

# HERNE HILL

THE MAGAZINE OF THE HERNE HILL SOCIETY ❧ ISSUE 152 ❧ Winter ❧ 2021/22 ❧ £3.00



## DENMARK HILL – A BUSY STATION EXPANDS

► *See page 7*

## WHEN IS A HOUSE UNIQUE?

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## REMEMBERING COLIN FAILES

► *See page 18*



# The Magazine of the Herne Hill Society



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*Our cover shows a sunset seen from Ruskin Park. It is an image used in the Society's book about John Ruskin (see page 5) and was specially taken last year by Pat Roberts for use in the book. Thanks as ever to Pat for continuing to provide us with a steady supply of great pictures.*

## Out and about

For reasons that will be only too familiar to all, the Society's activity over the course of the last two years has been somewhat curtailed. However, we are greatly encouraged by our membership figures standing at a record high and we are



*Ruskin Park Summer Fête*

immensely grateful for the support shown by members in these difficult times. We are also glad to report that the Society has in recent months been out and about a lot more. In early September we were able to set up our stall at the postponed Ruskin Park Summer Fête, a very successful and well-attended event. Later in the month, as part of Lambeth's Heritage Festival we contributed, through our chair and vice chair, an online talk on "Crime and Punishment in Herne Hill 1750-1900". Up to 90 people attended, the sort of figure that a "real" talk would be most unlikely to achieve. The talk was very well received. At the end of November we were back in action at the Carnegie Library Christmas Fair. This followed close on the heels of the launch for *Sunset over Herne Hill* (see p. 5) and we are pleased to say the new book found plenty of purchasers. Sales continue to do well, thanks to the dedication of a small number of people, not least Rebecca Tee, our chair, who stoically puts up with boxes of the book filling her living-room and who is responsible for running a very efficient "despatch department" (i.e. Rebecca).

Meanwhile our committee member Nigel Thorpe has been working hard on a project to enliven the empty grilles in the station underpass. Rebecca Lea Williams generously agreed to use of graphic work that she had created for the *Herne Hill Heritage Trail*.



*Carnegie Library Christmas Fair*

With technical expertise from Kate Roncoroni and help from Jasia Warren from the Herne Hill Forum this has been transformed into eye-catching banners that now brighten the scene and effectively promote the work and local presence of the Society.



*Underpass display for the Heritage Trail*

## Welcoming a new refugee family to Herne Hill

It's been a busy few months for Herne Hill Welcomes Refugees. As many of you know, we are a local group of neighbours who welcomed an Iraqi family into the neighbourhood exactly three years ago, via the Community Sponsorship scheme.

A group of around 20 local volunteers, we continued to meet throughout lockdown and more recently have been working hard to raise funds and complete all necessary preparations to welcome a second refugee family to the neighbourhood.

To remind those of you who might not already know, Community Sponsorship gives communities the chance to come together and apply to resettle a refugee family in their area. To be approved by the Home Office, the group must prove that they have done everything to get ready for the family: finding and furnishing a suitable property available to rent out at Housing Benefit rates for a minimum of two years; finding school places for children; setting up English language classes; identifying translators; supporting the family to open a bank account, register for a GP, find work and much more besides.

The Home Office requires every group to raise £9000 to cover the cost of preparing for the family, including providing for initial

needs. Some of you may have been lucky enough to attend our fundraising gig at Off The Cuff this October, where local residents danced the night away to the fantastic band Talking Strawberries, and raised over £3000 in the process!

This autumn, after many months' hard work and plenty of Covid-related delays, the Home Office finally approved the group's bid, and we were matched with a Syrian family. In November, members of the group waited excitedly at Heathrow to welcome them and take them to their new home.

Our team of befrienders have been working intensively to support the family to settle in. The children now have school places, English lessons have begun for the adults and the family are getting used to their new life in SE London.

We are very keen to meet anyone interested in volunteering with us. In particular we are looking for people who can help with our social media/press/communications, fundraising, and for anyone available in the day to support befriending the family. It is always wonderful to hear from Arabic speakers as well. If that sounds like you, email us [hhwelcomesrefugees@gmail.com](mailto:hhwelcomesrefugees@gmail.com) and do follow us on Twitter at [@HHWR\\_](https://twitter.com/HHWR_)





# Membership renewal – no increase for 2022



We hope you are enjoying your full-colour Herne Hill Magazine. To continue the good work we rely on your support, so we very much hope you will renew your subscription in January. And the annual membership rates remain unchanged for 2022 at

**Standard household membership is only £10.00**  
**Concessionary membership is only £8.00 a year**

- You can save a stamp and having to write a cheque by renewing on-line at [www.hernehillsociety.org.uk](http://www.hernehillsociety.org.uk) Click on 'JOIN ONLINE NOW' on the home page.
- Or send a cheque to the Society at the address on page 2 of this magazine.
- If you are one of our many members who currently pay by Standing Order and wish to continue to do so, please check that you are paying the correct amount.

However you choose to pay, we are grateful for your continued loyalty and support. If you have any queries please write to the Membership Secretary at [membership@hernehillsociety.org.uk](mailto:membership@hernehillsociety.org.uk) The Society values being able to communicate with members by email. If you are not receiving our mailings that keep you updated between Magazines, it may mean that we do not have a current email address for you so please email the Membership Secretary with your address. Or it might be that these emails are going into your spam box.

*Thank you for your continuing support for the Society.*

## Helping the Society

The work of the Society is done entirely by volunteers who devote time, energy and skill for no reward, other than the sense that the work is worth doing. But the work cannot be done without incurring expense. For example, each issue of this Magazine, delivered free to all members, costs in excess of £500. And the production of a book can run into many thousands. Moreover, we can expect printing costs to increase substantially with recent dramatic rises internationally in the cost of paper. With our recent Ruskin book, which required an investment in excess of £5000, we hope to recoup production costs through sales, but that will take time and meanwhile bills have to be paid.

**You can help us by going to the Society's homepage and clicking on *DONATE*.**

*And have you thought about making a bequest in your will to support our work?*

## Remembrance Sunday

For the third year since the unveiling in 2019 of the Remembering Herne Hill 1914-18 memorial in the station hall, the Society has laid a commemorative wreath. This year the wreath of red poppies was laid by the Society's chair Rebecca Tee, shown in our photograph, and a second wreath of white poppies was laid by Councillor Becca Thackray. And on the memorial now mounted on the exterior wall of the church at the junction of Heron Road and Lowden Road, once the sister church of St Paul's on Herne Hill, another wreath



*Memorial at Lowden Road*

appeared. It came with the words "Pristinae Virtutis Memor", the motto of the Queen's (Royal West Surrey) Regiment. In the Society's First World War project we traced 22 soldiers with links to Herne Hill who had joined this regiment and who lost their lives. Thank you to all those at 114 Lowden Road, providers of the wreath, for their thoughtfulness.

## Sunset launch

A very successful *Sunset over Herne Hill* launch event was held on 25 November in the “Workshop” behind the Half Moon, a cosy and comfortable venue. The audience enjoyed a panel discussion, with the opportunity to meet the authors over snacks and drinks later.

This project has taken a long time to come to fruition, but it has certainly been worth the wait. The bicentenary of John Ruskin’s birth fell in 2019. As part of our celebratory programme of events, author and archivist Jon Newman gave the Society’s Thomas Lynn Bristowe lecture on the theme “Reflecting on Ruskin”. He argued that, “South London came to inhabit Ruskin as much as he inhabited it”. Laurence Marsh and I thought it deserved a wider audience and we approached Jon with a proposal to publish it. And so it has come to pass, two and a half years later – but in a much more ambitious way, as a substantial, profusely illustrated book, co-authored by Laurence.

We were delighted to have with us on the night architectural historians Andrew Saint and Bridget Cherry, who read and commented on the draft text, as well as David Western, whose specially commissioned map greatly enhances the book.

In a discussion of the principal themes of the book Jon turned first to the railways, the archetypal symbol of the huge changes that London underwent in the 19th century. Ruskin was antipathetical towards high-speed travel; it was, to his mind, aesthetically and even morally wrong. More attuned to modern sensibilities, and echoed in today’s protests against HS2, was his horror at the widespread destruction of England’s countryside and ancient buildings by the railway builders. Lack of preservation legislation meant that, literally, almost nothing was sacred. On a personal level Ruskin, to his dismay, found himself increasingly hemmed in by a fearsome tangle of South London railway lines. Dickens, by contrast, found railway travel modern and exciting (until he was caught up in a fatal train crash).

We moved on to Ruskin’s *bête noire*, the Crystal Palace. It may sound snobbish and nimbyist to moan about the riff-raff coming to Sydenham to see goods from all over the world, purchase souvenirs, and drink beer. But photographs show just how enormous and overbearing the building was; it dominated the skyline and destroyed Ruskin’s beloved views of the Norwood



*Authors Newman (right) and Marsh*

hills. With Ruskin there is always plenty of contradiction, not to say hypocrisy; just as he was not averse to taking a train to the Alps, his diaries prove that he was a visitor to the Crystal Palace on numerous occasions. Indeed he played chess against an “automaton”, without realising it was a deception and that he had been beaten by a man lurking inside the machine.

And arriving with the railways and the Crystal Palace came the

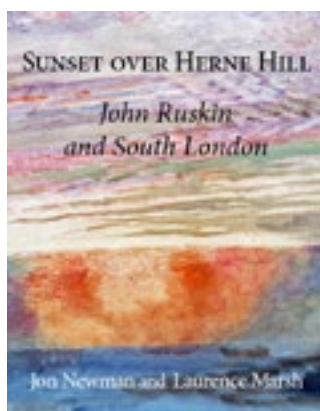
South London suburbs we know today, laying waste to the tranquil streams and meadows Ruskin recalled from his childhood. He blamed himself for his role in popularising a form of Gothic Revival that led to the creation of architectural “Frankenstein monsters”.

Ruskin’s love of the natural world is evidenced by the paintings he admired and collected, notably those of Turner, as well as his own accomplished studies. He did not have to travel to find depressing examples: the “cucumber frames” dominating the hills of Norwood, Croxted Lane becoming a residential street, the Effra and Wandle, full of rusted iron railings and assorted detritus, and the

atmospheric pollution of London’s skies. Ruskin can be seen as one of the fathers of the environmentalist movement.

Laurence contributed a thought-provoking conclusion on the enduring influence of Ruskin in seeing the environment, both built and natural, as something we hold in trust and have a duty to protect for coming generations. The need to challenge planning applications, to question whether new is always better, is one of the principal reasons why societies such as ours came into being. In many, if not all respects, the legacy of the grand old man of Herne Hill still shines brightly.

**Colin Wight**



## Maps for sale

Our picture shows a choice of interesting South London maps currently for sale in the window of Jim Davidson’s shop in Station Square. The maps are high-quality prints taken from the hand-drawn originals, the work of artist David Western. On the right is the map created for the Society’s latest publication about John Ruskin, showing South London in 1870. The other two maps come from Jon Newman’s books about the River Effra and the lost Battersea river known as the Heathwall.

## PLANNING & LICENSING

### **Roper's Walk, Cressingham Gardens, Lambeth 20/02406/RG3**

In Issue 150 of the Magazine we covered the question of enlargement of the Brockwell Park Conservation Area and the linked issue of the application by Lambeth to demolish and redevelop Roper's Walk, part of the Cressingham Gardens Estate. Lambeth gave permission to Lambeth Homes (its subsidiary) for the development, but were then challenged with a judicial review and conceded they had misdirected themselves in failing to give proper consideration to the status of the Estate as a "non-designated heritage asset". The permission was therefore quashed and Lambeth re-applied having commissioned a new heritage assessment that, not surprisingly, found the balance came down in favour of the development. We again submitted a detailed objection and this time the Brixton Society spoke for the allotted two minutes at the Planning Committee hearing on behalf of their own Society, the Herne Hill Society and Friends of Brockwell Park. The Committee voted unanimously to permit the development. Where this leaves the rest of the Estate and whether it might be included within the proposed enlarged Conservation Area (still to be decided) remains very uncertain. The fear is that a precedent has now been established that could justify the demolition of the rest of the Estate and its replacement with denser and taller blocks that will harm the park's setting.

### **Meath House, Dulwich Road, Lambeth 21/00122/RG3**

We objected to a proposal by Lambeth to instal new insulated cladding and windows because there was inaccurate information in the drawings. We were also concerned that the changes would damage the architectural integrity of a good example of progressive architecture of the later 1950s. Lambeth have given permission, but planning conditions seem to address our concerns.

### **111 Railton Road and 113 Railton Road, Lambeth 21/02120/FUL and 21/02023/FUL**

We objected to two applications for the creation of roof terraces on the back extension roofs of adjoining houses, because of the overlooking and loss of privacy imposed on neighbouring houses and gardens. Lambeth has given permission.

### **319 Railton Road, Lambeth 21/02754/ADV**

We objected to proposed signage for a restaurant in one of the refurbished shops in Station Square. In particular we criticised the type of lighting, untypical for the area, and colours adopted that clash with the carefully considered scheme for the group of refurbished shops. Lambeth has refused permission.

### **62 Herne Hill, Lambeth 21/005/05/3DEV**

We questioned the building of a large single-storey building on garden land alleged to be within permitted development and therefore not requiring planning permission. Lambeth have responded that it depends on the use that the building is put to when completed and that they will not be taking enforcement action at this stage.

### **31 Kemerton Road, Lambeth 21/02986/FUL**

We objected to a proposed roof terrace on the rear outrigger on grounds of overlooking and loss of privacy for neighbours, and of damage to a building form characteristic of the area. Lambeth has refused permission.

### **53C Beckwith Road, Southwark 21/AP/2888**

We objected to a roof terrace on the rear outrigger on the same grounds as the previous item. There is no precedent for such a terrace overlooking the triangle of garden land formed by houses on Beckwith, Elmwood and Wyneham Roads. There now is, because Southwark have given permission.

### **Shakespeare Business Centre, Lambeth 21/03240/FUL**

We wrote to Lambeth objecting to the painting over of the extensive wall (facing Hinton Road) of this locally listed 19th-century warehouse, once South London Granaries, and to the installation of ventilation ducts through and across the wall before the grant of planning permission. Lambeth have responded that exterior painting does not require permission and have now given permission for, inter alia, ventilation ducts.

### **15 Frankfurt Road, Southwark 21/AP/3356**

We objected to an enlarged roof extension almost the full length of the rear outrigger, on grounds of its over-dominating impact on its immediate neighbour with resulting loss of amenity, its appearance uncharacteristic of the area and the insertion of a roof terrace at the top of the rear gable damaging to the amenity of the wider neighbourhood. Southwark have given permission.

### **Dorchester Court, Lambeth 20/01200/FUL and 20/01201/LB**

We have written (twice) to Lambeth querying progress on this application and in particular questioning the continued absence of documents that comply with Lambeth's own requirements for such an application. We are still awaiting a response. Meanwhile Lambeth have indicated that the application will be considered by the planning applications committee on 18 January. We understand that officers will recommend granting permission. The Society will ask to speak as an objector to this highly controversial application.

### **Windsor Grove, Lambeth 20/01066/EIAFUL**

This application relates to West Norwood, but is linked to the waste disposal/metal recycling facility off Shakespeare Road in Herne Hill. Lambeth have refused permission to the operators Southwark Metals for their facility to be relocated from the Herne Hill site to West Norwood. There is strong local opposition in West Norwood with which we are in full sympathy. The effect is that any redevelopment of the Herne Hill site for housing, about which we have concerns in terms of density and height, cannot proceed. Because the facility has a strategic importance for London any redevelopment can only proceed if a new approved location can be found. Southwark Metals have now appealed to the Secretary of State against the refusal.

**Laurence Marsh**



# Denmark Hill – a busy station expands

A major £7.5m upgrade, several years in the making, that has transformed Denmark Hill station was opened this September by the rail minister Chris Heaton-Harris MP and local resident Sandi Tosvig.

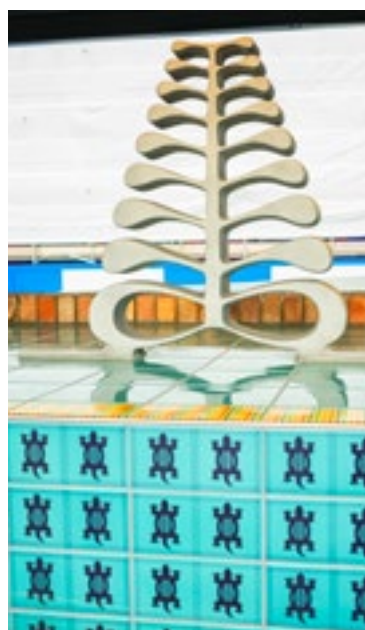
This busy station now enjoys a much-needed new entrance/



*Entrance to the Station*

exit on Windsor Walk that will ease the overcrowding that has caused concern in the past, as traffic at the station has grown exponentially. Indeed, passenger numbers at the station have tripled in the last 15 years, with the expansion of King's and the Maudsley and the introduction of London Overground back in 2013.

The station had previously been redesigned and upgraded to ensure accessibility (with lifts to the platforms) in a programme that concluded in 2013. But contrary to the hopes of many local



*Turtle tiles*

residents and station users, the redesign left it with only one entrance/exit. Meanwhile the number of passengers using Denmark Hill had risen from 3.7 million in 2011-12 to 5.63 million in 2014-15. By 2019-20, Denmark Hill's total passenger exits & entries were up to 6.8 million per year; though fell back in 2020-21 to 2.3m for the obvious reasons. (For comparison, Herne Hill station's in 2019-20 were 2.7 million, but likewise slumped in 2020-21 to just 740,000.)

This surge in traffic meant that the station was operating in unsafe conditions – its

only exit, accessed up quite long staircases, could present a lethal bottleneck if the station ever had to be rapidly evacuated. There were also long queues to enter the station at peak times.

So pressure grew from local groups for the obvious remedy at Denmark Hill – opening a second entrance/exit on Windsor Walk.

Various groups including the Herne Hill Society and the Dulwich Society lent their support to the Camberwell Society whose committee initiated and from 2016 onwards have led a vigorous, thoughtful and well-supported community campaign, building a positive working relationship with Network Rail and Southwark's planning team over several years. The result is a credit to all concerned.

Designed in close consultation with community groups, the new station entrance is cleverly designed and now features engaging and unique visual elements such as the "Camberwell Brick" motif, a specially commissioned branding design with strong cultural and historical significance. The design is also featured on the new crowd-funded Camberwell Banners along Denmark Hill and scattered across Camberwell to reflect the diversity and vibrancy of the area. The design also appears in some of the new colourful brickwork.

The motif was created by South London design consultancy Studio Sutherland and was inspired by the Well which features in the area's name, history and coat of arms. The well acts as a metaphor for Camberwell's diverse community, with each brick

able to symbolise different characteristics that come together to make a cohesive whole.



*Tiles with Camberwell Brick motif*

In addition there is elegant and arresting new public artwork by British Ghanaian artist (and local resident) Godfried Donkor, featuring traditional adinkra symbolism, an important feature of Ghanaian and neighbouring West African cultures. More technologically, Denmark Hill becomes the first station in Europe to use photovoltaic film fitted to the new roof, designed to produce more power than the new building consumes, which will allow spare energy to be fed back to the electricity grid. And the glass walls carry quotations from a poem by Jamaican-born poet Una Marson (1905-1965) who worked for the BBC during World War II. In 2009 she was honoured with a Southwark Heritage Association Blue Plaque, to be seen on the outside of her former home in Brunswick Square, Camberwell. Her poem "The Test" was read at the opening ceremony by The Theatre Peckham actor Daniella Arthur-Kennedy.

**Pat Roberts**

## Street trees



Today there can be no doubt about the benefits of trees in cities – improved air quality, carbon sequestration and biodiversity, for example. There is also good evidence that streets that can provide trees and the joys of observing seasonal change are a subtle influence on mental health. So it is very pleasing to see that Herne Hill (the road itself) has, thanks to Lambeth Council, gained more than a dozen new trees on the Lambeth side, mainly London planes, that most enduring of London street trees, along with several ginkgos towards the bottom of the hill. On the Southwark side, at the top of the hill,

there are also three new planes. And there are several new trees on Milkwood Road to relieve a hitherto rather bleak and largely treeless scene.

That part of the Herne Hill area lying within Southwark has a very active local group, Herne Hill Tree Watch, that monitors street trees and works closely with Southwark tree officers. See their website [www.hernehilltreewatch.org](http://www.hernehilltreewatch.org). What is currently lacking is a comparable group to take up the cause of street trees on the Lambeth side, something that until now has only been done from time to time for individual streets by their residents.

## The Society's AGM Thursday 31 March at 7pm

We ask all members to make a note in their diaries. We will be contacting you with more details nearer the time, but we can say at this stage that we foresee the meeting being held via Zoom, as it was last year – something of an experiment at the time, but one that we think worked well. And if you might be interested in joining the committee we would of course love to hear from you.





# When is a house unique?

It could be argued that no two houses are the same, but some houses have a greater claim to uniqueness than others. A case in point is a house in Herne Hill that came on the market in the autumn – for the first time in 60 years – and which, by the time you read this, will probably have long been sold. The house is at 10 Dorchester Drive, opposite the sadly decaying grade II listed



10 Dorchester Drive

Dorchester Court. Both were built around 1935 and both provide striking examples of the cutting-edge idiom of their time, a style influenced by Art Deco and the international Modern Movement in architecture. It is one that has many admirers today and the appearance of the house on the market sparked immediate interest in the press and wider media.

The house was designed by the architects Leslie Kemp and Frederick Tasker, as were all but one of the 1930s buildings on Dorchester Drive, although most do not use a modernist vocabulary. The design for the house was promoted at the Ideal



As illustrated in the 1935 sales brochure

Home Exhibition of 1934. Kemp and Tasker were best known for their cinemas. Cinema buildings from this era, perhaps more than any other type of building, adopted the modernist style of the inter-war period. The growing appreciation today of the style has, however, arrived too late to save many of these remarkable palaces of popular culture.

The stylish artwork of the brochure advertising the house is itself a minor design classic. Up to this point the developers, the twin

brothers Cyril and Stanley Morrell (born 1908) had been building houses in the Bromley area aimed at would-be home-owners of modest means. But the house that came to be built on Dorchester Drive, immediately drawing attention to itself by its angled orientation in relation to the road, was devised to appeal to those with greater aspirations – and more money. So too the mansion flats in Dorchester Court. It was not only a modern style of architecture that was being sold, but a modern style of living, one that, for example, required “Vitrolite” panelling in the bathroom (an archetypal art deco material) and a “telephone cabinet” in the entrance hall that also contained a “wireless set, from which the radio is connected to loudspeaker points in all the main rooms”. This in turn allowed the two reception rooms to have “dance music of equal strength at both ends” once their doors were folded back to create a dance-floor 40 feet in length.

The Morrell brothers were still in their mid-twenties when they developed Dorchester Drive. They had been trading on their own account but in 1935 raised £450,000 and formed a limited company to facilitate a huge expansion in their building activity. But the rapid advance in their fortunes was equally rapid in its unravelling. By 1941 both brothers had been declared bankrupt.

A major role in their financial demise was played by Elsy Borders, Lambeth-born daughter of a waiter of German extraction and married to a London cabbie. She led a mortgage payment strike



... but how many balls were held?

by those who had bought houses built by the Morrells at Coney Hall, south of Bromley. The redoubtable Elsy Borders has a long entry in the *Oxford Dictionary of National Biography*.

From 1960 until his death in 1997 10 Dorchester Drive was the home of the psychologist Professor Hans Eysenck, best known for his views on personality and intelligence. His widow, Sybil, remained in the house until her death at the end of 2020.

Is 10 Dorchester Drive unique? There is another house of the very same design at 77 Addington Road (West Wickham). The house is now a health centre and has undergone alteration, in particular by the addition of a large extension built over the former rear garden. Despite this the house was listed grade II in 2001. In comparison the Herne Hill house provides something that seems to me considerably closer to the original concept. It can justly claim a unique value in Herne Hill but also, I suggest, more widely and is surely a strong contender for not merely locally listed but nationally listed status.

Laurence Marsh

## News about two local authors

It was two years ago (issue number 146, summer 2019) that we published two complementary articles about the changing role of St Jude's Church on Dulwich Road. The church had been deconsecrated in the 1970s and sold to a furniture company. It was subsequently bought by the Mark Allen Group, a leading business magazine publisher which developed into Herne Hill's biggest local employer with over 200 staff.

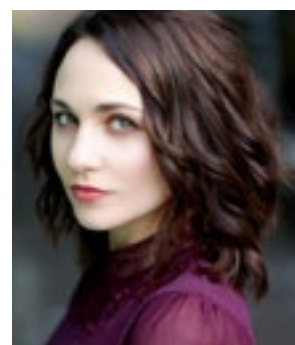


Mark Allen

The church is now being advertised for sale and for redevelopment as flats; the company plans to move its staff to a more conventional office building in Sutton. But in September it was still occupied and was the venue for, unusually, a book launch to celebrate a novel by the founder of the group, Mark Allen, himself a local resident.

Though fictional, the book reveals many autobiographical threads, and deals bravely and calmly with some painful experiences suffered by the author as a child with, as he puts it, a feral family and neglectful parents. What might have turned into a settling of scores develops as a calm and insightful attempt to understand motives and instincts. Asked at the launch whether he felt the need for revenge, Mark said that he had no pressure for that in his memory. But he wanted to demonstrate to himself, as a former journalist, that he could write at length, and the novel is a brave and candid account, not of his own life, but of the lives of imperfect people with, in the end, resolution. *The Life Term* is published by Collins.

Meanwhile it has recently been announced that *Our House*, a best-selling novel by another local author, Louise Candlish (see our interview with her in Issue 147 – Autumn/Winter 2019) has been adapted and is now being filmed for ITV. *Our House* won – Fiction, Crime and Thriller book of the year at the British Book Awards in 2019.



Tuppence Middleton

Produced by Red Planet Pictures, the series will be screened as a four-part drama and will star Tuppence Middleton, Martin Compston and Rupert Penry-Jones. The director is the widely-acclaimed Sheree Folkson.

## Transport News

TfL extended the Ultra Low Emissions Zone (ULEZ) from the centre of London to the whole area within the North and South Circular (and so including Herne Hill) on 25 October, with about 1 in 5 (older) vehicles needing to pay £12.50 per day to be driven in the area. There is a vehicle checker on the TfL website – most petrol cars since 2005 (Euro 4) and diesel cars since September 2015 (Euro 6) are OK. This will continue to reduce the NO<sub>2</sub> pollution in London by incentivising the removal of older polluting vehicles from inner London's roads.

London Buses has reduced the number of services on the 68 bus route from 8 to 7 buses per hour in the peak, and from 7 to 6 buses per hour generally. This reduction is a general trend as TfL tries to balance the books, coping with the historic cutting of Government support, the loss of revenue during the pandemic, and the continued delays and rising costs of the four-year overrun on the Crossrail project. London (pre-pandemic bailouts and Government insistence of a fares increase) got some 72% of its money from fares, compared to about 40% in cities such as New York and Paris,

One good news story for public transport in London (of no interest to me!) is that the weekend through the night tube service on the Victoria and Central Line will be restored from late November.

In their efforts to reduce the crowding round the southbound bus stops in Brixton (outside Boots/H&M) London Buses and Lambeth have widened the pavement (good idea) narrowed the bus manoeuvring space (hmm...) and stopped buses on the Number 3 route stopping (hmm, hmm – although the night bus N3 still stops there). Canny Herne Hillians would normally walk down to Windrush Square by the Tate Library, where they can also pick up the No 37 bus. Unfortunately the Square has been for some considerable time been subject to streetscaping and is still a building site – a muddy deserted desert with a few BT Openreach signs flapping. So there is currently no bus stop for the No 3 southbound between before Brixton Police Station and Halfords. Northbound stops (by the Electric/Lambeth Town Hall and Brixton Station) are not affected.

You may not have noticed, but the London to Orpington Southeastern rail service through Herne Hill has a new operator! The Department for Transport uncovered £25M of taxpayers money was unaccounted for by the franchise operator Govia, and so failed to renew their franchise in October 2021. The service has now been taken over by the Government-run operator of last resort, and is called SE Trains. The Thameslink service through Herne Hill is still, however, operated by... Govia.

**Bil Harrison**



# Cuppo Bubbo

**Y**ou can't miss it. Our first tea and bubble tea shop has landed in a prominent position at the very bottom of Herne Hill, in the premises formerly occupied by a branch of Pedder, the estate agents.

The bubble tea phenomenon started in Taiwan several decades ago and spread to North America and then to major Western cities. No-one is quite sure how many bubble tea shops London now has, but it must certainly run to several dozen. Typically, bubble tea shops are franchise businesses with local or even international brand owners. There are relatively few independents, and our Cuppo Bubbo is one of those. The family owners have lived here in Herne Hill most of their lives and for them it felt right that their business should be based here too.

So what is bubble tea? It's tea base blended with milk / milk alternatives, fruit and fruit jams, with the added signature "bubbles" - tapioca pearls that sit at the bottom. It is traditionally served in transparent cups with a fat straw so that - as you sip - the tapioca balls (also known as "pearls" or "boba") come shooting up it and can be chewed as you swallow down the liquid. It's called bubble tea both because of the tapioca balls, and the floating "bubbles" created by the vigorous shaking involved in its blending. For its fans, its riot of sweetness, tea and fruit delivering a cocktail of flavours, and the tapioca pearls' chewy textures, can be almost addictive.



*Adam and Mary*

concept or at least not nervous about trying it. Adam, one of the owners, is pleased with their early success. They want the tea shop to have a welcoming, gentle environment, comfortable for people to wait while their drinks are mixed and blended and then to drink without rush. The layout of the generously spaced shop has been cleverly designed to encourage a relaxed and sociable atmosphere.

Cuppo Bubbo aims to deliver drinks that taste good but also feel good by carefully selecting their ingredients. Their organic milk, a basic ingredient in their special creamy cheese crown topping, is sourced from a local farm in Kent. For optimum quality control, the more exotic ingredients are imported directly from growers and merchants in the Far East and not via agents, distributors or

wholesalers. The tapioca pearls are of course from Taiwan. To complement their drink menu, they also offer a wide range of oriental snacks, vegan cakes and Chinese baked goods.

As a now elderly child of the '40s and '50s, I must shamefully admit to a long-held suspicion of tapioca (school dinners, anyone?) so I might try that later. (Younger customers thankfully have no such prejudice.) And Cuppo Bubbo do not offer coffee, wisely noting that Herne Hill has probably more than

enough coffee shops already. As Adam says, they are very happy to be able to bring something a little different to the local community. And for those not in the bubble mood, they have a menu of other drinks which don't use tapioca, including a range of fine quality sophisticated Chinese teas. With our simple tastes, we liked the light and refreshing Jasmine Green Tea - a Chinese green tea infused with oils of jasmine buds.

**Pat Roberts**

**Cuppo Bubbo, 167 Herne Hill, London SE24 9LR**  
<https://cuppobubbo.co.uk>

*They also offer home deliveries through Deliveroo and Uber Eats.*



A year at least in the planning, and even after surviving the inevitable wrangle over the lease, the owners' plans were further derailed - as were so many others - by customs clearance delays and by the various phases of Covid, which led to monumental blockages in the shipping chain and the closure of several major Chinese ports. The now famous logjam of the Suez Canal by a gigantic cargo ship didn't help either.

So finally they opened this autumn during the school half-term holidays. It was obvious to every passer-by that they had immediately found strong interest, particularly among students who, unlike us older people, were familiar with the bubble tea



# ST PAUL'S HERNE HILL

## – RICHLY CARVED AND FURNISHED



*Capital carved by Thomas Earp*

### Howell Huws completes his survey of St Paul's illustrated with his own photographs

#### Brief History

St Paul's looks like a classic Victorian church, and indeed it is – most of the current building was built in the Early English Gothic style in 1858 by one of the greatest architects of the Victorian era, George Edmund Street. He built or worked on literally hundreds of churches in this country and was also responsible for the Royal Courts of Justice on the Strand. The original church was sponsored by a committee of local residents formed in 1842. Though still largely rural, Herne Hill was beginning to be built up and it was felt that existing churches, including the mother church of St Giles in Camberwell, were too far away.

The first Vicar, Rev. Matthew Anderson MA, insured the church for £3,500 out of his own pocket. This foresight was invaluable as on 28 February 1858 a fire destroyed all but the tower, spire and lower walls. Local residents again rallied round with further donations and the new church was completed by 21 October of the same year!

The church building survived WWII despite a fire bomb landing in the South Aisle in 1940 and blast damage from a V1 flying bomb in Carver Road in 1944. Nearly all of the Victorian stained glass was destroyed, apart from two windows at the west end of both aisles.

The last development took place in 2014, a re-ordering of the church to provide sound-proofed, multi-purposed and separately heated rooms, with a crèche, a choir room and a young people's church room. The central area is now a social area for post-service drinks and, in the week, a play area for pre-toddlers and carers.

#### Memorials

The church has a number of notable monuments that repay a closer look. As to be expected, this being Herne Hill, there is a memorial to

John Ruskin, unveiled by the Pre-Raphaelite artist Holman Hunt in January 1901. It shows Ruskin in full Victorian beard. He had lived just up the hill, where a plaque marks the site of the house.

Ruskin would surely have approved the location of the memorial, as he considered the rebuilt church to be a great improvement on the original. His own father, John James, had made a generous financial contribution both to the costs of the original building and to its subsequent rebuilding.

On the opposite wall is a delightful memorial to a less familiar figure, Captain James Horsburgh, FRS. Horsburgh was a Scottish hydrographer who mapped many seaways around Singapore, his interest in mapping having been inspired by being shipwrecked on Diego Garcia. He died at his house on Herne Hill in 1836. It was here that on 17 July 1833 Horsburgh had recorded his observation of a solar eclipse. The memorial features a splendid ship in full sail, and has different coloured marble balls, with foliage beloved of the Victorians. Horsburgh also has a grander and more practical memorial, in the form of a lighthouse at the eastern entrance to the Malacca Straits.



*Memorial to Captain James Horsburgh FRS*



*The chancel with alabaster and marble reredos*

the embedded cross reflects a time when doctrine forbade a cross on the communion table.

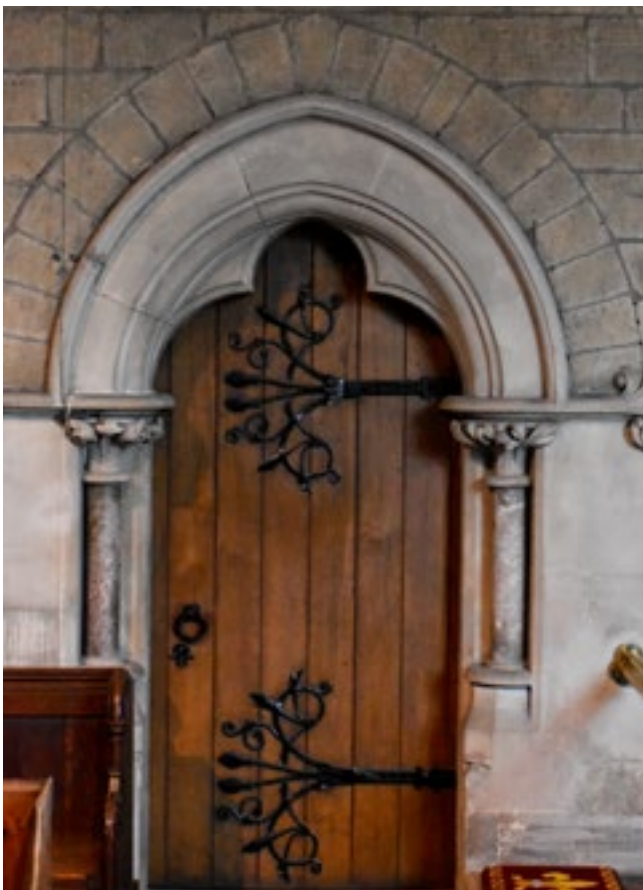
The chancel has some other nice details too, with lovely brass sanctuary lamps, given by Stella Sophia Bridge as a memorial to her husband (who was the Vicar from 1883 to 1905) and to their children. The door leading to the vestry has beautiful ironwork, within a nice Gothic arch with more marble columns.

Earp also carved the capitals in the nave. Most are standard Victorian acanthus, symbolising long life and immortality. However, there are some variants and some puzzles. On a column, near where the lectern would have been before the 2014 reordering, a richly carved capital has the symbols of the evangelists. Near the entrance to the nave is a capital with angels (or women?). Finally, near where the font used to be is one with ferocious dogs. What are these about?

St Paul's has an interesting history and a richly furnished interior that repays attention to detail.

### Chancel with altar

The beautiful reredos in the chancel was designed by G.E. Street and carved by Thomas Earp, with alabaster and marbles of different colours to celebrate the classic Gothic look. These are also present on the Horsburgh memorial – so perhaps Earp did that work as well. Earp was a prolific ecclesiastical sculptor, with his best-known work being his 1863 reproduction of the Eleanor Cross which stands at Charing Cross. The four heads on the reredos depict the Evangelists, while



*Doorway to the vestry*



*Detail from the reredos*

There are delights for the eye and opportunity to wonder at the work of those who have gone before us and made the world a more attractive place.

The screen was moved to face the exit at the back of the now shortened nave, where it forms a frame for the glass separating the body of the church from the new welcoming area. The memorial screen is attractive in its own right, enabling contemplation of the mystery of the cross, the pain of the mother's loss, with the supporting angels holding symbols of the crucifixion.

The reframing enables the church to respond to the needs of today, the reordering facilitating a modern entrance hall and facilities, including a dedicated creche. Some will feel the memorial screen just faces the wrong way, passing without notice on leaving the sacred space, rather than drawing the faithful further into the mysteries. However you respond, St Paul's leaves you with plenty to marvel at and ponder about.



# AN ARTIST'S HOUSE & STUDIO

It's easy enough, unless perhaps you are a cyclist or a wheelchair user, to overlook the uneven geography of this bumpy part of South London. After all, our Victorian and Edwardian house builders were not thrown off course by a few steep hills: our terraces and streets march confidently and efficiently (as do we, hopefully) up, across and down, often in straight lines though sometimes in a graceful curve as a concession to some underground river or valley bottom.



*Once a small overgrown plot*

But even in the seemingly level parts of Herne Hill the contours are teasingly at work, and here comes the railway to remind us – especially that line built in the 1860s by the London, Brighton & South Coast Railway. We marvel how the track towers majestically to fly over Burbage Road on its grandiose brick viaduct, before apparently plunging down to advance on the classic Victorian bridge, perilous to tall trucks and buses, crossing Village Way. (Does this mark one of the invisible and negotiable frontiers between Herne Hill and Dulwich?) Finally, the line somehow sinks to earth, emerging in a cutting at Charles Barry Jr's elegant North Dulwich Station ready to transport us via flatter terrain and humbler suburbs to the busy new London Bridge Quarter, ever-changing Bermondsey and Renzo Piano's Shard.

Here at North Dulwich, meanwhile, in the final stage of its seemingly mysterious plunge, the railway line dissects a small triangle of land, politely avoiding two mid-18th century villas, Pond House and Lydenhurst. What then remained of the site, between Half Moon Lane and Village Way, must have been too

small, irregular and railway-dominated to appeal to ambitious Victorian housing developers, and for many generations it stayed only partially built upon.

Thus back in the 1990s, a small overgrown plot where the two roads divide caught the eye of artist Kate Whiteford and her partner Alex Graham, journalist and executive producer with BBC Arts Television. About to lose her studio in Acre Lane, Kate needed a new studio and ideally somewhere for them to live as well. The shape and size of the plot would be a challenge, but her architects Cullum & Nightingale (now, separately, Kilburn Nightingale and Hugh Cullum Architects) grasped its potential. Plans were produced, the Dulwich Estate were persuaded to sell the land, and clients and architects embarked on a productive conversation. In due course first the lofty studio and then the house took root and are now, two decades later, happily integrated with the landscape – as much through the sensitive choice of materials as through their intelligent and discreet fitness for purpose, mass and shape.

And like much of Kate's own highly original work, this story has



*Kate Whiteford*

a deeper, earthier layer. One of the architects, Richard Nightingale, has family and emotional roots in East Africa: in the 1990s his firm had been commissioned by the Foreign & Commonwealth Office to create a prestigious new British High Commission in Nairobi.



# THE LOST TEA ROOMS OF RUSKIN PARK

It was in fact during this project that Kate Whiteford met Mr Nightingale; she had been awarded a commission to produce a major artwork for the new diplomatic building his firm were designing in Mombasa. Respect for the natural features of the land, including ancient trees, is inherent in East African communities and habitations; in tune with Kate's own work, architect and clients worked to ensure that house and studio are enhanced by the same diligence. An ancient London Plane tree towers over the house and even though it "belongs" in a neighbour's garden, its presence and its extended root structure were allowed to determine the external focus of the house. The living area and small private garden curl around the great tree, respecting its presence and enjoying its shade.

In an essay about his approach to designing the house and the studio, architect Richard Nightingale references both the traditions of Africa and Kate's own deep-rooted work creating land drawings and other representations of lost, concealed, symbolic and mythical structure. He writes "The final plan for the house is keyed to the site in a very particular way, its shape responding to the site and engaging with the spaces around... The plan focuses on the plane tree and particularly on the space under the tree which may, in time, become the site of a further land drawing – an opportunity for art and architecture to be further entangled."

The studio and the house feature in this Society's *Herne Hill Heritage Trail*, and in several architectural books and studies, and were awarded a Civic Trust commendation in 2002.

**Pat Roberts**

*Further information at:*

Kate Whiteford OBE RSA  
[www.katewhiteford.com](http://www.katewhiteford.com)

Kilburn Nightingale Architects  
[www.kilburnnightingale.com](http://www.kilburnnightingale.com)

Hugh Cullum Architects  
<http://hughcullum.com/>



Our postcard view shows "The Tea Rooms, Ruskin Park", which is curious because the park offers no such facilities. Moreover the building shown looks like nothing to be seen today near, let alone in, the park. It is often recited that what is now Ruskin Park was saved from development at the beginning of the last century, when a row of large mansions on Denmark Hill were demolished, with the sites of these houses and their extensive garden land then being transformed into the park we know today. What is rarely mentioned is that one of the mansions was retained as accommodation for the park's resident superintendent, a strange concept in these days of cutbacks and local authority budget restraints. The superintendent had the upper storeys, with the lower level given over to the tea rooms. The house itself, along with a very similar one next to it, was built considerably later than the other mansions whose land became Ruskin Park. The Survey of London (1956) refers to the houses as of "late heavy Victorian design, of small interest". When street numbering was introduced the house was numbered 164 Denmark Hill. Built around 1870 the first occupants were the family of Julius Momber, a merchant and banker born in Danzig, from an Anabaptist Mennonite family. The next occupants was Alfred Oswalt, a stockbroker, born in Frankfurt. He is shown in the 1891 census

in residence with his wife and four children and no less than five servants.

The postcard, postmarked 23 May 1926, must be something of a rarity, because we have never seen it reproduced anywhere else. The message on the back is also worth recording. It was sent to a Mrs Goffin in South Shields, Durham. Mr Goffin is writing to his wife ("Dear Girlie") and he tells her how he has a day off on Whit Monday and is going to the Crystal Palace "where there is big show on, with massed bands, daylight fireworks, open air boxing and motor cycle racing". It looks as if Mr Goffin was one of many who came to London to find work that was not available in the North East.

The building that housed the tea rooms did not survive the Second World War. The working area used by Trees for Cities has recently been vacated and there is of course



*Site of the Tea Rooms today*

the old Stable Block, disused for many years. Both sites have great potential. A café in the park to replace the long forgotten tea rooms? – long overdue we suggest.

**Laurence Marsh**

# LEARNING FROM THE CENSUS

The year 2021 was a census year and in this Magazine David Gwyther from the Office for National Statistics looked forward to the census and how censuses have assisted the administration of societies since the era of the ancient Babylonians. But if we narrow the focus to our corner of South London what can the census tell us about Herne Hill? The early 19th-century census for England was largely a head-counting exercise – there being little idea previously as to the actual population of the country. But in 1841 the census started to record

households for the first time with detail about the place of residence, names, ages and occupations. For the local historian there are often difficulties in deciphering the handwriting of the enumerators and the computerised transcriptions provided by genealogy websites are not always accurate. But with patience there is a wealth of information to be found that is not available in other sources. In 1841

the population of the area regarded as constituting Herne Hill today numbered about 1,000. This can be compared with 15,107, the 2011 census figure for the local government Herne Hill ward. Herne Hill itself was in 1841 lined with large villas the homes of prosperous merchants, but at the foot of the hill where Meath House and two tower blocks now stand, the social make-up was very different. Regent Row (later Road), for example, was at that date only built up on one side with closely packed terraces and what was still farmland directly behind. Its population was 217, with a marked preponderance of gardeners (at this date London relied for much of its food on numerous market gardens in its rural outskirts). The proportion of children aged 14 and under was 39% of the street's

population, more than twice the figure for the UK today. For those children John and Henry were the most popular boys' names while for girls it was Elizabeth (or Eliza) and Mary. No Olivias or Olivers in sight!

Jumping ahead 70 years to 1911 the census reveals a very different picture. As with the rest of London the population of Herne Hill had grown enormously. And what is particularly striking, prefiguring the cosmopolitan nature of London today, is the proportion of foreign nationals. Through the census one can trace a significant number in Herne Hill

what effect the First World War had on German immigrants, many with English wives and children born in this country. Such links to this country did not prevent their internment and widespread hatred and discrimination stoked by the social media of the day, such as Lord Northcliffe's *Daily Mail*. To take just one example: what was the fate of Herman Hentschel, a tailor living in 1911 at 34 Regent Road with his English-born wife and five children? We know from the Society's First World War project that his oldest son enlisted in the Middlesex Regiment and was killed

in 1917, his name remembered on the Menin Gate at Ypres.

In the area of Herne Hill in 1911 there were close to twice as many adult residents of German origin (including Austro-Hungary) as all other foreign adult residents combined – 196 compared with 110. Of the other nationalities, the highest totals were 26 from France, 19 from Switzerland, with 11 from Holland and 10 from Denmark. Although some left their



*Harry Raphael - Tailor - on Herne Hill*

in the 19th century, with many German merchants who did well in business, a number becoming naturalised British citizens. Sometimes they gave their residences names associated with their origins. Thus there used to be a Neckar Lodge (opposite the shops at the top of Herne Hill) and, on the other side of the road, a Frankfort (the earlier spelling) Villa, which survives in the street name today. Unlike many German-derived street names, it somehow survived attempts by residents in 1914 to get the name changed. In the 1880s and 90s the number of German immigrants to England increased considerably, numbering more than 50,000 by 1911, mostly in London. The full detail of the 1921 census becomes available in 2022 and it will be very interesting to see

home country for political and religious reasons, the driving factor for most was economic. One can imagine that for the Raphael family, it was not merely economic necessity. The 1911 census shows Abraham Raphael, a tailor, with his wife Janie and their place of birth as "Poland. Russia". With their five children they occupied the six rooms above the shop at what was then numbered 57 Herne Hill. The business was still going strong in the 1920s, as one can see from our picture. Son Harry had taken over. One wonders how London would have managed without the bakers, tailors, hairdressers, clerks and servants, who made up the most significant proportion of the diverse occupations of Herne Hill's many immigrants.

**Laurence Marsh**

# RADICAL BEAUTY IN DULWICH

Dulwich Picture Gallery reopened mid-September with a long-anticipated exhibition, Helen Frankenthaler: Radical Beauty, showing 36 works never before seen in the UK by the innovative abstract expressionist. Born 1928, Frankenthaler had her first solo exhibition in New York aged 23. Her soak-stain



*Freefall 1993*

painting technique made her a rival to Pollock and de Kooning and influenced the later Color Field school artists. Initially resistant to suggestions she try woodblock printing, she turned to it in 1973 and revolutionised the process.

Her first woodcut, *Facing East*, exemplifies her philosophy of No Rules. She experimented using a jigsaw to cut out pieces mounted and printed separately for an eight-colour result. “Forcing myself into the problems of that jigsaw, I told it what to do and it told me.” Her “guzzing” technique involved sandpaper and scratching wood with various tools including dentist drills for a range of effects. Making *Geisha* was a yearlong process using 25 woodblocks and handmade paper, yielding 23 colours. *Snow Pines* is a 34-colour woodcut made from 16 blocks; reproductions are available as posters, tote bags and tea towels in the DPG shop.

We examine Process, seeing proofs showing the development of a work alongside the final result. “Like nature itself there are no limits to what can happen. You can spend a lifetime on a print.” To get the desired intensity of colour, she tried pastel, crayon and even mulberry juice. Playing with hidden versus revealed, she often incorporated mistakes, persevering to achieve vibrant effects.

Collaboration with a team under her control was essential. She would write notes on proofs with instructions; and it is amusing to read the less technical direction, “NO schmaltz, pliz!” In 1983, she travelled to Japan and worked in Kyoto with carver Reizo Monjyu and printer Tadashi Toda, producing a new layered approach with a ten-colour work, *Cedar Hill* from 13 woodblocks. Later, working with Kenneth Tyler and his studio of printmakers including ukiyo-e trained carver Yasuyuki Shibata, the artist spent three years creating the six-woodcut series *Tales of Genji* inspired by Murasaki Shikibu’s 11th-century novel. Using her soak-stain technique on plywood sheets, she and the team experimented with layered washes on varying paper thickness and ink density. Her final work, 31-colour *Weeping Crabapple* (2009), was printed with 18 woodblocks on Torinoko paper.

In the gallery’s mausoleum, a short, specially commissioned video compilation of clips from documentaries and interviews made at various stages of Frankenthaler’s life shows her working and discussing her developing methods.

The final room is devoted to Frankenthaler’s monumental *Madame Butterfly* (2000). Though taking its name from the Puccini opera, the artist declared, “My work is not a matter of direct translations, but something is bound to creep into your head or heart.” Created from 46 woodblocks and 102 colours in collaboration with Tyler and Shibata, the work is over two metres long, and is shown with a proof and study, illuminating the working process to realise the artist’s vision.

Complementing the exhibition, a Frankenthaler acrylic on canvas hangs elsewhere in the gallery alongside a Monet oil, *Water Lilies and Agapanthus*, on loan from Paris. Juxtaposing these works aims to show “how both artists harnessed paint to capture the



*Madame Butterfly, 2000*

transience of nature.” Running concurrently with the Dulwich Picture Gallery’s exhibition, a room of Frankenthaler’s paintings is on view at Tate Modern, thus giving us a wider appreciation of the artist’s revolutionary, ever-inventive output. Coming ten years after her death in 2011, this is a timely and suitable tribute.

**Jeff Doorn**

*Radical Beauty* runs until 18 April 2022. Tickets, which include entry to the permanent collection, are:  
Adults £16.50; Concession £8; Friends/under 18s free; Under 30s £5 - sign up at [dpg.art/under30](http://dpg.art/under30).  
Advance booking required for all except Friends.



# REMEMBERING COLIN FAILES



**H**erne Hill resident and Society member Colin Failes, a multi-talented artist, died on 16 April 2021. Born in Orpington in 1948, he grew up in Cheltenham, where his father worked at GCHQ. After an apprenticeship as a draughtsman, Colin studied sculpture at the City and Guilds of London Art School, won a travel scholarship to Egypt and did a postgraduate course at the Royal Academy, where his work was later shown at Summer Exhibitions. He worked as a sculptor on several film productions, including *The French Lieutenant's Woman*. He also painted portraits and landscapes and became a highly accomplished mural painter, with specialist skills in perspective and trompe l'oeil techniques.



*Trompe l'oeil monkey*

Much in demand, commissions included the Yvonne Arnaud Theatre's Vanbrugh Club, Cheltenham's Everyman Theatre, Arlington House in London, P&O liners, and the Vintners' Company in the City of London. As part of a small team, he made a significant contribution to the great Spanish Armada series at the House of Lords.

In addition, Colin taught at Harrow School of Art and at Morley College. Some 15 years ago he gave a talk at a Herne Hill Society public meeting on Sir James Thornhill and the Painted Hall of the Old Royal Navy College, Greenwich, a beautifully illustrated



*Bathroom wall transformation*

presentation he delivered at many venues, including the RA.

Colin often took part in Artists' Open House weekends, showing work in his flat and garden shed studio. As part of his engagement in the local community, he was a strong supporter of the Carnegie Library. A keen walker, he was often found, usually joined by friends, walking in Ruskin or Dulwich Park. Even when suffering from pulmonary fibrosis during his last years, having to carry a heavy, cumbersome breathing apparatus, he would walk along Herne Hill, for exercise or to post a letter, and would stop to chat with friends. He always retained his sense of humour, which he incorporated in his art and at one stage of his life as a stand-up comedian. His clothes, some self-designed and made, were distinctive, especially the floppy hat, under which his dark hair never went grey, even at 72.

Colin's funeral, held at West Norwood Crematorium on 17 May, was attended by many friends, neighbours, family and associates. An exhibition, memorial walk and party organised four months later by Colin's partner of 44 years, Nicholas Morrison, gave us all another chance to swap stories and celebrate the life of this extraordinary individual.

**Jeff Doorn**



*At work on the Armada paintings*



'Clock Tower, Brockwell Park, Autumn' by Matthew Berry. – Limited edition 'Giclée' print available.  
Other prints and original paintings by Matthew Berry and other artists, including Peter Forsyth,  
Mark McLaughlin, Ken McCalla, Su Au, Max Rush and John Bateson-Hill are also available.

**Virtually all our pictures  
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and can be seen at:**

**[www.brockwellgallery.london](http://www.brockwellgallery.london)**



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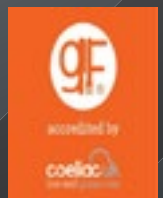


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