

Exhibitions at the Gallery this Autumn

The Garden Suburb Gallery has lined up a virtually continuous series of exhibitions for the last four months of the year.

Starting September 15 work by photographer Mary Davis of Reynolds Close, entitled *Shadows, Light and Still-lives in the Photographic Medium*.

The exhibition is of Black and White Still-life photographs along with one or two digital images. Mary says, "The images have been taken on film and hand-printed onto fibre paper. It is these classic processes which, I feel, give a depth and a timeless quality to my work. I create simple images with few objects and careful use of the light and shadows. I would like the viewer of the images to have a sense of peace and tranquility."

I have had a few exhibitions and sold work at art fairs. I recently appeared on 'Show Me



Mary Davis's still life photography

the Monet' on BBC2 and had an image short-listed in this year's Royal Academy Summer Exhibition."

From October 1-14 a father and daughter exhibition from Roger Scopes and Bridget Micklem. "Bridget grew up on the Suburb, went to Brooklands Junior School and South Hampstead High School for Girls, did A level Art, and attended art sessions at the Institute before going to Oxford. She has kept up her art work (mainly pastel landscapes) as a holiday pursuit over the years. We have held several Father and Daughter Exhibitions but none before at the Gallery."

Monica Winner has shown in the Gallery before, but not recently. Her work was much admired at the Creative Arts exhibition in the Free Church last summer. Monica paints in oils and has hung in the Royal Academy Summer Exhibition. Portraits, landscapes in oils and charcoal are original, striking and highly desirable.

Frances Bildner, known to many on the Suburb for her Creativewizkids classes at St Jude's Church Rooms, is a Hampstead artist who produces colourful acrylic abstracts that are fun to

live with. Her exhibition runs from October 28 to November 4. October 28 is also sees the start of this season's Fellowship Sunday Afternoon Concert series (2.30pm start) with Thomas Gould and Christopher Devine playing Chopin nocturnes transcribed for violin and piano.

The Gallery keeps pictures by a number of Suburb artists; ask to see what is not on display if you are looking for something in particular. We also have cards, Suburb books, ceramics and more. It is an enjoyable way to spend a morning or afternoon

once a week in the warmth and light of the Gallery.

If you would like to join the volunteer rota, please phone Richard Wakefield on 8455 9132.



Three of Monica Winner's striking oils



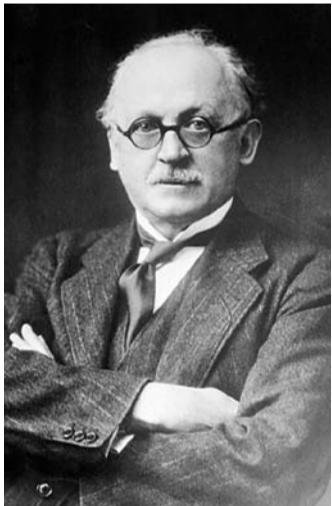
Two examples of Roger Scopes captivating watercolours



Left and below, two bold acrylics by Frances Bildner



Lutyens lives!



This year's Michael Rowley Memorial lecture was given on a fine breezy afternoon in May by historian and biographer Professor Jane Ridley, at the Friends Meeting House on Central Square.

Hosted as usual by the vicar of St Jude's, Rev Alan Walker, and with standing room only, the subject of the talk was Professor Ridley's great-grandfather, Sir Edwin Lutyens, architect of the grandest of our buildings on the Garden Suburb.

With window blinds billowing like galleon sails, Professor Ridley sped us through a fascinating but all too brief outline of her subject's career, achievements and personal life, remarking that her great-grandparent's difficult and sometimes less than happy marriage was, naturally, a gift to any biographer. It was in the last decade of the 19th century that the largely privately educated and self trained young architect, 'Ned' Lutyens, married Lady Emily Lytton, a younger daughter of

(the late) Viceroy of India, Edward 1st Earl of Lytton, a conjunction which at the time greatly enhanced his social standing, if not hers.

She, however, soon proved to be more than a mere trophy wife, although her subsequent conversion to a strict form of vegetarianism and cultivation of friends involved in a sensational new cult, Madame Blavatsky's Theosophical Society, led to a cooling of their relationship. That estrangement, Prof Ridley suggested, in turn manifested itself in Lutyens' architecture as a return to purer, more classical, forms and motifs.

Sadly there was insufficient time to enter at any greater depth into the many interesting aspects of Lutyens' life and work to which Jane Ridley alluded but, fortunately for all whose

appetites were whetted for more, there remains the option of finding and reading her book, Edwin Lutyens: His Life, His Wife, His Work.

Vesna Goldsworthy of the Centre for Urban Studies, Kingston University, briefly summarised Professor Ridley's lecture, then as a preface to a concluding session of questions and answers, offered those present one or two intriguing parallel ideas to mull over, such as Lutyens' capabilities as a town planner. Subsequent expert comments from members of the audience further demonstrated how thought-provoking and even controversial the work of Sir Edwin Lutyens remains, a man regarded by many as the greatest British architect of the 20th century.

DAVID POPE

Birth Song by Angela Croft

leave me in this silken nest
to dream in peace of nothingness
why thrust me out so soon
from the sanctuary of a mother's womb
the ash has not yet shed its leaves
the last rose is not plucked
unripe fruit hangs in the hedge
sweet chestnuts are still green
summer dawns too bright for me
I do not want to stir
before the farmer reaps his crop
and brings his harvest home
so let me slumber safely here
holding fast my breath
until the beech has turned to bronze
sycamore seeds unful
and autumn wears its cloak of mist
to shield me from the world



Leonardo da Vinci, The foetus, c.1511, RCIN 919101 (detail)



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