

Belsize Residents Association

Newsletter

May 2018

Notes from your Chair

Welcome to the May Newsletter.

I write this returning from the final concert of the Belsize Music Festival, a fabulous evening of jazz at St Peter's Church. The Dates for Your Diary on page 8 gives details of other upcoming events. This Newsletter also features some of the exhibitions that are taking place in the area, at the Camden Arts Centre and the Isokon, and we are glad to include an original poem from a member celebrating 80 years of Belsize Library.

Thanks to many of you for attending the AGM in March. In this Newsletter, there is a report about what was discussed. Highlights included a discussion about the future governance of the BRA, which we will be working on this year. The report also introduces the Committee for the next year and we're pleased to welcome a new member, Teresa Poole, who'll look at community issues such as traffic and policing.

This issue of the Newsletter is accompanied by Tradesmen You Can Trust, which has numerous local businesses recommended by members. We hope you can continue to contact us about any new potential entries and recommend the tradespeople you have used.

April saw us organising a hustings for members to question prospective candidates in the local elections. There is a report about that event too.

Finally, as the sun comes out, we're beginning to plan the BRA garden party and I hope to see many of you on 1 July.

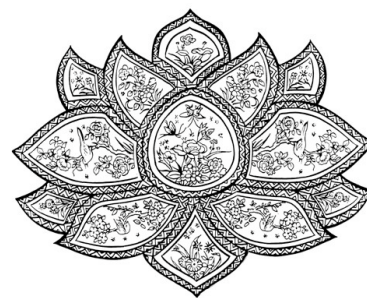
www.belsize.org.uk

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BRA Annual Garden Party

All members are very welcome to our annual party



3pm - 4.30pm, Sunday 1 July 2018
Garden Flat, 7 Buckland Crescent

Tea, cakes, strawberries
Members only

(But you can join on the door)

FOCUS ON: ART IN BELSIZE AND AROUND

Camden Arts Centre: Sadie Benning and Ian White

The Editor writes:

The current exhibitions at Camden Arts Centre convey complex messages about modern urban life. Sadie Benning (b.1973) lives and works in New York. Her first solo exhibition in the UK, *Sleep Rock*, is full of visually captivating works that hang like paintings but are crafted from wood, resin, paint and photography. Some are large. Some are small. They depict the bland world of malls and car parks interrupted by dreamy but striking images (a leafless tree, a giant tulip). Taking up numerous different spaces in the Centre, the performance art of Ian White (1971-2013) is portrayed through slides, videos, spoken word, movement and collage. *Any frame is a thrown voice* is an exhibition curated to keep White's work alive by making us feel that we are part of his performances, though we are not. *Neon Gainsborough* – which includes moving captions about Gainsborough's life combined with slides of his paintings – was for me the most arresting installation, reconfiguring and interpreting White's work specifically for this show.

It was hard to go from a sunny day in May to these cerebral exhibitions. However, the effort more than paid off as I thoroughly enjoyed both artists' work. There was plenty of contrast between them to keep me interested. Benning's work was surrounded by silence as the visitor moves in a traditional way around the four edges of the gallery room looking at static images. Her use of panels, cut into pieces and then reassembled, gives her work a sculptural quality: they feel crafted. White's work is viewed on walls, floors and easels. It is crowded with movement and noise as the visitor stands, sits and walks between the exhibits while being asked to do many things at once: watch a recorded video in which White stands on one foot; listen to

recordings from the World Service; look at images of Elizabeth I and her Kenilworth garden. His work is shown as an intellectual construction rather than something physically crafted. It is augmented by the written word – typed commentaries and programme notes – whereas Benning's images speak for themselves. White focuses on people whereas Benning also takes in vistas. Most significantly, Benning's images are a finished product but the curators of White's exhibition emphasise the incomplete, improvised and imperfect.

But these two artists – both born in the early 1970s – have much in common. Both look back in time. Benning's work is nostalgic, portraying celebrities of yesteryear and a succession of cat photos that

hark back to childhood family pets. The pre-internet age is a kitsch and homely memory, like a scrapbook. White looks back further in time: Chaucer, Gainsborough and Watteau are all part of one work. Several of his works (such as *Apple Dance*) consist of yoga-like poses suggesting early history from other cultures but neither Benning nor White shows deference to the past. The constituent parts of *Neon Gainsborough* reminded me of Hockney's *Looking at Pictures on a Screen* where the viewer's eye moves from the foreground image of Hockney's friend to

photographic reproductions of famous paintings which demand attention. Whereas Hockney pays homage to other artists, I was uncertain whether White was doing so, or simply emphasising the difference between old static, decorative art and his own changing images that reflect the uncertainties of modern life. I came away thinking that both artists ask the same question: Is it the present or the past that speaks to us?

Sadie Benning *Sleep Rock*; Ian White (curated by Kirsty Bell and Mike Sperlinger) *Any frame is a thrown voice*. Camden Arts Centre, Arkwright Road, NW3 6DG. Open Tues to Sun 10am – 6pm; Weds 10am – 9pm; closed Mon. Free entry. Until 24 June 2018. camdenartscentre.org @CamdenArtsCtr



Sadie Benning, *Sleep Rock*, 2018
Reproduced with permission

FOCUS ON: ART IN BELSIZE AND AROUND

The Isokon Gallery presents: László Moholy-Nagy

Magnus Englund writes about an exhibition celebrating the life and work of Isokon resident and Bauhaus alumnus László Moholy-Nagy

In a natural continuation from the *Marcel Breuer* (2015) and *Walter Gropius* (2017) displays, The Isokon Gallery Trust's 2018 seasonal exhibition, *László Moholy-Nagy* (1895 – 1946), celebrates the life and work of the innovative and avant-garde artist. This season's installation explores the multi-media artist's prolific work and adds another layer to the rich history of the building that housed so many of the great minds of the mid-twentieth century, becoming a sanctuary of modernism and a refuge for Bauhaus emigres from Germany.

A pioneer of cutting-edge art, photography, and commercial design in the early twentieth century, Hungarian-born László Moholy-Nagy championed the integration of technology and industry into the arts with the aim of promoting 'a new unity of art and technology in the service of humanity'.

Coming of age during the First World War he became a central figure in the post-War cultural ferment that captured the Western world.

Influenced by Russian Constructivism, he spent three years in Berlin honing his abstract style, experimenting with mixed media, and developing a distinctive photogram style – which made everyday objects into luminous forms that appeared to float through a dark expanse.

A vanguard for modern abstract art, his work caught the attention of Bauhaus founder Walter Gropius, who asked him to become a professor at the school where he would become a pivotal member of the movement, before moving to England and the Isokon where he lived and worked prior to the outbreak of the Second World War.

He left England in 1937 to become the director of the New Bauhaus school (now IIT Institute of Design) in Chicago. There, Moholy-Nagy continued to paint, photograph and publish until his death in 1946.

Alongside the *László Moholy-Nagy* exhibition, The Isokon Gallery's permanent exhibition tells the story of one of the first modernist buildings in Britain, as well as its many famed residents, and showcases original Isokon furniture and a full-size kitchen and dressing room re-created using original material salvaged during the refurbishment of the Isokon building.

The Isokon Gallery is situated in the former garage of the Isokon building on Lawn Road, Hampstead. A pioneering modern apartment block and progressive experiment in new ways of urban living, the Isokon Building (originally Lawn Road Flats) was commissioned by modernists Jack and Molly Pritchard, and designed by architect Wells Coates. Opened in 1934 the building was influenced by the work of Le Corbusier, and is said to resemble an ocean liner. It was the first apartment building in Britain to use thinwall monolithic reinforced concrete in domestic architecture.

The Isokon building was home to many avant-garde luminaries including Bauhaus emigres Walter Gropius, Marcel Breuer (who designed many iconic pieces for the building, now made through Isokon Plus, London) and László Moholy-Nagy, also Agatha Christie, Nicholas Monsarrat, Adrian Stokes, and a number of Soviet spies. The Isokon Building was restored by John Allan and Fiona Lamb of Avanti Architects and the Notting Hill Housing Trust in 2004 after it was abandoned in the 1990s. Following its restoration, the Isokon Building won numerous awards, including the Crown Estate Conservation Award 2005, RIBA Conservation Award 2005 and Concrete Society Mature Structures Award 2004.

The Isokon Gallery, Lawn Road, NW3 2XD. Open Sat & Sun 11am–4pm. Free entry. Until 28 October 2018.
www.isokongallery.co.uk @IsokonGallery



Annual General Meeting 2018: Report

The AGM took place on Sunday 4 March at Belsize Square Synagogue. Over 70 members attended. The meeting covered the minutes of the 2017 meeting, the Chair's report, the plans to change the status of the BRA to a charitable incorporated organisation (CIO), the Association's accounts and electing the 2018 Committee.

Proceedings began with members indicating their concerns over the Sir Richard Steele pub development, which had been a topic discussed at the 2017 meeting. It was also noted that - following last year's discussion - Tradesman You Can Trust would include a statement about referrals clarifying how any conflicts of interest are minimised.

The Chair then updated the meeting about the last year, including BRA's contributions to the consultations on 100 Avenue Road, CS11 and the removal of the Swiss Cottage gyratory. His report also covered the events and publications of the Association, and the Committee's commenting on tree and planning applications. BRA successfully applied for funding for the cost of refurbishing the noticeboard from the Community Infrastructure Levy.

Following the report, questions included whether the BRA could liaise with the police and the Council over the level of crime in the area, especially moped crime. An issue also noted was the level of disruption caused by major developments, such as re-routing of buses.

Much of the meeting covered plans to change the status of the BRA to a CIO. Michael Jampel indicated that the CIO application would soon be considered by the



Charity Commission. He then discussed the main steps to transfer the Association's work, assets and membership into the CIO. One step was naming it: the Committee suggested the Belsize Society (BelSoc). Anne Stevens described the new organisation's constitution, which was based on a template from the Commission. This was being adapted with minimal changes as it would allow the range of activities undertaken currently by BRA, while meeting CIO requirements. The decision to change status will be taken at a future meeting of the Association.

The Treasurer reported on the accounts, which were adopted. He asked members for suggestions on which charities the Association might support in 2018 and members suggested that the BRA support organisations working with the homeless.

The new Committee was then elected. **The new Committee is: Prabhat Vaze** (Chair); **Sarah Courtin** (Secretary); **Neil Harris** (Treasurer); **Judith Farbey** (Events and Newsletter Editor); **Michael Jampel** (Constitution and Governance); **Sanya Polescuk** (Planning); **Consuelo Phelan** (Trees); **Teresa Poole** (Community); **Anne Stevens** (Membership Secretary); **Barrie Tankel** (Planning).

The meeting concluded and members then enjoyed tea and the usual delicious cakes.

PLANNING AND ENVIRONMENT

Illegal Wood Burning: Message From Camden

Camden Council's Sustainability Team writes to the BRA and its members:

"Many residents are reporting an upsurge in household wood burning across Camden and we are therefore asking all Residents' Associations to remind members that it is illegal to burn wood or coal in open fireplaces and in many wood-burning stoves.

Air pollution is a major public health issue in Camden, with much of the borough exceeding World Health Organisation limits for ultra-fine particulate matter (PM2.5 and PM10) and nitrogen oxides. Wood burning is a major source of PM2.5 and affects lung function in children and the elderly, creating and worsening health conditions such as asthma.

Camden is a designated Smoke Control Area to help protect the health of residents. This designation gives the local authority powers to issue fines of up to £1,000 if wood or coal is burned in open fireplaces or in unauthorised wood burning stoves.

If you have any concerns about wood burning in your area, please contact greencamden@camden.gov.uk."

Cycle Superhighway 11 (CS11) and Swiss Cottage Gyratory

CS11 will provide a cycle route from Swiss Cottage to the West End. TfL plans to start work on the first section at Swiss Cottage in July 2018. In addition, the Swiss Cottage gyratory will be removed and two-way working introduced on Finchley Road and Adelaide Road.

Avenue Road - between College Crescent and Adelaide Road - will become bus and cycle only with a stepped cycle track, creating a new public space.

Following consultation, TfL will let motor traffic make right turns from College Crescent into Finchley Road, and from Finchley Road southbound into Hilgrove Road. Traffic modelling indicates this will reduce the amount of traffic into nearby minor roads. Buses and cyclists will be allowed to turn left from Finchley Road into College Crescent.

It is proposed that, after Swiss Cottage, CS11 will run along Avenue Road, the Outer Circle of Regent's Park, Park Crescent and Portland Place. The route in Regent's Park and Portland Place has not (as we understand) been finalised.

The changes to Swiss Cottage are expected to be complete in September 2019. Comprehensive travel advice for all modes will be published at the end of May 2018.

Measures designed to reduce disruption will be put in place, including adjusting traffic light timings and suspending parking and loading bays to increase traffic flow, as well as taking advantage of the quieter summer holiday period.

We will continue to monitor progress.



NEW MEMBERS MEET THE COMMITTEE

Drinks, nibbles and lively conversation were the order of the day on Sunday 15 April as new members met each other and members of the Committee. We are very grateful to Diana Self for hosting the event and making us all so welcome.

If you would be willing to host a get together of BRA members who live near you, please get in touch: info@belsize.org.uk.

OUR DATA PROTECTION POLICY

What data do we hold?

When you join the BRA we record the information you give us. This always includes your name and your address and postcode. It may also include your telephone numbers and email address.

We also record the date on which your subscription is paid each year. We retain information on subscription payments for three years. We do not ever record or hold any information about any bank accounts.

We hold the names and contact details of the tradesmen recommended by members for inclusion in our *Tradesmen You Can Trust* booklet.

When do we delete your information?

If you let us know that you are resigning from the BRA we delete the information we hold about you.

If you do not pay your subscription we remove your information from our main database but retain it for up to three years in case you later decide to rejoin and pay your subscription.

What do we use your data for/how do we process it?

We use the data we hold

- for addressing newsletters and other communications, invitations etc. sent through the post or by email
- via a third-party application, to which we communicate only your name and your email, to send out general email communications
- for checking your membership for admission to “members only events”
- for compiling *Tradesmen You Can Trust* and checking the membership of people submitting recommendations for it.

Who can access your data?

Our membership data is available to the Membership Secretary, the Treasurer, the Chair and the editor of *Tradesmen You Can Trust*. Data may also be made available to other committee members organising specific events. It is never made available to any individual (other than committee members) or to outside organisations.

If another person asks to be put in contact with you, we will not confirm or deny whether you are a member of the BRA. We will say to them that, if you are a member, we will contact you to invite you to contact the enquirer.



Our sincere thanks to all members who responded to our newsletter and email pleas for recommendations of new and existing tradesmen. Our 2018 booklet has thus maintained its 20 page format and 22 categories, although the number of entries is the lowest since 2013! We've made a few changes this year which we hope you'll find helpful: Metal Workers have been added to Carpenters & Joiners and Furniture Makers & Restorers now includes Pictures. We've also put sub-headings into the Miscellaneous category to clarify the trades represented there. Finally, following a suggestion from a member at the AGM, we have asterisked those tradesmen who are able to do restorative work to older buildings and contents.

Do please remember that whenever you use a tradesman who is trustworthy and skilled, whether already listed or not, your fellow-members would like to know of them too, in the next edition of 'Tradesmen'. Suggestions can be made at any time of the year, by email (tyct@belsize.org.uk), by completing the form in the centre of this issue, or by printing it off from the website (www.belsize.org.uk>AboutUs>Publications). TYCT's existence is entirely dependent on members' contributions and is an exclusive benefit of BRA membership.

NEW COVER FOR TYCT

Do you like drawing? We would like to update the cover of *Tradesmen You Can Trust*. If you would be interested in drawing or designing a new cover, please contact tyct@belsize.org.uk. Talented teenage artists welcome to apply.

IN THE COMMUNITY

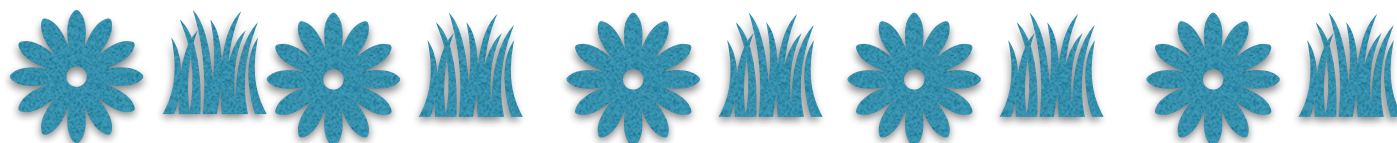
Local Election Hustings

Although the BRA is a non-political organisation, we have for many years organised hustings for local elections. And so on Sunday 22 April at Belsize Square Synagogue, candidates from Labour, Conservatives, Lib Dems and the Green Party answered questions from members about key issues for the Belsize area. One independent candidate spoke too. Topics included Camden's budget, 100 Avenue Road, basements and the interface between national and local politics. The afternoon ended with a chance for the audience to mix with and speak to candidates.

We are very grateful to all those who took part in what was a lively and interesting debate.

The local elections saw a number of changes, including three new councillors in Belsize ward: Tom Simon, Luisa Porritt and Steve Adams. The BRA looks forward to working with all elected councillors in the Belsize area.

For the full list of Camden Councillors, go to the Council and Democracy section of Camden's website.



Belsize Poetry

The present Belsize Community Library building opened officially in March 1937.

Robert Ilson celebrates its 80th anniversary in verse.

March 18, 1937: Inauguration of our present Belsize Library

1937, portentous year:

Europe once more near the abyss, me born,
And born this house too, svelte as an ocean-liner,
Emblem of the future, worthy successor
To its precursor, guardian of the past.
People as old as I am and it is
May – or may not – lament how much has gone
But smile to see that this light-house remains,
Often besieged but never conquered. Those
Who use it cherish it – but it is open
Even to those who do not know it yet.

Robert Ilson

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HAMPSTEAD HEATH CROQUET CLUB

This year Hampstead Heath Croquet Club celebrates ten years since its foundation. The season started on Saturday 21 April and finishes on Sunday 16 September 2018.

The Club hosts free sessions for anyone who wants to try out the game on the first Sunday of the month during the season at Golders Hill Park and new members are always welcome. For further details, go to: hampsteadheathcroquetclub.org.uk.

To book the lawns and equipment at Golders Hill Park independently, telephone 07786 583990 (Golders Hill Park staff mobile).

Dates for your diary

Camden Arts Centre, Arkwright Road

Drop in for free gallery tours led by volunteer front of house assistants. Tours begin in the Central Space until 23 June on Weds & Sats at 12 noon and 4pm.

Exhibition Tour: Sadie Benning and Ian White, *Sunday 24 June, 3pm. Free, booking essential.*

Burgh House, New End Square, NW3

'Walking in the steps of Fred Uhlman': meet at Burgh House for a before-hours view of the current Uhlman exhibition and with a walk through Hampstead led by Marilyn Greene, a City of London Guide. *Sunday 20 May at 13.00. Free entry.*

'The Making of an Englishman' Fred Uhlman's memoirs (1960) of his journey from Stuttgart to Hampstead. Uhlman came to Britain in 1936 as a refugee from Nazism, making a career as an artist, then as a writer with a short novel 'Reunion' (1971). *Exhibition until 27 May.*

Marmara Piano Trio and friends play Beethoven's 'Archduke' Trio and Schumann's Piano Quintet, op. 44. *Sunday 20 May at 14.00. Tickets on the door. £12 with under 12s free.*

St Peter's Church, Belsize Square, NW3

Joao Loureiro performs music for classical guitar. Free admission - donation. *Friday 25 May, 7.30pm.*

Love and Death - French & Italian arias, songs and duets, performed by soprano Tara Zeitoun, baritone Jacob Bettinelli, accompanied by pianist Wai-Yin Ng. Programme includes Mozart, Massenet and Messiaen. Free admission - donation. *Saturday 26 May, 6.00pm*

Regent's Park Decorative & Fine Arts Society

Lectures in St John's Wood Church Hall, St John's Wood Roundabout NW8 7NE at 8.00pm. Coffee is served from 7pm, lectures start 7:30pm. £8.

'The Importance of the apostrophe': Simon Inglis speaks on sports clubs and societies including Lord's, the famous cricket club in Marylebone. 5 June.

'Aqua triumphalis: power and pageantry on the Thames': Peter Warwick celebrates the cultural history of London's royal river. 3 July.

Contact Us

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For Newsletter submissions and letters:

info@belsize.org.uk. Deadline for next issue is: **22 July 2018**

To send posters for noticeboards:

haverstockboard@belsize.org.uk

villageboard@belsize.org.uk

To send details for Tradesmen You Can Trust:

TYCT@belsize.org.uk

For planning matters:

braplanning@gmail.com

Interested in keeping up with Belsize news and events? If we have your email address, we will send you occasional emails with news about Belsize and BRA. If you wish to receive emails and are not already on our list, please send your email address to info@belsize.org.uk.

To find out the latest about Camden Planning: <https://www.camden.gov.uk/ccm/navigation/environment/planning-and-built-environment/>

www.belsize.org.uk