



# STREATHAM SOCIETY NEWS

Published quarterly

No. 233 Summer 2018

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**RBS STREATHAM CLOSURE**  
**Krystina MacPherson (28 years) and Vicky Potter (17 years)**  
**- the longest serving employees at this branch**  
*(See p.3)*

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## STREATHAM SOCIETY MEETINGS & EVENTS

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### HENRY TATE GARDENS TOURS

**Meet main gates, Streatham Common North, close to Leigham Court Rd**

Buses 249, 417. No parking or toilets on site. Strictly no photos of private homes. Free, donations welcome; bookstall.

**Sunday 2nd September 2pm & 3pm**

### ARTISTS' LONDON:

**The rôle played by Streatham**

Talk, Mireille Galinou

**Monday 3rd September 8pm**

*Lambeth Heritage event*

### LOST LAMBETH ARCHITECTURE

Talk, Edmund Bird

**Monday 17th September 8pm**

*Lambeth Heritage event*

### POLITICS AND REALITY

**Being Leader of the Opposition on Lambeth Council**

Talk, Cllr Tim Briggs, former Leader

**Monday 1st October 8pm**

**THE GREAT STINK - Joseph Bazelgette and the London sewers**

Talk, Julie Chandler

**Monday 15th October 8pm**

### STREATHAM AT WESTMINSTER

**A Parliamentary history 1885-2010**

Talk, Rt. Hon. Keith Hill

**Monday 5th November 8pm**

**THE UNKNOWN WARRIOR: Focus of grief for missing soldiers' families**

Talk, Don Doncaster

**Monday 19th November 8pm**

*Meetings are at The Woodlawns Centre, 16 Leigham Court Road SW16 2PJ, unless otherwise stated. Visitors welcome, but £1 contribution is requested.*

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*The Streatham Society welcomes articles of interest to our members, but the editor reserves the right to edit these. Opinions expressed may not be those of the Society. Articles and photographs may be reproduced with the editor's permission.*

## STREATHAM ROUND AND ABOUT

### HIGH ROAD CLOSURES

The number of closed shops and businesses again blights local High Streets. Streatham, with its long High Road, looks worryingly abandoned in places. Will new coffee shops and restaurants soften the blight?

The closure of the RBS on July 26th is a particular blow for the Streatham Society. It has held our account since March 1994. I have been paying in cheques to the account monthly for about 18 years and have always been served quickly and efficiently. There were seldom any queues, which of course is probably a main reason for closure.



*Royal Bank of Scotland, Streatham Branch  
(Photo JH)*

Fortunately, I can continue accessing the account via the NatWest at Streatham Hill. This is my bank and I have been using it since the closure of its West Norwood branch. Again, I have always been served efficiently - but the queues can be irritating. As other bank branches close, no doubt queues will increase. But a consolation is that it's close to some of my favourite coffee shops!

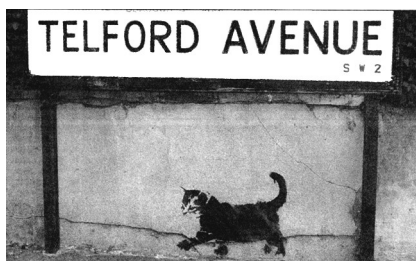
Below are pictured two of several other recent closures. The variety of shops in Streatham is again shrinking.



*New Look and Maplin, just before closing  
(Photos Colin Crocker)*

## CAT AND BAT GRAFFITI IN STREATHAM

I was fascinated to read in the last edition of the stencil image of a small child which had been painted on a wall in Wellfield Walk. Whilst naturally not wishing to condone or encourage such graffiti this image is in stark contrast to the many large and overpowering 'tags' which sadly adorn some of the walls and buildings in our town.



Streatham has a recent history of poignant graffiti and for many years at the bottom of the side extension of the Streatham Hill Veterinary Surgery at 101 Sternhold Avenue (*left*) a stencilled painting of a small black cat could be seen walking along the wall. This amusing piece of art dated from 2007 and was first discovered in June by vet Dane Walker. Although he didn't know who was responsible for the artwork he and his colleagues were most appreciative for the gesture made by the unknown artist.

Although Dane lived and worked at the surgery he didn't notice the cat straight away. He praised the skill of the artist and said it had been very cleverly done and looked real. When asked if he thought the cat was by the well known street graffiti artist Banksy, he didn't know. However, regardless of who the artist was, the surgery had decided to keep the cat as it looked 'really good and was very cute'.

The Sternhold Avenue cat was just one of a series of identical stencilled cats which sprang up in Streatham in the summer of 2007. Other felines were spotted on walls in Telford Avenue, Blakemore Road and Norfolk House Road.

At the Horse and Groom public house in Streatham High Road a bat was discovered stencilled on the side wall of the property in July. The pub's assistant

manager, Ian Griffiths, was most surprised to see the bat which is pictured with its wings outstretched flying through the air. With a tongue-in-cheek reference



to the outbreak of cat graffiti in the area he advised that the pub was not going to remove it, "...even though it could be the work of a copycat" artist, he said.

All the animals appear to have been painted at some time during the night using a can of black spray paint and a stencil. None gave any clue as to who the artist was or the reason for the painting other than to amuse passers-by. There appeared to be no intention by the artist to damage or deface property and all the cats were painted at ground floor level so that the animal appeared to be walking along the pavement. Experts doubted that the cats were the work of Banksy as they were unsigned and were not of the same quality and subject matter normally associated with his work.

A feature on this outbreak of cat and bat graffiti art in Streatham in 2007 is featured in my book *Fascinating Streatham* copies of which are available from the Streatham Society bookstall or website.

**John W Brown**

## STREET ARTIST'S TAG?

Since writing about the Well-field Walk figure (*below left*) in the last *Streatham Society News*, I have found its twin! The stencils are the same size, but the second has a little more added detail.

It is at the bottom of the left-hand column of the doorway to flats in Sunnyhill Road. This is immediately adjacent to the attractive street art advertising panel which was commissioned by men's fashion retailers 'Jeans Corner', and painted in February. The artist has signed this work. However it looks as if the finger in the corner of the painting is pointing to the little figure, so is this the artist's tag?

Thanks to Colin Crocker for giving me the main photograph which led me to go and view it and notice the addition. Please inform me of any others.



(Photo above CC)





Also on this corner of Sunnyhill Road is this attractive planter (*right*). The plants are rather overshadowed by the vibrant colours of the street art, but there is a telecommunications box dividing them. This is one of a number of planters around the area. Those I have seen are weeded and watered (by volunteer residents?). Hopefully they will continue to be so, unlike others in previous years which were unattended, became full of weeds then fell apart.

**JH**

## **KERBSIDE CAR PARKING**

Like most Streatham residents who own a car and have to park in the street I often have great difficulty in finding a parking place close to home and sometimes I have to park as much as 500 yards away. I would like to use this space to consider how the present arrangements for kerbside parking might be changed to increase the amount of space available, and, in particular, to consider the way in which householders who are able to park in their front gardens are allowed to get access from the public highway. The details can become quite complicated.

### **White Lines**

The present position in the southern half of the Borough of Lambeth is that a householder can pay a small fee to have a permanent white line put down on the road next to the kerb across the whole length of the property frontage which then gives the householder exclusive access to that section of the kerbside. There is an additional charge if you want to install a ‘drop-kerb’. Currently, the white line fee is £106; I take this to be the cost of the labour and materials required to install the white line. In other words, for less than the cost of two parking fines, someone can monopolise a section of the public highway for all eternity. One of the wasteful features of the permanent white line is that it takes no account of changing circumstances when, for example, a householder no longer has a car, or when the original occupant of the house has moved on. A property

a few doors down from where I live has a white line, and just to rub it in, notices which say 'No Parking 24 Hour Access Required' but where I have not seen any motor vehicle parked in the front garden for at least a year. The second wasteful feature of white lines is that, typically, they are much longer than necessary. In our street the property frontages are usually 6 metres long and the white lines are also 6 metres long, although sometimes they are longer; one extends a metre on to the adjoining property so that it is 7 metres long. A family car is typically less than 2 metres wide and between 3 and 5 metres long. For example, a VW Golf is 1.8 metres wide and 4.3 metres long. An intensively-used supermarket parking space is usually about 2.5 metres wide; for example, those at Sainsbury's Balham are typically 2.4 metres wide. A motorway lane is usually 3.5 metres wide. We are asked to believe, therefore, that householders manoeuvring their cars at less than 5 mph on very familiar ground require 6 metres, but that someone driving along a 3-lane motorway at 70 mph must make do with 3.5 metres. What I have said about white lines also applies to some extent to properties with parking space in the front garden but without a white line. Other motorists will nevertheless tend to assume that they are not allowed to park in front of any part of the frontage, particularly if there is no fence or gate, or if there is a very wide gate. When I made some of these points to the Lambeth Council Parking Team they were unsympathetic.

### **Controlled Parking Zones**

At present most of the northern part of the Borough is covered by a network of Controlled Parking Zones (CPZ) and in recent months Lambeth Council has been conducting a public consultation about the possible introduction of a CPZ in the south of the Borough. It would be interesting to consider what impact a CPZ might have on the availability of parking space.

It seems that in a CPZ every property with a drop kerb, whether or not it has a white line, is entitled to have free of charge a single yellow line which extends along the lowest part of the drop curb and one metre beyond it in each direction. Kerbside space which is not in front of a drop kerb is used to accommodate parking bays or where these are not feasible or desirable to install single or double yellow lines. Parking on single yellow lines is not permitted within certain restricted hours; parking in parking bays is not permitted within certain restricted hours unless the driver has a resident's parking permit or has paid a 'pay at machine' parking fee. The permit costs between £35 and £339 a year. Even outside the restricted hours, vehicles cannot be parked on single yellow lines in front of drop kerbs if they cause an obstruction.

Compared with the white line system, a CPZ is likely to increase the amount of parking space available to those local residents who do not have a drop kerb, provided they buy a permit, because it deters drivers from outside the CPZ from parking during the restricted hours. However, it fails to remedy the shortcomings of the white line system: yellow lines in front of drop kerbs will be longer than

necessary, and they will take no account of changing circumstances. In addition a CPZ introduces a fundamental unfairness. On the one hand, properties with drop kerbs pay nothing for the exclusive use of a section of kerbside which guarantees access to a parking place, but on the other hand, properties without drop kerbs pay up to £339 a year for the mere possibility of obtaining a parking place. This cannot be right.

### **An Alternative System**

I would like to propose an alternative system in which white lines are abolished and the kerbside space allowed for access is limited to 3 metres. This space would be marked by a pair of red arrows in some durable but removeable synthetic material fixed to the horizontal surface of the kerb. Householders would pay an annual fee to cover administrative costs equal to at least one parking fine for the continued use of the red arrows. If they failed to pay up or chose to end the arrangement the arrows would be removed. The red arrow system would also be applied to households without white lines which wanted to park in the front garden.

The whole purpose of the red arrow system would be to create more space for kerbside parking. It is crucial therefore that care is taken to position the pairs of red arrows to create the maximum amount of kerbside parking space for other motorists. This means the pairs of arrows are not necessarily positioned in the centre of a property's frontage. I anticipate that in most situations by using the width of the pavement it should be possible to be quite flexible with the positioning of the red arrows and even to accommodate front gardens with more than one vehicle. It would be necessary to establish by experiment the minimum width of the carriageway that it is feasible for a vehicle to turn into from a 3 metre wide opening.

Implementation of the red arrow system would, no doubt, require strong leadership to overcome resistance from those who would prefer to retain the status quo. It would need to be accompanied by a pilot scheme to identify snags and to refine the details of the system. I believe this kind of approach would result in a much more efficient use of kerbside parking space. If this alternative system is too radical a change, at the very least the CPZ system could be adapted to adopt the 3 metre wide access with the space released used for additional parking bays, and by requiring properties with drop kerbs to pay for parking permits on the same basis as other residents so that if they chose not to pay additional space could be released for parking bays.

Finally, one of the late Ken Dodd's better jokes. Q: Do you know about the erogenous zones? A: Well, I know you can't park there.

**Andrew McKay**

*Apologies to Andrew and our readers: I mistakenly repeated Andrew's article on cycling in our last issue instead of this. Did you notice? I didn't!*

## TONY WILLIAMS REGGAE MUSIC DJ DIES

One of Britain's leading Reggae music DJs, Tony Williams, died on the 30th April 2018. For many years he lived in Covington Way in Streatham and was one of our town's most famous disc jockeys along with the veteran broadcaster David Jacobs who died in 2013.

From 1978 up to the late 1980s, through his Sunday afternoon 'Reggae Rockers' show on BBC Radio London, Tony made a major contribution in promoting reggae music in the capital and is widely recognised as playing an important and significant role in establishing black music in Britain.



*Tony Williams*

Tony was born in Jamaica and came to the UK in the early 1960s and quickly established himself as a popular DJ in the disco and club scene in London, appearing at the Birds Nest in Waterloo and other popular clubs of the day such as Samanthas, Le Beat Route and Gossips.

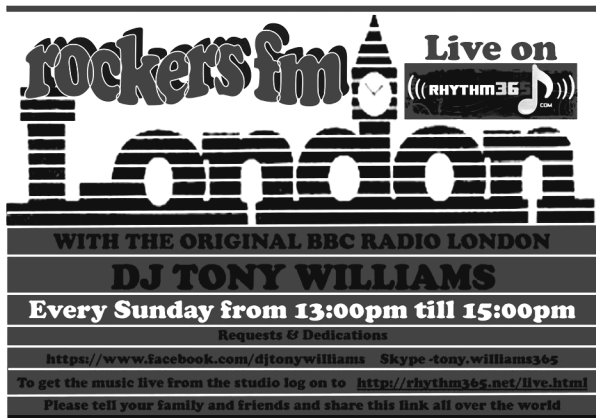
In the 1970s, his big break came when the BBC offered him a show on Radio London where he was able to introduce black music, particularly reggae, to a wider audience on a more regular basis.

Tony's Sunday Rockers show met with great critical acclaim and he quickly established himself as a major force in black music broadcasting.

But Tony did not just restrict himself to being a DJ and was a noted writer and producer of music, operating a studio above his cab office opposite Balham underground station. When internet broadcasting began, he set up the Rhythm 365.com internet station which eventually also operated from his Balham offices. In addition Tony played a substantial role in helping to create the British Reggae Awards.



*Tony Williams poster for his appearance at Thornton Heath's club 'Higher Level', Brigstock Road, in 2016*



### *Tony Williams Rhythm 365 poster*

credit Funk Masters)”. This was Tony’s debut production released in 1980 on a label named after his daughter, Tania.

At the unveiling of the Sadie Crawford blue plaque on 143 Fountain Road on Saturday 17th June I had the pleasure of meeting one of Tony’s friends, Mr Johnson of Wyatt Park Road, Streatham Hill, who is keen that Tony’s contribution to the black music scene in Britain should not go unrecognised and is exploring the possibility of having a blue plaque in his memory placed on the Williams family home in Covington Way.

**JWB**

## **BELLS ON SUNDAY**

The Bells at St. Leonard’s Church have rung out over Streatham from at least 1547 when mention is made of three bells in the tower of the church in ancient records. However it is likely that bell ringers were practising the art in Streatham several hundred years earlier than this and a bell, or bells, were probably hung in the tower of the church when it was first built c.1370.

Normally only local residents living close to the church hear the bells but on Sunday May 20th 2018 a peal of ‘Hopton’s Four Spliced Major’, recorded at St Leonard’s in 2014, rang out over the country when it was featured in *Bells on Sunday* on BBC Radio 4. The programme was broadcast in the early morning at 5.43am and lasted two minutes. It was repeated the following day at 00.45 am.

Those of you who did not get up early, or stay up late, to listen to the programme can still hear our ancient parish bells on the programme via the listen again facility on the internet. Google ‘BBC Radio 4 Bells on Sunday’ to log onto their web page and work your way through to the broadcast for Sunday May 20th then hit the listen again button and enjoy!

**JWB**

Writing about Tony’s impact on the music scene, his friend, Greg Wilson, acknowledged him as the “UK catalyst for the fusion of Jamaican Dub and New York dance music during the early-’80s ... resulting from the underground popularity of the self-released ‘(Money) No Love’ (artist credit Bo Kool, and arguably the first UK rap recording) and its instrumental flip side ‘Love Money’ (artist

## SOCIETY DONATIONS

Among other donations (*see list p.28*), the Society donated £500 to each of the following church appeals.

### St Peter's Church

That for St Peter's Church was towards the restoration of the war memorial which is now completed. The wooden cross and bronze statue have been cleaned, restored and made secure. The names of the fallen on the stone base have been re-cut and those previously omitted added to one side.

### St Leonard's Church

The St Leonard's Development Appeal is for the much needed major improvements to the well-used community facilities, adding disabled access, upgraded toilets, an increased kitchen area and surrounding space. The church is also being re-roofed.

At our AGM, John Brown brought a roof tile for members to sign (*right*). A number of these signed commemorative tiles will be incorporated into the new roof for future local historians and archaeologists to discover.

JH



## IMAGES OF STREATHAM

### Street Furniture



Street furniture can enhance or spoil our streetscape. It needs overall planning and maintenance. This photo shows a disregard of both.

The remains of our ancient milestone (bottom left) contrasts well with the shining Streatham welcome column. However the column is not enhanced by small labels stuck to it advertising escort girls. These are difficult to remove. Perhaps if we each remove the surface of the label (easy) with its information, stickers might be deterred.

The new BT InLink digital hub stands nearby, opposite a filthy telephone box which unsurprisingly seems unused. Why isn't it cleaned or removed? In addition are two large graffiti-attracting charity collection containers.

For the uninitiated, the imposing InLink hub, with its LED advertising on both sides, includes a touch screen, keypad supplying local maps and information, wi-fi, phone recharging and free phone calls. However, because of the traffic noise, you may need an earpiece or headphones plugged in to hear anything.

### Furzedown Festival - another triumph!



Always enjoyable is the annual Furzedown Festival in June. I attended the Saturday Big Day Out, including the Flower Festival and Children's Art Competition in St Paul's Church. I also viewed Sprout's Secret Postcard exhibition - what a good idea.

My visit to the wonderful showrooms and workshops at E&A Wates Interior Designs was especially enhanced by listening to talented local singer/songwriter, Sherika Sherard, while enjoying free prosecco and nibbles.



## **Bank Holiday Litter on Streatham Common**

On the day after the first May Bank Holiday Monday, I breakfasted in the Rookery café at about 9am. As far as I could see, the common was covered with a sea of litter. The excellent weather had attracted large crowds with picnics. Many were too lazy to use the car park rubbish containers for their remains or take them home. Most was left in bags by the overflowing waste bins; the rest littered the common. Overnight the foxes, rats and pigeons enjoyed a feast of waste food, scattering the plastic bags as they tore them apart.

I took these photos at about 10am when one man with a litter picker and a truck was clearing the bottom of the common, picking up each piece individually, and filling large black sacks.

The first photo shows some of the litter half way up the common. The top, awash with much more litter, was as yet untouched, apart from the area outside the Rookery café which had been cleared by the staff.

The bags below contained rubbish collected just from the bottom corner opposite Sainsbury's.

By noon, after three hours, the whole common was completely clear - all thanks to one man. That man is Patrick Griffiths, well known to all friends of Streatham Common. He has worked for Lambeth Parks for about thirty years and describes our common as his second home. Congratulations, Patrick. I wish I'd taken a photo of you!

Apparently Tooting Common and Crystal Palace Park were left in a similar state. Words fail me.

**JH**



## A Walk on Tooting Common

I saw your request in the Streatham Society News for photographs. I have attached two I took recently at the pond on Tooting Common: a swan resting in the woods and unexpectedly large terrapins sunning themselves on a log. I know the Common is probably technically Wandsworth but I do think one of the joys of the area is that you can walk a few minutes from the busy streets and see things like this. I am not a skilled photographer and they were just snapped on my phone.

**Saki Hajnal**



**Laying new cobbles outside the Rabbit Hole, late the Greyhound (Photo CC)**



*Lovely photos - more please! - Ed*

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## LOCAL HISTORY MATTERS

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### STREATHAM ARTIST: JAMES EDWARD MOORE (1903–85)



James Edward Moore lived in Barcombe Avenue, Streatham Hill, from 1946 until his death in 1985.

Recently his daughter, Clare Moore, donated to the Streatham Society copies of a catalogue compiled for an exhibition of her father's paintings held in the Highgate Gallery at the Highgate Literary and Scientific Institution 7th - 20th July 2000. The catalogues were given to our members at a meeting.

In the catalogue Clare had included an introduction and essay about his work. She wrote that after her father's death his children had discovered 27 pocket diaries, four studio record books and a few letters. These provided considerable sur-

prise and pleasure, inspiring Clare to study the inspiration behind his work.

Moore earned his main living working in the offices of the Port of London Authority, but he was not a 'Sunday painter'. He exhibited quite widely in professional shows in London 1940s - 1970s. Clare described him as disciplined and energetic. She chose two sentences from his early diaries: 'I hate to be an amateur in anything' and 'I am potty about watching things grow'.

He described painting outdoors in the sunshine and among trees as 'immensely pleasurable'. Of more than 450 noted in his records, fewer than twelve were recorded as 'studio' paintings, such as portraits and still life. He did not drive so used public transport and walked to venues such as Dorking and Reigate.

The son of a policeman, Moore, as a boy, walked regularly from Putney to the South Kensington museums to look at exhibits. He also enjoyed walking along the riverside and to local commons, especially Wimbledon Common. He attended Chilterley Street Central School in Fulham. He first attempted oil painting in 1923 and by 1924 was an evening student at Putney School of Art.

In August 1929 he married Kathleen Norah Harrington who had attended lettering and pottery classes. She understood his need to buy painting materials and to paint in every spare moment, including during his lunchtimes at work. He painted at the London Docks, the City and East End and exhibited at a growing number of galleries, including the Royal Academy.



*Summer Woods - 1931 panel 13 x 16 inches*

Between 1930 and 1936 five children were born so to earn money he worked on ideas for book covers and advertisements, continuing to visit art galleries and study the works and methods of noted artists. During the war, in a reserved occupation, he worked in Dorking and Luton, where his last child was born. The children each had a small wooden box of paints and followed their father, with his large painting box on his back, on their bicycles, studying shapes.

After the war, working hours increased so painting time fell to about five paintings a year. The family moved to Streatham Hill in 1946. Moore retired from the PLA in 1960 and at last he had the opportunity to experiment. He increased his output to fifteen paintings, still submitting for inclusion in the RA summer exhibition, somewhat adapting his style to suit modern tastes.

Despite failing eyesight, his last painting was completed in March 1984. He died after a short illness later that month. His wife had died three years previously. Both are buried in Putney Vale Cemetery, on the northern slope of Wimbledon Common. Their children and grandchildren were strongly influenced by Moore's work and continue his life-long passion.

**JH, adapted from Clare Moore's appreciation**

## **JAMES EDWARD MOORE: the family who followed in his footsteps**

James Moore was born in Clapham, lived when young in Putney and came in 1946 to Streatham Hill, where he lived until his death.

James was enrolled at Putney Art School as an evening student from 1924-30. The School was a late-19<sup>th</sup> century foundation well ahead of the 60 public art schools set up across the country in the early 20<sup>th</sup> century. The training was traditional life studies and close observation in front of the subject.

James had six children, of whom one went to art school. He had 14 grandchildren, of whom seven went to art school. He also had 21 great grandchildren, of whom one has been to art school and another is about to start.

This story tells as much, perhaps, about opportunity as about talent and interest.

The 2014 BBC Radio 4 programme 'Art School Smart School' tells of the breadth of British talent across the visual arts, theatre, music and dance from the 1960s to the '80s that was the envy of other countries. Training then was hands-on, material-based, unlike the more academic, paper-based tuition that came with the change of polytechnics to universities in 1992. Also then students had no fees to pay and could receive subsistence grants.

James's second son, John Harrington Moore (1933-2002), sculptor in concrete and later in wood, and painter in oils, won a scholarship to Camberwell School of Art, both junior and senior schools, interspersed with National Service. He specialised in oil painting and wood carving under Vogel, Buckland-Wright and Spencer and obtained a National Diploma in Design and Fine Art.

He lived in Streatham Hill from 1946 until he moved with his family in 1967 to Sudbury, Suffolk. In 1970 he was offered an exhibition of his oil paintings at Gainsborough House, Sudbury. In 1986 Anglia TV News interviewed him (under the surname Guys, an earlier family name) in depth about the complex making of his large concrete sculptures. Henry Moore cast a large shadow at the time over John and Paul Moore and John adopted the surname Guys for his work as a sculptor.

He had a one-man exhibition from 10<sup>th</sup> September-11<sup>th</sup> October 1987, 'Sculpture for buildings', in the Barbican sculpture court. This show consisted of nine concrete sculptures weighing up to a tonne each and up to six feet in height. Three of his sculptures are displayed (under the name Moore) in the grounds of Glemham Hall, an Elizabethan house near Woodbridge, Suffolk.

John had seven children, four of whom went to art school.

Nicholas Moore attended North East London Polytechnic (now the University of East London) from 1983-86, specialising in Sculpture, and gaining a BA Hons 1<sup>st</sup> class with distinction in Fine Art. In February 1987 he was selected by the widow of Sir Frederick Gibberd as one of two students to exhibit their work at the RIBA in London.

In 1996 he had two exhibitions of sculptures and paintings, the first in the Town Hall and then in the National Bank in Anduze, southern France. He had gone to live there following a period in Paris where he worked from 1990-92 as head of the team constructing the Pirates ride and Thunder Mountain in Euro Disney. Once completed, he stayed on as 'Creative Specialist' to create coherent sculptural landscaping between the structures and to oversee and maintain their structural integrity.

Jane Moore attended the Guildhall School of Music and Drama from 1985-86 specialising in Scenic Arts. She has worked as a scenic artist notably at Windsor Theatre, the National Theatre, The Royal Opera House, ENO, Sydney Opera House and ABC New Zealand. From 1997-2000 she attended Suffolk College, specialising in painting and obtaining a BA Hons 2.1 in Art and Design. In 2001-2002 she completed the Postgraduate Certificate of Education.

Sally Moore attended Kingston Polytechnic (now University) 1986-89, specialising in sculpture obtaining a BA Hons 2.1 in Fine Art. In 1988 she was awarded a Stanley Picker Trust artists' travel award to tour Europe and worked in a studio in Andalucía. In 1991 she was selected for a month-long artists' residency by the Anthony Caro Triangle Workshop, Shave farm, Bruton, Somerset.

She attended Kingston University from 1997-1998, specialising in Film and TV design, obtaining an MA with merit in Film and TV Design. She has worked on numerous films and TV and theatre productions as a sculptor, prop maker and scenic artist, on, for instance, 'Little Buddha', 'Interview with a Vampire', 'Golden Eye' and 'Fifth Element'. She has worked as a Production Designer notably on 'The Bill' and 'Eastenders'.

Jessica Moore attended the University of East Anglia from 1999-2002 obtaining a BA Hons 2.1 in Model Design. Her work as a special effects model maker, and painter, has included 'Harry Potter and the Deathly Hallows' (1 and 2), 'Hell Boy 2', 'Guardians of the Galaxy', 'Snow White and the Huntsman' and 'Game of Thrones'.

John's granddaughter Emma Pudney in 2016 obtained a BA Hons 1<sup>st</sup> class, specialising in Ceramics from the University of Essex. Her sister Amelia Moore will start a Textiles course at the University of East Anglia this September.

James's son Paul has two children, one of whom also went to art school. Timothy attended Camberwell School of Art from 2003-2006, obtaining a BA Hons 2.1 in Photography.

James's son, Peter (*whose illustrated article appeared in News issue 229*), has three children, two of whom have attended art school. Susannah went to art school in Brighton, specialising in Ceramics. Examples of her work can be seen in 'Ceramics with mixed media' by Joy Bosworth in a series published by A&C Black London and University of Pennsylvania Press, Philadelphia. 2006 pp.15 and 29.



Rhiannon attended Brighton University obtaining a BA in Illustration. She has her own business (see [kitchimama.com](http://kitchimama.com)).

And that is not to forget James's son Paul, who has painted in oils and watercolours all his life, and John's sons John Francis and Colin. As an arboriculturist John Francis (father of Emma and Amelia) is busy filling commissions for large sculptures for landscape settings which he carves from the trees he fells. Colin, a retired headmaster, is sculpting and painting.

We have all shared a rich inheritance.

**Clare and Sally Moore**



*Guild Church of St Ethelberga, Bishopsgate  
James Edward Moore, 1969 oil on canvas 18 x 16 inches*

## FOLLOW-UP TO BALLS HORSE-DRAWN BUS SERVICE

Funny how all of these Streatham references have cropped up since I moved to Dorset last summer...

However the article about the Balls Horse Drawn Bus Service chimed with me especially when I spotted the name Vernon Balls as there was a well-known pre-war racing driver of the same name. Could they be one and the same? A little research came up with the following article in *Motor Sport* dated 1926 in which you will see references both to his historic coaching family and to Streatham.

I dare say it will not be a problem to refer to parts of the article and it reminds me that Streatham had its own links with motor sport - I seem to remember the owner of a Renault garage taking part in the Monte Carlo Rally - and also that the AC Company was first formed in West Norwood, that Bugatti had its service depot in Brixton while companies such as Napier and most famously Vauxhall all started in Lambeth. I was pleased, while a member of Lambeth's Planning Committee, to suggest to the Sainsbury team that they might consider having some sort of artistic record in the foyer of their new store in Wandsworth Road which occupies the site of the original factory. I'm delighted to say that they have installed a splendid tiled depiction as you come down the escalator.

**Brian Palmer**

### **Motoring Sportsmen: Mr Vernon Balls - By the Editor Jan 1926** *(Extract)*



*Vernon Balls*

*Photograph courtesy of Annabel Gardner*

...Mr. Vernon Balls, who is so well known in connection with that particularly popular sporting car, the Amilcar, may be described as a thorough sportsman, as will be recognised by those who have met him, either in business or on the track. Mr. Balls comes from real British sporting stock, with the lure of the open road bred in him, his ancestors being a famous coaching family since the reign of George III and holding the record for posting the Royal Mail from London to Brighton during the Regency. His experience of motor-ing dates back to some twenty-four years ago, and throughout his whole career, the practical side of the business has possessed for him the greatest attraction, the intimate knowledge of car work thus gained having stood him in good stead on many occasions.

Whilst at school at Chatham House Col-



lege, Ramsgate, Vernon Balls gained several diplomas for engineering, and shortly after leaving Ramsgate, began to take an interest in motoring, such as it was in those days. His first motor was an Arid 1 tricycle fitted with a De Dion Engine, but, realising some of the drawbacks of a three-



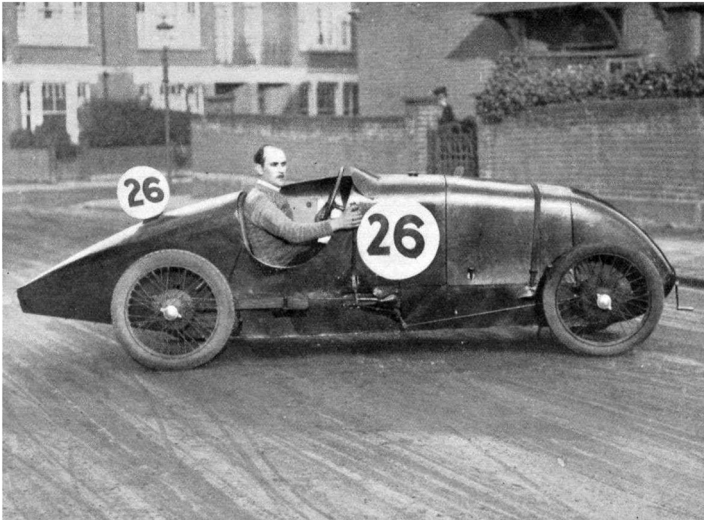
*Vernon Balls sitting next to the bus driver, Streatham 1906*

wheeler, he converted this machine into a motorcycle with his own design of variable gear. This effort showed that Vernon Balls possessed the ability to apply the mechanical knowledge he had gained at school instead of allowing it to slide uselessly away.

But, as experiments with motor bikes did not offer a very promising career, Vernon Balls was apprenticed to the Streatham Engineering Works, where he went through a good course of machine shop and fitting practice. At the end of his term, he found employment in the L.C.C. Machine shops at Charlton, where he had his first experience of the class of worker now described as 'Red'.

Being as ready to express his opinion then, as he is now, Vernon Balls was involved in frequent disagreements with his 'Red' workmates and, after a few pitched battles, decided that he wanted engineering rather than pugilistic experience so left to seek pastures new. In 1907, Vernon Balls took charge of the repair department of the Motor House, Euston Road, and soon found his practical experience in the shops of the greatest value. About this time he acquired his first car, a 15-h.p. Mors with automatic inlet valves, on which many exciting runs were made, the car being kept on the road by assiduous attention.

But the Mors, while providing plenty of amusement, lacked the chief quality from Vernon Balls' point of view, namely, speed, and his taste was satisfied to some extent on his becoming the possessor of a 90 h.p. Porthos Racer, which had taken part in the Gordon Bennett race. This car was capable of 65 m.p.h. which, in those days, was considered a respectable achievement. His next car was a 90 h.p. Star, built for the first T.T. race, and was about five miles an hour



*Vernon Balls on his 200 miles Race - "Amilcar Special"*

Vernon Balls had a little time to devote to the sporting side of his career, and during a business trip to Paris in 1923, bought one of the earliest sports Amilcars, which, to his mind, presented a type of car for which a large public demand existed. The little car showed great promise and, shortly after delivery, it was entered for a race at Brooklands, and won a cup for the Essex Junior Short Handicap. This race caused a good deal of public interest in the car which Vernon Balls had brought into prominence in this country, and in his hands has put up some excellent performances in the various speed trials and reliability events.

Some comments were aroused by the spectacular cornering of the Amilcar in the first L.C.C. High-Speed Reliability Trial and, though the method adopted was not absolutely essential, Vernon Balls explained that he could not resist the temptation of indulging in his penchant for taking corners on as few wheels as possible.

Furthermore, as, his car on that occasion was suffering from a water circulation defect, he knew it could not finish, so decided to have as much fun as possible before he was compelled to stop. On the morning of the last 200 miles race, the Amilcar refused to start, and during the struggles to get the engine going by pushing it along the Fulham Road, the main gear shaft evidently snapped. However, the defect was not noticed until Cobham was reached at 11.30 a.m., when a change down showed that something serious was amiss. With such a mishap a few hours prior to the great classic race, most competitors would have abandoned hope, but Vernon Balls got on the telephone and, in a short space of time, his mechanics arrived with a new gear box. Mrs. Balls and one mechanic were

faster than the Porthos. At this time Vernon Balls was proprietor of Balls Motor Garage, at Streatham, but later on he purchased all the Mors car spares and up till 1923 handled the service and repairs for that firm in London.

Having now established himself in business,

busy preparing the new box for fitting up, whilst three other mechanics were crawling under the car to get the damaged one free. The actual time occupied in changing the gear boxes was one hour, fifteen minutes—a tribute to the excellent team work put in by his staff and their keenness—and the car turned up in time to start for the race, though it was impossible to make a sound joint between the engine and the gear box, owing to the undershield, which there was no time to remove. After such a plucky effort Vernon Balls deserved better luck than was his lot in the race, for the six copper rivets holding the clutch centre sheared and put him hors de combat when he was going remarkably well.



*Vernon Balls Amilcars Badge*

It is interesting to mention that Vernon Balls has done all his racing without any assistance, financial or otherwise, from the manufacturers but, even though no outstanding successes have been gained, he looks upon his energies as having been well spent, for as he rightly remarks, "How can a man hope to do business with sporting cars if he doesn't make himself familiar with all the conditions of the sporting owner?" For next season, we may expect to see him at the wheel of a very fast supercharged Amilcar, and we are permitted to state that before long Vernon Balls will produce a car of his own design, which from particulars available, should be especially attractive to the owner who has serious competition work in view.

In conclusion we may state that Vernon Balls does not confine his attention to selling sports cars, he does more, namely, gives service of the kind that sporting owners desire and is ever ready to place his experience at the disposal of those who wish to participate in the sport which he himself follows so keenly.

There is no doubt that the sporting camaraderie amongst Amilcar owners in this country is due to the tireless enthusiasm and real service he has rendered on all occasions.

*(Photographs provided by John W Brown)*

## **WILL O' THE WISPS, TROUBADOURS, IMPS AND THE FOL-DE-ROLS - Part 2**

We regret shortage of space precludes us from publishing the second part of the feature on George Royle of Streatham and his Fol-De-Rols entertainment company which will appear in our next issue.

## MEMBERS' EMAILS



You ask for photos for the *Streatham Society News*. I noticed the attached Streatham-related object at the recent 'Rhythm and Reaction: the age of jazz in Britain' exhibition at Two Temple Place. Not sure if the photo is good enough (I can't remember what the record was and you can't read it) or if it's terribly interesting, but it might form the basis for a short note by one of your historians?

**Philp Attwood**

## CORRECTIONS

In the article on 'The Defence Subscription of 1798' in the last *Streatham Society News*, there is a mistake, to which I thought I should alert you.

I have been an antique militaria/arms and armour dealer for about 50 years, with a deep and abiding interest in military history going back before that. I have been a black powder enthusiast for the last 20 years or so. I am therefore in a position to know that the .50 calibre lead ball found on Streatham Common and described as a 'lead musket ball' is in actual fact a pistol ball, certainly not from a Brown Bess. English musket balls were .75 calibre and French were .65 calibre. .50 calibre is typical horse pistol ammunition of the period - and could date from anywhere between mid-18th to mid-19th century. Lead ball ammunition was used right up to the Crimean War and slightly beyond.

You may already know that the local Streatham Volunteers were called the Streatham Loyal Association (infantry) and the Lambeth Troop of the Surrey Yeomanry (cavalry).

**Chris Seidler**

*Also incorrect in the last issue: the photograph of the Megabowl, Streatham Hill, before the current development was misnamed the Locarno. - Ed*

## STREATHAM SOCIETY REPORTS

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### **GENERAL DATA PROTECTION REGULATION (GDPR) replaces the Data Protection Act 1998 from May 25<sup>th</sup> 2018**

The GDPR changes now provide consumer protection in a world where the internet has led to a vast increase in personal data being generated and stored by third parties. It is now illegal to use and sell people's information without their consent. We all have the right to access and delete such data.

Recently many of you will have been inundated with a variety of communications from organisations requesting your permission to use personal details to receive related publicity by post, phone and email. Those I received from small volunteer-run organisations, such as the Streatham Society, varied from two sheets of information, to simple tick boxes, to one-word email responses. Recent clarification has shown we do not need to go to these lengths. As the Streatham Society does not hold an email address database, only limited action is required.

Our mailing database contains only contact names and addresses. Our membership database includes phone numbers and payment details. I do not supply information to anyone else, apart from very occasional requests for individual contacts from committee members. I delete the annual databases after three years but retain a print-out for reference. I do not register email addresses, although I was asked to collect them on the membership application form. I destroy these after a year. The application form already contains a privacy statement and includes what is posted to members. These statements have been updated.

Our subscription is collected annually. At least 70% are paid with the reminder which subscribers fill in with their addresses. Those paying at meetings register their name and post code. Thus, all current members have provided their contact details in the last few months. As subscriptions include supplying the *Streatham Society News*, it therefore seems ludicrous that I could not contact you without another form giving me permission to do so!

As membership secretary and *Streatham Society News* editor, I post only the quarterly *News*, the annual programme, membership cards and subscription requests. I produce the mail-merge address labels for this. I do not email the *News* because I consider most members would prefer to read the printed copy rather than scroll through 36 pages online. Only Streatham councillors and exchanges are emailed. Should the *News* shrink to fewer than 12 pages then it would be more convenient to email it and email addresses would be requested. Apart from the above, my usual method of Streatham Society communication is via email but only in reply to those received.

I therefore ask members to contact me only if they wish phone numbers be removed. The committee will produce a secrecy statement after the AGM. **JH**

## **ANNUAL GENERAL MEETING Monday 18th June 2018**

### **ANNUAL REPORT 2017-2018**

I am pleased to report this has been a happier year for the Society. 2017 membership remains stable at 276 and a record £685 was donated with subscriptions.

In September we were proud to host the annual Lambeth Heritage Local History festival in St Leonard's Church. It was attended by a record number of people who enjoyed tours of the crypt, talks by visiting lecturers, browsing the publications stands and talking to other stall holders who had interesting items to sell or just show. I would like to acknowledge and thank Graham Gower and John Brown for all the hard work they had done over the previous weeks to make it such a successful and memorable event.

Over the past year we have given grants to St Peter's Church for repairs to their memorial and The Rookery on Streatham Common for plants and towards the cost of repairs to the ornamental well.

#### **Meetings**

Our twice monthly meetings have been very well attended. This is mainly due to the excellent programme devised by Mike Bowtle, Russell Henman and Jill Dudman with a strong emphasis on local history.

A burst water pipe and confusion over dates meant we had to postpone one meeting and struggle through another! However, as you will have seen in your 2018-2019 programme you will still be able to hear Keith Hill on 5th November and Philip Emery on the 1st April next year.

With our meetings getting more popular we are aware people often have difficulty seeing or hearing the speaker. We have given a great deal of thought to how we can improve the situation but sadly we are limited by the shape and size of the room.

In total 868 people attended our meetings (May-April). Our most popular meetings were the two held as part of the Wandsworth and Lambeth Heritage Festivals, each attracting 60 plus, including extra visitors.

Local history continues to be our main strength. Several members have been engaged in research for many years. We are very lucky to have John Brown and Graham Gower as our research and events organisers. I am grateful to Judy Harris for some of the previous and following information.

#### **Publications**

Our book stall was taken to four local events: Henry Tate Gardens Tours days, Kite day and of course the St Leonard's Local History Day; sales at the latter were particularly good because of the number of people attending. Our main sales were the new notecard packs, containing five prints of paintings of 19thC Streatham, and John Brown's *A Streatham Christmas*.

We have 50 titles in our publication stock, both the Streatham Society and John

W Brown's Local History Publications. John publishes all our books. This year 52% of our sales were at the four events listed above, 37% were at regular meetings and 11% via our website. Visiting speakers are always very impressed by our large range of publications.

*Streatham Society News*, our quarterly journal, contains excellent local history news and an increasing number of items concerning Streatham today. Judy Harris is very grateful to all the people who have contributed this year especially John Brown and Graham Gower. Please continue to support her by sending interesting articles and news.

At this point I would like to thank Judy for all the extra work that she does for the Society. She welcomes us into her home for local history and committee group meetings and the money she raises from the raffles helps towards the rent of this building.

I would like to take this opportunity to thank all the other people who are mentioned at the bottom of your agenda. Their tireless commitment to the Society keeps us all going. I would particularly like to thank Robert Doyle for always being on standby and helping with opening and closing the building, Mike Bowtle, Russell Henman and Jill Dudman for our interesting annual programme, Keith Searle for being such an excellent treasurer, Janis Benson for running the bookstall so efficiently, Peter Main who keeps our website up to date, Graham Gower and John Brown for attending various meetings on our behalf AND for putting so much effort into making our Christmas meetings such fun. John also produces our excellent and artistic posters which go on display in our cabinet at the Tate Library and other venues. Finally we must thank the most important people of all: our 'tea team' Pauline Hewitt, Barbara Beer and Ruth Garnett who cheerfully provide us with cake and liquid refreshments at each meeting.

I look forward to another successful year ahead.

**Shea Richardson, Acting Chair**

### **TREASURER'S REPORT**

#### **Streatham Society Account for the year ending 31st March 2018**

<b>General Account</b>	<b>2017</b>	<b>2018</b>
<b>Income</b>	£	£
Subscriptions	2571	3040
Donations	816	783
Bank interest	259	258
Raffles	567	465
Sundry income	411	460 (refreshments)
Publications	1582	1923
RBS refund (incorrect charging tariff)		628
	<b><u>£6206</u></b>	<b><u>£7557</u></b>

## Expenditure

Affiliation fees	15	76
Miscellaneous expenses	839	404 (see below)
Donations	1325	2113 (see below)
Speakers' fees	195	200
Room rental	500	600 (Aug-Dec 2017)
Insurance	65	75
Printing, postage, stationery	1757	2445
(Streatham Society News, programmes, membership cards, postage)		
Publications (From John W Brown)	339	523
	<b><u>5035</u></b>	<b><u>6436</u></b>
Surplus/deficit for year	<b><u>1171</u></b>	<b><u>1121</u></b>
on current account		

## Current Assets

RBS current account	12,140	13,023
Cash in hand	8	8
Lloyds current account	6503	6756
Lloyds deposit account	15,302	15,302
	<b><u>£33,953</u></b>	<b><u>£35,089</u></b>

## NOTES

### Miscellaneous expenses

Flyers - £50; Gazebo - £158.94; Tea urn - £100; Laminator - £14.99;  
VGA - £10.99; Website maintenance - £52.34; Refund to J. Harris - £17.

### Donations

Donations from RBS current account are partly for local causes which the committee has decided are worth supporting and partly for organisations which supply speakers.

These are: London Air Ambulance (speaker) - £50; St Leonard's Church Development Fund - £500; Friends of Streatham Common - £500; RBL Poppy Appeal - £100; TreeSaurus - £463; St Peter's Church - £500.

**Total - £2113**

### Publications stock - note

Our current stock is substantial but we consider that it is problematical to put a monetary value on it. Much of the stock is old and now no longer of great interest to purchasers. Any that we do sell are likely to be discounted. For these reasons, we have decided not to estimate a value for it, and, therefore, it does not feature as an asset in the accounts.

The value of our stock of recent publications which tends to sell more quickly has also not been included. Any value put on it can only be a rough estimate and of little practical use.



## Summary

1. The Society has achieved a surplus this year of **£1121**
2. The Lloyds account (for major expenses) has not been touched.

### 3. Income Comparison with previous years

<b>Income from</b>	<b>2018</b>	<b>2017</b>	<b>2016</b>	<b>2015</b>
Donations	783	816	880	609
Subscriptions	3040	2571	2760	3155
Raffles	465	567	433	604
Sundry income	460	411	300	612
Publications	1923	1582	2482	2867
	<b>£6671</b>	<b>£5947</b>	<b>£6855</b>	<b>£7847</b>

Further points to note are:

4. Publications income has increased this year when compared with 2017.
5. Membership subscriptions have increased compared with 2016 and 2017.
6. Donations and raffles are still making a significant contribution to funds.
7. Refreshments income of £460 has shown an increase of £60 on last year.
8. The Lloyds deposit account is our main reserve. The Committee believes that this should only be used when major expenses are incurred. The RBS account is quite sufficient to meet our normal expenditure.
9. The Lloyds current account allows the Society to have instant access to a reserve of £6755.50.

## Acknowledgments

I would like to thank the following for the help they have given me and the Society in general:

- The committee for their support over the last year
- Judy Harris who has tirelessly and meticulously collected and maintained records of all income for subscriptions, publications, donations and raffles .
- Our excellent Refreshment team, Pauline, Barbara and Ruth, for their work in raising money and contributing to the social side of Society meetings
- Allen Brown for the thorough and meticulous work he has put into examining the accounts.

**Keith Searle, Treasurer, June 2018**

*A full Treasurer's Report, giving detailed explanatory notes, can be obtained on application to the treasurer (see Contacts, back page).*

There being no new nominations for the committee, the current members were re-elected (*see back page*).

Following questions and refreshments, John Brown gave a presentation about some of Streatham's local history personalities.

## EVENTS REPORTS

### Meetings

#### Brixton Windmill - Its Past, Present and Future



Jean Kerrigan, of the Friends of Windmill Gardens, spoke to some 50 people on April 16. The Friends group was formed in 2003 shortly after the windmill was placed on English Heritage's Buildings at Risk register. They started campaigning for the windmill to be restored.

Ashby's Mill, as it was known, was built in 1816 and finally ceased production (then using gas power) in 1934. The land and derelict mill buildings were bought in 1957 by the LCC who demolished the out-buildings for the park.

By 2011 restoration was completed and the Friends' volunteers started an impressive programme of events, tours and educational programmes. See [brixtonwindmill.org](http://brixtonwindmill.org) or their publicity leaflet.

#### Mrs Beeton The life and times of a Victorian celebrity

Tina Baxter's talk on May 21st attracted a similar number of people. Tina is a City of London Guide who runs walks for groups and organisations. She also creates historical Georgian events in historic houses and museums. She volunteers for the National Trust and Friends of City Gardens and is a member of the London Historians and LAMAS.

Mrs Isabella Beeton (1836-65), journalist, editor and writer, is best known for her book 'Mrs Beeton's Book of Household Management' (1861). She published other books on the same theme. She was born in London, married Samuel Beeton and bore two children who died in infancy. She died in Swanscombe just short of her twenty-ninth birthday. She is buried in West Norwood Cemetery.

#### Bygone Streatham

John Brown gave his annual talk on June 4th, also publicised as part of the Wandsworth Festival. Always attracting a large audience, this time must have been a record as 80 people turned up, but three left because it was too crowded. John introduced his new book *Streatham Past & Present*; see pp. 32 & 33.

#### Henry Tate Gardens Tours

Also advertised as part of the Wandsworth Festival and attracting record crowds and good weather, Graham Gower and John Brown each conducted over 60 people for an hour-long tour around the beautiful gardens.

We had good book sales and received very generous donations and much appreciation.

The photo (*right*) shows Graham nearing the end of his tour with about thirty people. The other thirty-five were being rounded up from the grotto by Robert Doyle!

We thank the residents' association for their support. Next tours September 2nd (*see p.2*).



## MEMBERSHIP

We welcome new members Louie Somerville-Sutherland, Stanley Davies, Lisabeth Liell, Katherine Thomson-Glover & household, Annette Foster, Heather & Alan Mitchell, Anne McDonnell, Annabel Gardner and Rabinder & Mark Bery. We hope they enjoy their membership.

Our 2018 membership has again already reached last year's total. Those unpaid have been deleted but payment can be made at any time, although back-copies of the *News* may not be available.

We have seen a significant increase in infrequent visitors who prefer to pay £1 entrance rather than join the Society. This is absolutely fine, but they will miss out on our *News*. Sometimes I am informed that as this is read on our website, a hard copy isn't needed. Well, we deliberately don't put our last issue online for about two or three months to encourage new members!

I have received notification of the deaths of several members who have been supporters for many years. I do not normally announce these unless they have played a significant part in the Society's organisation. It also seems unfair to recognise only those few about whom I am informed.

However, a late member deserves special mention. I recently wrote about Dr Charles Mansfield who paid a life subscription shortly before he died at the age of almost 90. We now have a similar case.

Early this year, Peter Sheppard sent a note with his subscription explaining he was experiencing difficulties and worried about his 2019 subscription. I agreed to supply our BACS details to him next November. Unfortunately he died on May 9th. Peter and his wife late wife, Vavi, of Calne, Wiltshire, joined the Society in 2003. Each year, with their subscription, they sent notes of support and appreciation. I am delighted to say that their daughter Annette Foster has joined the Society. She writes that her father always passed on the *News* for her to read.

**Judy Harris**

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## NEW PUBLICATION

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### STREATHAM PAST AND PRESENT

As part of this year's Wandsworth Heritage Festival, John Brown gave a fascinating talk to the Society on Streatham Past and Present to coincide with the launch of his new book of the same title.

The talk comprised a series of views along Streatham High Road and using the 'magic' of his computer John melted away the years to show the same scenes as they were a hundred or more years ago. As with all of John's talks, his commentary on the photographs shown revealed the fascinating history of the places viewed and how much the once rural town of Streatham has changed over the past century to become the bustling south London suburb we know to day.



*The Greyhound pub 1852 (above), now the Rabbit Hole*



Such was the detail given in John's talk, our journey up the High Road took us only from the old parish boundary at Hermitage Bridge to the Rabbit Hole pub (formerly known as the Greyhound) although his book covers the full length of the High Road and Streatham Hill up to the northern border of the town with Brixton.

John showed us pictures and sketches of quaint, ancient wooden cottages in the High Road, once the home of agricultural labourers, which have subsequently been swept away to be replaced with large blocks of post-war council flats.

In contrast there were also Victorian photographs of

some of the large, grand, houses which once lined the High Road, surrounded by gardens almost as large as the Rookery gardens at the top of Streatham Common, with the internal views of the properties revealing the opulence and splendour in which the affluent occupants of these houses once lived.

Fading away the years of a picture of the entrance to Sainsbury's supermarket at Streatham Common, John revealed the same scene in the early 1900s when it was a small lane leading to Immanuel School, with a number of poor children standing outside the building indicating that not all residents of the town were rich and wealthy.

Three of the area's old pubs were also contrasted with the ancient taverns that once occupied their sites. Sadly the William IV pub, dating back to at least the 1700s, no longer exists, with a large block of flats called William Court on its location.

The Bull, formerly known as the Pied Bull, has changed little since the ground floor was remodelled in the 1930s although the upper floors provide a glimpse of the 'genteel public house' described in the 1790s.

It was the contrasting views of the Rabbit Hole that exhibited the greatest change with a picture taken in 1852 showing village locals, some wearing tall top hats, standing amid horse drawn carts and a carriage, posing for the photographer outside the then low, long, whitewashed inn, parts of which dated back to the early 1700s.

The book's comparison of views of Victorian and Edwardian Streatham with modern photographs contains a detailed commentary on each set of photographs which provides a wonderful glimpse of the history of the buildings shown.

The book is published in full colour with over 180 illustrations, many of which have never been published before.



*The Pied Bull and Boer War horsemen c.1901, now The Bull*





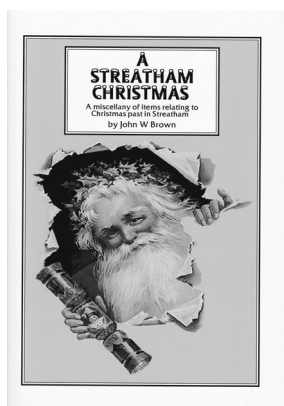
*Streatham Hill Station late 1800s and today*



Copies of John's book, *Streatham Past and Present*, are available from the Streatham Society bookstall at a cost of £10, or from our Membership Secretary, Judy Harris, at the address on the back page of this newsletter, at a cost of £11.40, including postage and packing.

### **A Streatham Christmas Present?**

Only £6.40 incl. p&p!




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## **MORE DATES FOR YOUR DIARY**

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### **EVENTS IN STREATHAM**

- Sept 2** Kite Day, Streatham Common
- Sept 15-29** Streatham Free Film Festival, various venues
- Sept 21** Little Big Peace Festival, various venues
- Oct 6-14** Streatham Festival, see website and social media for events and to participate: [www.streathamfestival.com](http://www.streathamfestival.com)
- Dec 1** Christmas Lights Switch On
- tbc** Rookery Winter Fair

## LAMBETH HERITAGE MONTH - SEPTEMBER

**Sat 1      Lambeth Local History Fair      10.15 - 4.15**  
 Omnibus Theatre, 1 Clapham Common Northside SW4  
*See brochure or website for many other events*

## OTHER EVENTS

### SEPTEMBER

**Tues 18      Members' Evening**, various speakers      **7.30pm**  
 United Reformed Church, 2 Rookstone Rd, Tooting SW17  
*Tooting History Group*

**Thur 20      Brixton Market - history& development      7.30pm**  
 Bill Linsky, Brixton Society Chairman  
 Upper Norwood Library, Westow Hill SE19  
*Norwood Society*

### OCTOBER

**Tues 9      Cinemas of Tooting, Balham & Streatham      7.30pm**  
 Richard Gray, Theatre & Cinemas Association  
*Tooting History Group, as above*

**Thur 18      Conservation in Croydon      7.30pm**  
 Sane Roberts, Senior Project Officer (Conservation)  
*Norwood Society, as above*

**Thur 18      The Manor of Norbury      8.00pm**  
 Michael Gilbert  
 Phoenix Centre, adjacent Sainsbury's, Westow St SE19  
*South London Local History Group*

### NOVEMBER

**Tues 13      The Commonwealth War Graves Commission, the Early Years**  
 Speaker tbc      **7.30pm**  
*Tooting History Group, as above*

**Thur 15      Beulah Spa - its History      7.30pm**  
 Stephen Oxford  
*Norwood Society, as above*

**Thur 15      Film in South London - Part 3      8.00pm**  
 Tony Fletcher  
*South London LHG, as above*

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## SOCIETY CONTACTS

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Address as above

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**The aim of the Streatham Society is to maintain and improve  
the quality of life for all who live and work in Streatham**

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