foot *Great Ophicleide* and *Effects for the Storm* pipes on the pedals. The London Journal (20 January 1849) reported, "in its loudest tones it is so deafening that the proprietors of the Colosseum have found it incumbent to place it in a room seventy feet in length". One can imagine Hampstead's more well-to-do residents eagerly taking their carriages down the hill to see and hear the experience. The Colosseum was sold in 1855 and demolished in 1875, though it is unknown what happened to the Apollonicon organ. In 1880, were members of the congregation aware their new Downshire Hill organ was of the same parentage ?!

It seems that the Bevington name goes back to a hamlet of the same name near Berkeley in south Gloucestershire on the Severn estuary. The known family history of the organ-building Bevingtons seems to originate in reminiscences by the founder's daughter, Elizabeth. She recounted to the then vicar of St Anne's Soho, the Revd. John Henry Carwell, who published her reminiscences in 1898 in a history of that church. Elizabeth said that her father's, Henry, family came from a Quaker background in Shipston on Stour (south of Stratford-upon-Avon). One side of the family went to Stoke on Trent to found a pottery firm there and indeed a descendant of the potting Bevingtons now lives in South End Green. If the Bevingtons who had the same enterprising background as gave rise to the other great Quaker companies such as Rowntree, Fry and Cadbury and Lloyds and Barclays banks to finance these, then one can understand how a small hamlet or town could give rise to more such entrepreneurs.

Henry Bevington, the organ building firm's founder, was originally apprenticed to the organ builders

<sup>3</sup> A rank is a set of pipes, each rank having the same number of pipes as there are keys. Commonly, there are 56 keys on the keyboards and 30 on the pedalboard.



## *Organs in Hampstead Part V: A Question of Taste (cont)*

Ohrmann & Nutt of Rose Court, Soho on 12 August 1792 for seven years. The official minimum age for apprenticeship was 14, so it is possible this Henry Bevington was born about 1777. Although he could have completed his apprenticeship in 1799, it is unlikely that he would have been immediately



*Henry Bevington from a portrait miniature c1816.*

*Courtesy, Tony Bevington*

able to establish himself on his own account, but the death of Ohrmann in 1803 might have given Henry his chance. This was hardly the easiest time; Britain was already some seven years into what was going to be a very protracted war with revolutionary and then Napoleonic France, though French refugees might have given Bevington ideas and

even expertise. The firm was to maintain connections with France for many more years. Another Henry Bevington was also born about 1777. He established a tannery in Bermondsey during the early 19th century. The tannery catered to the needs of warfare. This other Bevington's Neckinger Mills in Bermondsey also supplied specialised leather for organ building, including, presumably, for the Soho Bevington workshops. It continued to do so until quite recently and Martin Renshaw used to source his leather from there. Their successors still trade from an address in Leicester. There is a tantalising lack of connecting family evidence between these three branches, however.

To return to Soho: by the 1860s and under the direction of the two sons of the second generation, the workshop or job numbers allocated to their instruments show that they must have had a large work force and a very full order book. They took

their organs to exhibitions in Paris in 1855 and 1867, and in London in 1862. The medals they won are still celebrated in writing, sometimes with gold and black prints of the medals too, on the surrounds of the keyboards of the organs they made at this time and later. The organ at St John's Downshire Hill, however, in common with another two Bevington house organs we know of, lack these prints. But for whom was the house organ made? No owner's name has so far been found written anywhere within any of these organs. It is unlikely we will ever discover ownership because, in 1941, the Soho organ works were bombed and the majority of the order books and ledgers, which covered the 150 years of their business, were destroyed. We are not yet aware of any advertisements for the sale of the organ that came to Downshire Hill, though it is not impossible that the organ was willed to the church or was a generous gift from an owner wishing to replace the church's then unfashionable and smaller organ.

The former house organ was in every way ideal for its placing in St John's; the headroom available in the west gallery was no more than that in a domestic rooms, so the largest pipes are grouped on either side of the keyboards on plinths at near-floor level, just as in other



*St John's Downshire Hill: organ keyboards, with the engraved stop-knobs which control the various sets of pipes e.g. Flute or Trumpet*



## *Organs in Hampstead Part V: A Question of Taste (cont)*



*St John's Donwshire Hill Bevington house organ front pipe decoration*



*St Saviour's Eton Road Bevington house organ front pipe decoration*



*St Saviour's Eton Road Bevington church organ front pipe decoration*

Bevington house organs, including the (smaller) 1878 one currently in St Saviour's Church in Eton Road, which the writers rescued from a Methodist church in north-central Derby in February 2018, and another large house organ, dated 1864, that is now in St Peter's Stainby, Lincolnshire. The arrangement of the front pipes does not show any signs of modification for their new home, and they are decorated in much the same way as other Bevington organs of that date, whether for church or house.

So, this organ would have been an exemplar of the house organ of its time, although with a good variety of about 15 ranks<sup>4</sup> of pipes, with beautifully-chosen and polished exotic wood around the keyboards and front casework, and two keyboards and pedals. Placed high in the church, with a ceiling that allowed easy transmission of sound throughout the church, it would have been judged adequate for accompanying the choir (presumably still placed with it in the gallery) and, with their help, to support the singing of the optimal 900-strong congregation as well.

Come the imperial 1890s, musical taste was changing

rapidly and its no-doubt sweet tones were no longer thought of as robust enough. Perhaps, too – as at the Baptist Church (Society May 2017 Newsletter) – the choral offerings were now more varied and of the later-romantic oratorio in style, such as *The Crucifixion* by John Stainer (1887). The organ was remade and enlarged in 1895, now having the almost obligatory third keyboard possessed by the majority of organs in Hampstead's churches at the time. The company that remade the organ was from Exeter. This might seem odd, but Hele and Company, an organ manufacturer in Exeter, had been advertising widely in the musical press at the time. Their prices were lower than those of the London manufacturers and were attractive to a number of London churches wishing to update their organs with new contrivances and extensions.

We do not know (but can make a fair guess, judging by their other organs and what remains in the organ of the 1870s pipework) what Bevington's organ would have contained. We do know how Hele left it in 1895, thanks to A.G. Hoar, an avid visitor of organs in the inter-war years who listed the stop-knob names for

<sup>4</sup> A rank is a set of pipes, each rank having the same number of pipes as there are keys. In this organ, 56 keys on the keyboards and up to 30 on the pedalboard, 15 ranks means the organ had over 700 pipes.

its 19 ranks of pipes in 1928. It would have become a less bright-sounding organ, as would be typical of the time, the tonal Plimsoll line being modified, with lower sounds and pitches being introduced. A whole new keyboard was installed for the Choir organ, with its mechanisms and pipes fitted behind those of the Great organ. The Pedal organ, and the Swell organ above with its adjustable shuttered box allowing crescendo and diminuendo of its pipes, were both pushed back into the western area of the gallery, and probably at this time a mighty steel joist was installed to support the walls and roof over it. Unless they were already in place, by now the Pedal organ had 16-foot (5-metre) long wooden pipes. These must have been tucked away in the back of the organ. Otherwise, the enlargement was limited by the space available, and the new work had to be modest in scale and carefully inserted into the previous construction. So much so that the original keyboard surrounds were barely altered, and the four stop-knob controls for the new keyboard were very unusually placed just under these lowest keys, in the wooden *slip* of the keyboard.

After the Second World War, England was the first country to take up what came to be called “authentic” styles of playing older music. The London-based roots of this style go back to the early 1950s. In 1953, a large new organ was completed for the Royal Festival Hall. Although this new organ was a major manifestation of this new spirit, the organ did not receive universal approval. Ralph Vaughan Williams thoroughly disliked it, and said so. Its overall style of brighter and thinner sounds, however, was influential almost everywhere. Both young and old organ makers of the 1960s and 1970s were caught up in it, at least to the extent that they could communicate their enthusiasms to church treasurers and the like. The London firm of Hill, Norman & Beard – who, incidentally, took over the Bevington firm post-bombing – was an early player in this so-called neo-baroque phase. It was in this

spirit that the 75-year-old Bevington/Hele organ was rebuilt again. This time, there was a certain deliberate, though unscholarly, reversion to the Bevington ethos, though retaining the third Hele keyboard and – since scarcely ever is an organ rebuilt smaller than before – the Pedal department was completely altered with three new ranks and the re-use of an older one, all using a new electric-only action to wind its 120 pipes. A growly *Posaune* (German à la Bach, for trombone) and a *Choral Bass*, always then introduced as a suitable rank on which to play the melody in Bach chorale preludes, were notably and typical 1970s additions, such ranks of pipes being admittedly found in the present writers’ work of that time as well.

We are now another 45 or so years on, and the trends during that time have been two-fold. First, where possible and in the name of conservation or correct restoration, there is a return to an earlier technical and tonal phase. The return of St John-at-Hampstead’s parish church organ to its Father Willis’ roots in 2000 is one such example. Second, organs and organ culture is neglected due to either general decline in church going or the rise in electronic instruments wherever youth oriented congregations have sprung to life, as has happened at St John’s Downshire Hill.

Hiding in plain sight on galleries and in corners or cubby-holes are legions of unwanted organs. Empty spaces in churches show where they were, as at St Stephen’s on Rosslyn Hill, the organ of which is now in Goteborg’s Academy in Sweden. Many organs have been taken to Europe or much farther afield, and the socio-cultural history of the English organ for the last 250 years can be traced, unbroken, in France alone.

The organ at St John’s is suffering from severe dryness, with humidity levels of well below the danger line of 40%. It still works. With tuning and some adjustments, it could make a contribution to the nascent concert life of the chapel. Who knows what the next 50 years will bring? Will we want to hear what an organ

of the 1870s, or even of the 1970s, sounded like? What changes of taste might put organs back into the national cultural picture? It is interesting and, perhaps, hopeful that of all the reasons uncovered during recent research into why people visit and stay a while in cathedrals, it is their music, not only sung music at rehearsals and services, but also the organ music that visitors might encounter by accident when someone is practising. Perhaps a way to rehabilitate the

organ might be to play the organs more often where and when people are about (in railway stations, for example, along with pianos), or before services even if these do not actually use the organ, just to keep the sound in people's mind. We need to be reminded how these amazing instruments were valued for their relevance and reflection of the sound-world for which they were created in so many differing sonic ways over the centuries.



## *Summer 2019 Event in the Library*

**Tuesday 9 July 7.30pm**

### **Deborah Moggach: *The Carer***

Come and meet the screenwriter and author of *The Best Exotic Marigold Hotel* and *Tulip Fever* and be the first to read her new book.

James is getting on a bit and needs full-time help. So, Phoebe and Robert, his middle-aged offspring, employ Mandy, who seems willing to take him off their hands. But as James regales his family with tales of Mandy's virtues, their shopping trips, and the shared pleasure of their journeys to garden centres, Phoebe and Robert sense something is amiss.

Then something happens that throws everything into new relief, and Phoebe and Robert discover that life most definitely does not stop for the elderly. It just moves onto a very different plane – changing all the stories they thought they knew so well. Tickets £10. Books will be available for signing.



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# Oak Processionary Moths: More Moths, Less Spraying

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by John Beyer and Jeff Waage

*Oak Processionary Moths look much more terrifying than they are. But they can cause skin and respiratory problems if they are touched by humans or other animals. In this piece, John Beyer, Chair of the Heath Sub-Committee, and Professor Jeff Waage, an expert on controlling pest outbreaks, briefly discuss the history of the moths on the Heath and current developments in managing them.*

Since the Oak Processionary Moth (*Thaumetopoea processionea*, “OPM”) was identified on the Heath in 2015, there has been a huge increase in the number of nests spotted by rangers. While there were only 15 nests in 2015, over 2000 were found last year. The Heath Sub-Committee believes blanket spraying, which would reduce the unique biodiversity of the Heath, is not the right approach. It is better to focus on engaging Heath users and communicating the risks that OPMs pose, so that they can be avoided.

OPMs, so named because the caterpillars move in procession, were introduced to Britain in 2006, in oak trees imported for a development site in Richmond.



*Oak Processionary Moth, close-up. Photo courtesy: Kleuske, under the CC, ASA 3.0 (Unported) license <https://en.wikipedia.org/wiki/User:Kleuske>*

Since then, the moth has spread to all London boroughs. The Forestry Commission classes the moth as a pest because, if it comes into contact with people or animals, the minute hairs on the caterpillars and their nests can cause skin rash or other allergic reactions. The Commission, under a Statutory Plant Health Notice, has instructed the City and other landowners to take measures to control the outbreak.

The main method of control is spraying against the caterpillars during spring, and removing their nests in summer. A biopesticide is used, which contains spores of the bacterium, *Bacillus thuringiensis var kurstaki*, and is targeted at the OPMs. However, such spraying, if widespread, would inevitably put in danger other species, since oaks provide a rich habitat for many other moths and butterflies, including the Purple Hairstreak. Some of these are rare species. The spraying takes place in April and May, when many of these species are emerging, and also when tits, warblers and other birds will be seeking caterpillars for their young.

To make a thorough job, control spraying would sometimes need to cover up to 50 metres around each tree with OPM nests. As nests are now widely spread across the Heath, this would mean a huge area of the Heath being sprayed. City staff have, therefore, been looking at ways to reduce dramatically the area being sprayed. The plan this year is to spray only where there is a heavy concentration of Heath users, for example along a few main paths, in car parks, near cafés, sporting grounds or in areas where children may come into contact, such as play areas and popular climbing trees. Further, only individual trees would be sprayed, not all trees within 50 metres.





*Purple Hairstreak, male. Photo courtesy: Sharp Photography, under the Wikimedia Commons licence <https://www.sharpphotography.co.uk>*

In 2019, the City negotiated a more flexible targeted approach with the Commission, which has allowed a few sites, including the Heath, to adopt a risk management approach. The Heath Sub-Committee, represented by Prof Waage, has been working with City staff to evolve this more measured approach, which will greatly reduce spraying and, therefore, protect wildlife and biodiversity.

This spring, the City will move to a regime where spraying is perhaps a tenth of what it would have been under the standard policy. Meanwhile, the City will aim to raise public awareness of the hazards posed by OPMs through posters and social

media. There will also need to be publicity to alert dog-owners to the dangers.

OPMs are not normally a risk to a healthy oak tree, which should be able to withstand even a total defoliation for one year. However, it will be important to monitor veteran oaks, of which there are over 800 on the Heath, to ensure there is no harm to them.

Meanwhile, there is research under way by Forest Research and the City to evaluate a parasitic fly (*Carcelia Iliaca*), which has followed OPMs from the Continent, and could provide highly specific and useful control for OPMs in future.

# Heath Walks: 2019

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.burghouse.org.uk](http://www.burghouse.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 the walks organiser, Thomas Radice

mobile: 07941 528 034 or

email: [hhs.walks@gmail.com](mailto:hhs.walks@gmail.com)

**2 June 2.30pm** (meet at **Burgh House**)  
**Spider foray** led by Edward Milner, former BBC producer and National Spider Recorder for Middlesex and London; member of the Institute of Ecology and Environmental Management; author of *Trees of Britain and Ireland*

**7 July 2.30pm** (meet at **Bus terminal, Parliament Hill Fields** – entrance to Heath at bottom of Highgate West Hill)

**Heath Astronomy: a down to earth transit**

Discover all things astronomical and the rich heritage around the Heath with Lester Hillman, academic adviser to the Camden Tour Guides Association and to the Islington Archaeology and History Association

**NB: restricted numbers – advance booking essential**

**4 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

**1 September 9.30am** (meet at **Burgh House**)  
**Birds of the Heath** led by John Hunt, member of the Society and former Chairman of the Marylebone Birdwatching Society

**6 October 2.30pm** (meet at **Burgh House**)  
**Why is it called a Heath?** A complex patchwork led by Thomas Radice, Trustee of the Society and member of the Heath Sub-Committee

Further walks will be announced in the October 2019 Newsletter. Details of walk programmes will be available on the Society's website:

[www.HeathandHampstead.org.uk](http://www.HeathandHampstead.org.uk)

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

