



Green Plaque on Clapham Pottery

The Clapham Society's eighth Green Plaque was unveiled on Monday 5 October on the former chapel of Ingleton House Boys' Home in Rectory Grove, now Clapham Pottery, by local celebrity chef, Michel Roux junior. After a week of sunny autumnal weather this turned out to be a day of very heavy rain. However, this did not dampen the spirits of the 50 odd people who assembled for the ceremony. The Mayor of Lambeth, along with Michel Roux and his wife joined us afterwards in a celebratory drink in St Paul's Community Centre, which mercifully we had arranged as a back-up in the event of bad weather. Our proposed use of the gazebo on St Paul's lawn was clearly not an option! We were also invited to look round the pottery and see work in progress. It was a memorable occasion!



Photo: Dana Kubick

Our meetings are held at Omnibus, 1 Clapham Common North Side, SW4 0QW. The bar at Omnibus is open from 7 pm, and meetings commence at 8 pm. Our guest will normally speak for about 45 minutes, followed by around 15 minutes for questions and discussion, and the bar will remain open after meetings. Meetings are free and open to non-members, so please bring your friends along.

Monday 16 November

Battersea Dogs and Cats Home.

Shaun Opperman is the Veterinary Director of Battersea Dogs and Cats Home. He heads up a team of six veterinary surgeons, 25 veterinary nurses and two animal welfare assistants, across three sites, and is responsible for the health and welfare of the animals under the Home's care. He will talk about his work and the Home's future and his experiences as a co-presenter on Paul O'Grady's *For the Love of Dogs* television programme.

There is no meeting in December.

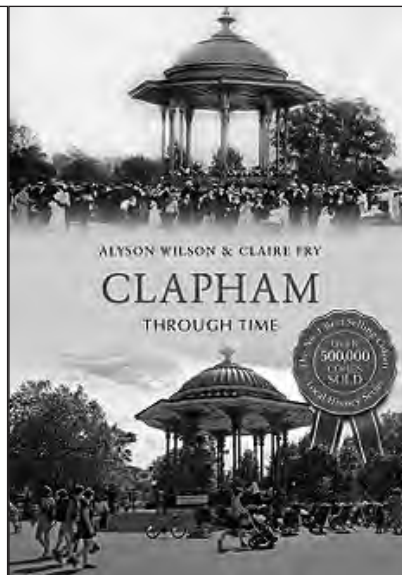
The full programme for 2016 will be published in the December/January newsletter and will be on our website from early December. The next meeting will be on Monday 25 January 2016.

Battersea Power Station

A new book designed, written, researched and produced by Annie and Steve Graham features over 100 original and archive photographs of Battersea Power Station, recollections from people who worked there, examples of the building as an inspiration to artists, musicians, filmmakers and marketeers and stories of what it nearly became. *Battersea Power Station*, published by Troubador, price £25, is available from bookshops and on line.

Clapham Through Time

Clapham Through Time is a selection of photographs of Clapham in the past shown alongside exactly the same views taken this year, with a brief historical commentary for each pair. The book records the huge changes in the area in the last fifty years, let alone the last century. *Clapham Through Time* (Amberley Publishing, price £14.99) will be published in mid-November and should be available at our meeting on **16 November**. There will be an event with the authors on **Thursday 26 November** at 7.30 pm at Clapham Books, 26, The Pavement, SW4 0JA.



Festival Chorus

When Andrea Brown became the Musical Director of the Festival Chorus earlier this year, she was also Director of Music at Morley College, responsible for teaching, creating and leading curriculums for adults in a range of musical training. Now, Andrea is embarking on a sabbatical year to do research into conducting. And she will be leading the 40-year old Festival Chorus into an exciting musical future.

Antony Lewis Crosby, one of the founders of the Festival Chorus, asked her about her life in music and her plans for the choir.

Andrea, this [Monteverdi Vespers, 28 November – details below] will be your third concert with the Festival Chorus as Musical Director. What is your impression so far of coming to Clapham and conducting a community choir?

I am enjoying it thoroughly. The people in the choir itself are very musical, fun to work with. Their ethos that anyone can join and their aspiration to do classical pieces in a formal setting with orchestra attracted and excited me.

You started your career as a professional singer?

Yes - a soprano, I trained at the Scottish Academy and the Guildhall, primarily in Early Music, then sang with the Academy of Ancient Music and similar choirs. But I realised I wanted to be more creative in my own music-making; to get on the other side of the podium.

You became Director of Music at Morley College in 2009. Were you selected for that as a singer or as a conductor?

Both. I was teaching a range of voice classes and had started conducting: initially the wonderful Can't Sing Choir – and then later the Morley College Choir and Chamber Choirs. Conducting engagements followed, including founding Koruso! Community choir, conducting LGMC and Diversity Choir and leading

Christmas Fair

Wandsworth Friends of Trinity Hospice Christmas Fair will be held this year on **Tuesday 17 November** from 6.30 pm to 9.30 pm and **Wednesday 18 November** from 8.30 am to 3.30 pm at St Luke's Church, Ramsden Road, SW12 8RQ. There will be more than 40 stalls at this popular event, which each year is a major fundraiser for Trinity Hospice.



and conducting Voicelab ensembles at the Southbank Centre. I recently co-founded the Women Conductors @ Morley programme which enables women to learn more and train in the art.

Do you think a choir like ours needs a conductor?

Yes, definitely. The conductor is the focal point to the music. A chorus the size of the Festival Chorus needs someone to focus

where the music comes from. At the very least, for the singers to know how to listen and when to sing.

How are you shaping the Festival Chorus to take it forward?

I am excited working with the choir; they are listening more to the sound they are making, developing their musical expression through improving their own vocal technique and aural ability.

Our next concert will be Monteverdi Vespers. How important is this piece to developing the choir?*

The Monteverdi *Vespers* is a vocal extravaganza, challenging singers rhythmically and harmonically and includes polyphony – at one point, ten parts. Through rehearsals our singers will develop their skills, achieving on 28 November the best performance we can – and with a period orchestra.

2016 is the 40th anniversary of the Festival Chorus and we have a really strong programme planned: Brahms' *Requiem* with Beethoven's *Choral Fantasia*, then in the summer *Carmina Burana* and Jonathan Dove's *The Passing of the Year*. I'm delighted that Elspeth Wylie, our talented regular accompanist, will be playing in the latter too. Our autumn concert will feature a commission by Colin Matthews – one of Britain's leading composers – an exciting prospect for us all.

**This concert will take place at St Luke's Church, Ramsden Road, SW12 8RQ on Saturday 28 November at 7.30 pm. Tickets are sold out but there may be returns on the door, on the night £18, £14 concessions.*

Story Time is back at 11 am every Thursday, free at Clapham Books, 26 The Pavement, SW4 0JA.

Clapham Opera Festival

After an inspirational Masterclass with Nelly Miricioiu, a wildly successful Grand Opening and a moving evening of music from Russia and Central Europe, Clapham's Third Opera Festival continues in November. With its reputation growing rapidly, the second half of the Festival will continue to enchant and uplift.

On **Sunday 8 November**, there will be a special Concert of Reflection in honour of Remembrance Sunday. Featuring British and French song, the concert will include music by Parry, Debussy, Butterworth and Fauré. Performing will be Alice Privett (Soprano), Thomas Humphreys (Baritone) and pianist/conductor Will Vann (who is also Music Director of The Royal Hospital).

Then on to the finale, Puccini's *La Bohème*. There will be two performances of this hugely popular opera: **Friday 20 November** at 7.30 pm and **Sunday 22 November** at 4.30 pm. *La Bohème* will be staged, in costume and sung in Italian. As in previous years, Marie Soulier will be bringing her own Clapham twist to the closing opera.

We strongly advise booking early. Tickets can be brought online at claphamoperafestival.com or contact Marie on info@claphamoperafestival.com. All events are at the Church of the Holy Spirit, Narbonne Avenue, SW4 9LQ.

The Woods Cry Out

On **Wednesday 11 November** and **Thursday 12 November** at 7.30 pm Putney Music, in association with Putney Society, Wandsworth Society, Friends of Wandsworth Museum and other local societies, is presenting a programme of words and music commemorating Wandsworth's involvement in World War One. Actors performing will include: Simon Callow, Wendy Gifford, Clive Merrison and Timothy West.

The programme includes poems by German poets like Heym, Lichtenstein, and Stadler. In common with English counterparts such as Edmund Blunden, their verses stress compassion and comradeship. Wandsworth poet Edward Thomas's work and poetry by the men and nurses of Wandsworth's Royal Victoria Patriotic Hospital are included, as are poems and comments from the humorous wartime journals *The Wipers Times*.

Performances at Wandsworth Civic Suite, Wandsworth High Street, SW18 2PU. Doors open 7.00 pm, refreshments available with licensed bar. Tickets £12, £7.50 (18 and under) from Tara-arts.com or 020 833 4457. Suitable for 11+.

Planning applications

Since the last Planning Report in July we have been notified of some 125 planning applications, reviewed 30 and made representations on the following:

693-697 Wandsworth Road (The Artesian Well and Lost Society). The application involves the demolition and redevelopment of Lost Society. The new building will be linked to the retained Artesian Well building, to provide residential accommodation on the upper floors with a smaller pub and retail unit on the ground floor.

The application takes a contemporary approach to the design of the new building and a prominent extension to the pub, fine in principle but not well enough carried out we think to make up for the demolition of a period building in the conservation area.

The mix of uses proposed seems sensible, but if planning permission were to be granted we have asked Lambeth to limit the hours of operation of the pub, given the problems caused by The Artesian Well for local residents.

8 Mayfield Close and garden land behind **83-87 Park Hill.** Objection to an application to build new houses in the rear garden of 83-87 Park Hill. Not only is it inappropriate in the conservation area, but it limits the amount of garden space available and encroaches onto the sheltered housing at Alver Bank and Mayfield Close, much to the concern of the elderly residents living there.

8 Lillieshall Road. Support for Lambeth at an appeal against the refusal of planning permission. Like many of the planning applications in Lillieshall Road, we consider that the works proposed are excessive. The basement extension is over-large, damaging the historic layout and character of the listed building. The lengthy and full width ground floor extension likewise obliterates the original building form and layout as well as the symmetry of the detached pair's rear extensions. The quality of the proposed basement space, with no natural lighting or outlook, is inadequate for a living room.

13 Lillieshall Road. This scheme is a great improvement on the previous refused application; it is simpler and more sympathetic to the original design. But the proposed lowering of the floor level in the rear extension will lead to the loss of the unique well between the two buildings.

Southside Court, Clapham Common South Side. Comments on an application to replicate the boundary wall treatment of the next door hotel outside this post war ex-Council block now owned by Eurohotels. The faux-historic style is inappropriate to the modern building's style, and creates an unwelcome corporate style.

Ballet School, 42 Clapham Manor Street. This application improves to some extent on the withdrawn 2011 application, but although the use of the building as a ballet school is long established, the present application will eventually lead to its intensification which, along with the building works proposed, will combine to damage neighbours' amenity, the listed building (originally the Clapham Dispensary) and the character of the wider conservation area. Much of the new studio is below ground, effectively a very large basement development, with the consequent problems that the construction works will create.

Large vehicles in Old Town – Update

Following up on the article in last month's newsletter drawing attention to the ongoing problem of large vehicles seeking a route to the Wandsworth Road via Rectory Grove/Larkhall Lane, there is good news to report. Thanks are due to Councillor Linda Bray who set up a meeting on site with an appropriate officer from the Council's Highways Section and a supervisor from Conways, the Council's contractor. Together with Nina Murdoch we walked the route and agreed the location and design of the signage required to direct heavy traffic entering Old Town from Clapham Common North

Side and Rookery Road to take the main route along The Pavement to the west of The Polygon (to the rear of Holy Trinity Church) to avoid the weight restrictions on North Street and Larkhall Lane. The three new signs have been installed as agreed.

Mark Leffler

Car parking in front gardens

Lambeth's Scrutiny Commission recently held a seminar entitled 'Equality Streets – Parking in a Liveable Lambeth'. The purpose is to develop proposals to achieve a better balance between street quality and car parking pressures.

The Society took part and emphasised the importance of controlling the demand

Nobby Clark

We had a most entertaining evening at our September meeting when photographer Nobby Clark showed us a wide range of his photographs of stars of stage and screen, and regaled us with amusing anecdotes about his life. He started taking photographs with Michael Croft's National Youth Theatre in the late 1960s, has since worked with many major theatre companies, directors, actors and musicians and his photographs have been published in *The Guardian*, *The Observer*, *The Times* and *The Sunday Times*. He showed us work ranging from the early 1970s right up to today. In fact, we saw Simon Russell Beale in rehearsal for *Mr Foote's Other Leg*, which had opened only a few days before.

Many of the photographs were taken at rehearsals or in dressing rooms; they were unposed and unconventional, often showing performers as we have never seen them before – like Barry Humphries in his dressing room preparing to apply his well-known make-up. The range was amazing from the Rolling Stones and Bob Dylan to comedians, Dave Allen and Billy Connolly, dancers Antoinette Sibley and Mikhail Baryshnikov, to classic theatre performances – David Scofield in *The Elephant Man* in 1984, Claire Bloom in *A Streetcar Named Desire* in 1974, and Albert Finney's *Tamburlaine* at the National Theatre in 1976.

We heard an amusing story about a delightful photograph of Laurence Olivier with his dog taken on his 70th birthday. Clark had agreed reluctantly to go, unannounced, to Olivier's house to see if he could get a photograph. When he arrived, to his surprise, Olivier himself opened the door and readily agreed. Another striking photograph was of one of Clark's heroes, 100-year old photographer and cinematographer Wolfgang Suschitzky, best known for the film *Get Carter*.

It was a truly star-studded evening that held the large audience in awe of such skill and imagination.

to change front gardens into parking areas. Not only does paving over front gardens increase rainwater run-off into London's already overloaded sewage system, but it also has a negative effect on the appearance of our streets, particularly those in conservation areas. We will report the outcome of the seminar when Lambeth publishes its findings.

Philip Ashford

Omnibus Highlights

Sunday 1 November at 4.30 pm. The music of First World War poet Ivor Gurney – who described himself as ‘author, composer and soldier of a sort’ will be sung by acclaimed young tenor Thomas Hobbs and played by pianist Andrew-John Smith. Gurney, who survived until 1937, enjoyed a lifelong friendship with his champion Marion Scott, who is played by actor Jan Carey, a Clapham resident for over 40 years. She has compiled and written this new and condensed version of a celebration which a few years ago twice sold out at the Purcell Room. Tickets £15, £12 concessions.

Wednesday 11 November to Sunday 15 November at 7.30 pm. *The Bogus Woman*. The play tells of an unnamed young woman who flees from a country where she has been abused and seen her child, parents, husband and sister murdered. She arrives in Britain to seek asylum and a new life, but is detained then interrogated, humiliated and racially abused. Her dreams of safety are finally shattered on the cruel streets of London. Tickets £15, £12 concessions.

Sunday 15 November at 7.30 pm. An evening with Mosaic, an up-and-coming jazz septet. The line up of talent is headed up by Ralph Wyld, the group’s composer, arranger and musician. Part of the EFG London Jazz Festival. Tickets £10.

Friday 20 November, at 7.30 pm. *Instructions for American Servicemen in Britain*. Inspired by the 1942 pamphlet given to GIs on their way to Blighty, the show will take the audience back to the British home front, where two American officers have been charged with explaining British life to their recently arrived countrymen. The problem is, they’ve only just arrived themselves! ‘A rib-tickling new show for adults and families’. Tickets £12, £10 concessions.

For tickets for all performances call 020 7498 4699 or clapham-omnibus.org. or call in at Omnibus, 1 Clapham Common North Side, SW4 0DN.

Lord Clapham

Following the piece about Lord Clapham in our September newsletter, a member has pointed out that there **is** a Lord Clapham, who with Lady Clapham, resides in the British Galleries in the Victoria & Albert Museum. They are late 17th century turned, carved, gessoed and brightly painted wooden dolls, in their original costumes and seated on contemporary caned armchairs.

The name arises from their probable provenance with the Cockerell family, descendants of Samuel Pepys through the son of his sister Pauline, whose younger son, John Jackson, became Pepys’s heir. The Cockerells had a home in Clapham. The dolls would almost certainly have been made soon before Pepys died in 1703. Thanks to Christopher Claxton Stevens for setting the record straight.

More Bicentenary Events at St Paul’s Church

Saturday 7 November at 6 pm. Bonfire Party. Tickets: £10 (including sausage and soup), £4 Children under 12 (including sausage and soft drink).

Monday 16 November at 7.30 pm. The Rt Revd and Rt Hon Dr Rowan Williams will introduce and read his poetry. Tickets £10 (to include a glass of wine).

Tickets and further information for both events are available from Nicola in the Parish Office on 020 7622 2128 or admin@stpaulssw4.org



photo: Mark Leffler

Clapham Common Deep Shelter

People may be curious about the works currently being undertaken to the deep shelter entrances located at the corner of Clapham Park Road and Clapham High Street, and at the entrance to Carpenter’s Place. The works to repair the structures, which have developed leaks, and to give them a facelift are scheduled to take about three months.

The undertaking of these repairs is linked to the leasing of the deep shelter to Zero Carbon Foods Ltd which trades as Growing Underground and which already leases the deep shelter at Clapham North from Transport for London. Growing Underground is an innovative local venture that sets out to use underground redundant spaces, to produce leafy greens, herbs and micro-greens for sale within London, principally to the restaurant trade.

Mark Leffler

If you have any queries about **The Clapham Society** or have news of local events, please contact the appropriate person below:

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Details of meetings, activities and a full list of our publications are on **The Clapham Society** website at claphamsociety.com.