

Twickenham & Richmond Tribune



Wisteria, Tribune garden
Photo by Berkley Driscoll

24th April 2026

T&RT

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RFU

Brentford Football Club

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TickerTape - News in Brief

South Western Railway

Altered train services and buses replace trains in the **Richmond area Saturday 25 and Sunday 26 April**

The lines in the **Richmond** area will be **closed all weekend** due to maintenance work.

Saturday

- **London Waterloo to Reading** services will be diverted between **Barnes and Feltham** and will call additionally at **Barnes**.
- **London Waterloo to Windsor** services will be **revised**. These services will be diverted between **Barnes and Feltham** and will make additional stops.
- **Buses** will run between **Barnes and Feltham via Richmond**.
- **London Waterloo to London Waterloo via Richmond and Wimbledon** services will start from **Twickenham**.
- **Buses** will run between **Barnes and Twickenham via Richmond**.

Sunday

- **London Waterloo to Reading** services will be diverted between **Barnes and Feltham** and will call additionally at **Barnes**.
- **London Waterloo to Windsor** services will be **revised**. These services will be diverted between **Barnes and Feltham** and will make additional stops.
- **Buses** will run between **Barnes and Feltham via Richmond**.
- The afternoon and evening **London Waterloo to Kingston via Hounslow** services will **not** run.
- **London Waterloo to London Waterloo via Richmond and Wimbledon** services will start from **Shepperton**.
- **Buses** will run between **Barnes and Teddington via Richmond**.



The Tree Agency

darryl parkin

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The Local Picture Postcard Page - Part 323

Albany Hotel - Twickenham

By Alan Winter

I first wrote about the Albany Hotel in my 33rd Column back in 2017, some 9 years ago. I suspect most of my current readers were possibly not Tribune readers in those days or if they were, have probably forgotten it! Since then, I have acquired a couple of additional postcards that show the Hotel next to the original Twickenham Railway Station in Station Approach so it's worth having a look at those first.



Our first postcard shows the original station in Station Yard. The Albany Hotel is situated in the background in the top left-hand corner. This card dates from about 1909 and you can see the horse and carts outside lined up in what was the taxi rank of the day awaiting customers.

Twickenham railway station was re-sited to its present location on the east side of London Road and opened there on March 28, 1954.

We then have an aerial shot showing the hotel in 1966 very clearly with Station Approach leading down from London Road into Station Yard where the railway lines and hotel are adjacent.

The following is the text from the original column that appeared in the Twickenham & Richmond Tribune edition number 38 on 28th July 2017. It remains as relevant today as it was all those years ago.

“Time to stop for a pint or two on our postcard journey around the borough this week. We can sit on a bar stool in the Albany Hotel where thirsty locals and visitors to Twickenham have been quenching their thirst since the pub opened in 1870. Until the 1950’s,



Twickenham Railway Station was just next to the Albany before relocating to its current home on the other side of London Road. Indeed the pub's address is still Station Yard and it sits on the corner of Station Road and Queens Road. The third postcard dates to the 1920's approx. and the final one about c.1930 shows



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GARAGE

that the tree on the right has been either chopped down or vandalised. The Albany Hotel played a very important part in Twickenham Society aside from being one of the three major hotels in the town until the later years of the twentieth century. It had a large ballroom with



its own bar and hosted many private and public functions. The rooms to the rear of the ground floor were used for meetings of the local Freemasons and Water Buffaloes. Upstairs the Twickenham Operatic Society met along with a fishing club called the Twickenham Piscatorial Society. In the early 1950's on a shelf behind the bar, a toy electric train was in operation, running the entire length and back again. During the 1960's the wife of the landlord would, on a Sunday night, hitch up her skirts and dance a sing along on the mahogany bar. Upstairs

on Friday night was a discotheque with all the flashing lights to accompany it. In 1975, the red flock wallpaper in the main bar was removed and a huge panoramic mural running the entire length of three sides of the pub was revealed. This was an oil painting of Twickenham and the river c.1890 but sadly it was covered up again and in parts painted over. It is probably still there today waiting to be brought to light again. The Albany closed its doors in the 1990's whilst the rear car park was re-developed into flats. Fortunately, it re-opened and remains with us today as one of Twickenham's original Victorian pubs.

Huge thanks to Ken Lea who has given me permission to reproduce much of this history of the Albany from his book "*Twickenham's Pubs*". A fascinating journey through our beer and ale houses, pubs and hotels and the result of much dedicated research. Ken's book is published by the Borough of Twickenham Local History Society and is available from their website at www.botlhs.co.uk for a fiver plus postage.

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From Community Politics to Town Hall Control

By James Knight



There is an observation in the [Journal of Liberal History](#), written in an account of the Liberal rise in Richmond, that deserves to be read alongside Richmond's [Liberal Democrat manifesto](#). The Liberals, it was said, remained “a party with a programme of policies to implement when in power, not a mechanism to transfer power to the people.”

It is a sentence with particular force in Richmond, because the history of Liberal success here was not simply a story of policy. It was a story of method. Liberal and then Liberal Democrat politics established itself locally through community politics, ward by ward and street by street, building a base in places where residents felt remote from authority and wanted someone to speak for them. Community politics was the ladder. Administrative control was the destination.

That tension still runs through the party's local offer today.

Richmond's Liberal Democrat manifesto is generous in aspiration. It promises a fairer borough, greener policies, better services, healthier communities, more affordable homes, safer streets and stronger high streets. Much of this is unexceptionable in intent. No serious person objects to cleaner streets, better support for children, more responsive services or town centres that people enjoy using. Yet after eight years of Liberal Democrat control, some residents may reasonably ask why so much of this still needs promising. A governing party seeking a third consecutive term is not merely offering a programme for the future. It is also inviting judgment on what it has failed to settle in the past.

But the deeper question is not whether the manifesto contains good causes. It is where power sits.

A Programme from the Centre

On that test, the document is revealing. Again and again, the active subject is the council. “We

will” runs through the manifesto like a civic drumbeat. The council will transform services, redesign access, use data and AI, optimise land and buildings, launch strategies, create funds, pioneer housing approaches, fast track renewable energy, develop partnerships, improve town centres and shape local economic life.

Residents are certainly present. They are consulted, supported, involved, engaged and invited into conversations. The manifesto promises “Community Conversations”, co design, partnership working and resident involvement. Yet this is not quite the same as transferring power. It is participation within a framework already designed by the authority.

The distinction matters. Consultation asks residents what they think. Localism gives them a recognised civic structure through which to shape what happens next.

Richmond is not merely an administrative unit. It is a borough of villages that have retained their identity despite the expansion of the metropolis: Whitton, Hampton, Teddington, Twickenham, Barnes, Mortlake, Ham, Kew and Richmond itself. These are not interchangeable suburbs with a few decorative names attached. They are distinct communities, each with its own history, pressures, loyalties and civic character. A serious localism begins by recognising that fact.

From Localism to Liberal Democrat Managerialism

Richmond’s Liberal Democrats once rose through community politics: local newsletters, street by street campaigning, public meetings, ward issues and the promise that residents would be heard against a remote town hall. The Liberal History account describes a movement that challenged closed decision making and treated public consultation as central to local democracy. It notes that Liberal councillors wanted the community “engaged as fully as possible”, believing this would produce better decisions, accountability and community empowerment.

That is what makes the Conservative village model so significant. It took localism seriously and gave it civic form. Annual village plans were developed collaboratively with residents, while separate Local Village Planning Guidance fed into the wider planning framework. The process was informed by professional surveys, including the All-in-One survey, so residents’ priorities were gathered systematically rather than treated as anecdote.

The system was not perfect. But it began from a sound instinct: that Whitton should speak as Whitton, Hampton as Hampton, Teddington as Teddington, and Twickenham as Twickenham. Place was not treated as branding. It was treated as civic reality.

The Liberal Democrats have dismantled much of that inheritance. In its place has come the language of borough wide strategies, partnerships, transformation programmes, engagement exercises and place-based planning. The tone is warm, but the method is managerial and technocratic. Residents are invited to participate, but within terms increasingly set by the town hall.

That is the paradox. The party that once rose in Richmond by challenging distant power now appears most comfortable exercising it. It speaks of community but governs through

centralised programmes. It offers conversations, but the centre still decides the frame.

Consultation Is Not Control

That is not a trivial complaint. Local government is not merely about service delivery. It is about stewardship, trust and belonging. When councils treat residents chiefly as service users, consultees or beneficiaries, something important is lost. The citizen becomes a participant in someone else's process rather than a co-author of the place in which he or she lives.

The manifesto's financial context makes this more serious still. The Liberal Democrats say the borough faces a major funding challenge and promise a "wide reaching transformation programme" aimed at saving around £30 million a year by 2029. Their answer is built around digital tools, data, AI, early intervention, estate optimisation and new ways of working. Some of this may be necessary. Some may even be prudent. But when large savings are dressed in the language of innovation, residents are entitled to ask who decides what is being transformed, what is being reduced, and which local priorities may quietly lose out.

The risk is that consultation becomes a softener for centralisation. People are asked for views, thanked for their contribution, and then invited to accept a decision that has already acquired institutional momentum.

The Greens Have Seen the Gap

This is also where the Green Party's local messaging becomes politically interesting. The Greens are not merely attacking the Liberal Democrats from the left on spending, housing or the environment. They are also talking about the method of government. Their local manifesto explicitly calls for participation to be put "at the heart of all decision making" and proposes citizens' assemblies to influence policy "at every level". It also promises to evaluate the council's use of resources, including its staff sharing agreement with Wandsworth.

One need not agree with every Green policy to notice the significance of that offer. They have identified a weakness in Richmond's current settlement: a council that speaks the language of participation while governing through centralised institutional control.

That matters because the Liberal Democrats' old strength was to appear closer to residents than the other parties. If the Greens are now the ones speaking more directly about participation, scrutiny and democratic method, the Liberal Democrats may find themselves exposed on ground they once regarded as their own.

Housing, Place and the Tilted Balance

The same tension runs through housing. The Liberal Democrat manifesto promises a new approach of "small scale at scale", assembling smaller and overlooked sites across the borough to deliver more affordable homes. Again, the aim may be worthy. Richmond does need homes, including genuinely affordable homes for younger people, key workers and those with local ties.

But this promise sits against a serious failure of delivery. Richmond has fallen below the threshold in the Housing Delivery Test, delivering 501 homes against a target of 840, or 60 per cent of the Government target. That matters because falling below 75 per cent engages the

presumption in favour of sustainable development, commonly known as the tilted balance.

In plain English, Richmond has weakened its own planning defences. Local policies do not disappear, but they no longer carry the same practical force. The National Planning Policy Framework gains greater weight, and applications become harder to resist where the benefits of housing delivery are judged to outweigh local harms.

That is why the failure matters. Local character is not protected by delay. It is protected by competent planning, timely decisions and a serious effort to work with developers before speculative pressure builds. Conservative candidates have highlighted this risk in their election literature, and the point deserves attention: when a council fails to meet housing targets and allows the planning system to become too slow, it weakens its own hand. The result is not stronger local control, but greater reliance on national policy and more vulnerability to appeal led development.

The character of place must come first, not last. Small sites are often precisely the sites residents know best: the corner plot, the service yard, the former office, the edge of a parade, the backland parcel, the civic building that quietly changes use. These decisions shape the daily texture of local life. Without a planning system that is both locally sensitive and administratively competent, residents are left responding to proposals rather than shaping the principles that guide them.

Community Politics, Reversed

The old Liberal History line therefore becomes more than a clever quotation. It captures a recurring weakness in modern Liberal Democrat local government here in Richmond. The party is comfortable with consultation, but less comfortable with sharing control. It believes in community, but often through programmes administered from the centre. It may be committed to good causes, but inclined to believe that enlightened administration is the same thing as local democracy.

The Cambridge historian Maurice Cowling, no friend of liberal self-congratulation, warned that liberalism can be least tolerant when most convinced of its own virtue. The danger is not crude authoritarianism, but a softer rule by those who assume they know better: consultation, certainly, but within boundaries set by the enlightened centre.

In Richmond, that distinction matters more than ever. A borough of villages needs more than borough wide management. It needs civic structures that recognise local difference, protect local voice and allow communities to shape their own future in a visible, durable and meaningful way.

The Liberal Democrats built their Richmond base by promising to bring power closer to residents. Their manifesto now reads like something different: technocratic confidence dressed in community language. It is not short of policies. It is short of humility about where authority should rest. For all its talk of partnership, the centre still holds the pen.

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Letters

Dear Tribune,

Sunday, Day of Rest – Or Day of Arrest?

Yet another stabbing, on a recent Sunday in nearby Kingston (followed by Croydon, Bromley, Harlesden, Leyton, Brent Cross, et al).

But Sir Sadiq Khan says: *'London is one of the safest cities in the world'*.

And Richmond Council's leader, Gareth Roberts, says that *'Richmond is the best place to live in London'*. Maybe so for the parks and river, but what about the streets?

I ask because Richmond, Twickenham, Hampton and Kew have also had their share of stabbings:

www.bbc.co.uk/news/articles/c628r32xz7yo

www.theguardian.com/uk-news/2016/nov/04/hampton-sainsburys-supermarket-car-park-stabbings-ethem-orhon-found-guilty

www.bbc.co.uk/news/articles/cwyqlqzx7ejo

www.rpnk.co.uk/news/zac-goldsmith-mp-letter-residents-following-kew-stabbing

London probably IS fairly safe if, like the mayor of London, you drive around in an armoured car with a police escort, or for our MPs who are protected by armed police outside Parliament.

But for us, it's now not safe to walk the streets in case one is stabbed – or threatened, injured, or even killed by an aggressive cyclist on the footways.

We can't blame the police for crime but we CAN blame our wonderful leaders for the lack of VISIBLE police and the lack of will to enforce or even encourage decent behaviour.

Examples of this are the Morrisons and Waitrose staff fired recently for confronting 'shoplifters' and Norman Brennan, a retired British Transport Police officer fined £130 by Richmond Council for commendably and legally doing the right thing (see Tribune 492 April 10). In fact, the very word *shoplifting* is the euphemistic official condoning of what is properly called theft. Actually, these people are stealing YOUR money because the costs are passed on to the customer.

Some time ago, outside Hampton Sainsbury's, I saw their security guard struggling with a man in the street. He obviously couldn't cope so I went to help him. My police training plus a lifetime of training in the classical martial arts in Japan meant I was easily able to restrain the thief (NOT *shoplifter*) and we called the police who arrested him and thanked and commended me. But nowadays I would probably be criticised and the criminal allowed to get away scot-free. So why should anyone bother to do the right thing – especially as they could be sacked, fined by the Council, or stabbed?

It seems now that anyone has the 'human right' to behave as badly as they want to with impunity, all ignored or condoned by complacent authorities and their self-aggrandising but useless 'do-good' agendas.

How about they actually do their job, i.e., to protect the decent, law-abiding citizens of our 'so safe' city?

Michael Jay
Hampton.

Community Safety Alert

From Metropolitan Police, South Richmond SNT
Police alert regarding criminal activity in Richmond



Community Safety Alert.

Please be aware of recent reports of robberies involving suspects posing as workers carrying out emergency water repairs.

For your safety:

- Do not open door to anyone you are not expecting.
- Always ask for official identification.
- If in doubt, contact your water provider directly to verify any work.
- Report any suspicious activity to police immediately.

Stay vigilant and help keep our community safe.

Help The Poppy Factory celebrate 100 years in Richmond

From The Poppy Factory

The Poppy Factory will mark its centenary in Richmond with a series of special events to celebrate 100 years of employment support for veterans and their families.

Hosted, centenary-themed discovery sessions are running weekly at the charity's visitor centre in Petersham Road throughout spring and summer. Sessions will take place on Tuesday 28 April, Tuesday 5, Thursday 14, Tuesday 19, and Thursday 28 May. There is an option to join a Richmond walking tour before each session.

The factory team are also inviting members of the public to join a free open day on Monday 22 June at the start of Armed Forces Week.

On-site theatrical performances, expert talks and unique events are also planned for the second half of the anniversary year, with details to be announced.

Guests are encouraged to learn more about the unique story of The Poppy Factory, its ongoing role in the remembrance tradition and the people it supports today, including veterans and family members who face some of the most challenging situations in the Armed Forces community.

Guests who buy tickets for the visitor centre or choose to donate during the free open day will be supporting the charity's national Veteran and Family Services. Last year, The Poppy Factory helped more than 1,200 people to make progress on the path to employment, across the UK.

Hot drinks, cakes and unique gifts will be available to buy during hosted sessions and on the open day in June.

[Book tickets online](#) through the Poppy Factory website.



Shared Roots – a new series of summer walks, talks and workshops

From Barnes Common

Join Barnes Common at the Barnes Common Community Growing Project this summer for 'Shared Roots', their annual series of walks, talks and workshops.

Led by a fantastic line-up of speakers, the events will offer fascinating insights into growing plants, people and communities.

Event details:

- Wednesday 20 May 2026 at 6.30pm
A Fruity Walk Across Barnes
- Wednesday 24 June 2026 at 6.30pm
The Birds & The Bees: Queer Ecology of Barnes Common
- Saturday 11 July 2026 at 11am
The Healing Herbs of our Land: Community and Ecosystem Health
- Wednesday 15 July 2026 at 6.30pm
Workshop: Writing in Bloom



Barnes Common extend their thanks to Kew Village Market for the funding enabling them to offer tickets at a subsidised cost of just £10.

Learn more about each individual event and book your tickets on the [Barnes Common website](#).

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St George's Parade & Family Fun Day

Sunday 26th April - 12pm to 6pm

Whitton High Street is the home to the annual St George's Parade & Family Fun Day. Organised by Whitton Business Association (Love Whitton) and a small team of local volunteers for over 20 years.

The high street is closed from 12pm to 6pm and is bursting with activity. With food & drink from around the world, independent market traders, local charity stalls and fun fair rides

The Midday Parade opens the event, a parade full of bands, schools, mascots, stilt walkers, sports clubs & associations, followed by classic cars, Harley's & Lambrettas

You will be entertained, with live music & performances across three stages.

Sunday
26th April
12pm - 6pm
Whitton High St.



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Live Music
Street Market
Food & Drink



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The King's Head Teddington

It's been a few years since we'd visited the King's Head in Teddington High Street, so when I was sent an update about the new spring menu, we decided it was high time to check it out again...and I am so glad we did. So often one tends to follow the herd and check out new restaurant openings, but it's important that we don't forget the longstanding stalwarts: there's a good reason why they are still going strong.

The pub is part of Heartwood Inns and has been thoughtfully split: the front part being a 'proper pub' while the rear focuses more on dining. There's a lovely courtyard at the back, and the night we went was the first decent sunny day we'd had this spring, so it was comfortably busy with diners enjoying this surprise warm evening. We chose a table overlooking the courtyard to enjoy the best of both worlds. We could also watch the skill of the chefs in the open kitchen.

DJ, the lovely assistant manager took us through the menu and pointed out the special offer as it was a Wednesday night: Steak Night. For every two steaks ordered there's a bottle of house red or white wine offered plus a choice of three complimentary chef's sauces. A great offer, but we were there to check out the latest menu, so steaks will have to wait for another Wednesday night.

I enjoyed a particularly good Negroni, while my husband was pleased to discover that The King's Head has Lucky Saint on draught, so enjoyed a nice cold pint. Incidentally there is an excellent cocktail menu and a Happy Hour 2 for 1 most evenings on selected drinks and cocktails, but do check the website for details.

To start, my husband chose the deep fried goat's cheese and black olive parcel. It was served with frisée salad, rosemary oil, balsamic reduction and tomato chutney. He declared it to be an excellent combination, and really tasty, but to be honest, he



felt the portion was slightly on the small side, especially considering the generosity of the portions for the rest of the meal.

I had chosen the Devon crab and avocado, comprising brown crab mayonnaise, pink grapefruit, coriander, spiced corn and toasted garlic croutons. It was beautifully presented, again on a bed of frisée with the dressing cleverly placed underneath, and the toasted garlic croutons were a pair of lovely warm slices of toasted baguette. I'd forgotten how well grapefruit works with crab, being less astringent and brown crab meat is always so delicious. The spiced corn added a gentle heat and change of texture to the dish.

My pie loving husband quite naturally chose the chicken, ham hock and leek pie, served with smooth mash, tenderstem broccoli and mustard sauce. He was delighted to be served a 'real pie' that was packed with a meaty filling. The mustard sauce was served warm, in a separate container and was a great accompaniment.



The Malabar fish curry had hooked me at first glance, and I was so glad I chose it. It was spice-roasted cod, grilled king



prawn, coconut rice and toasted coconut chips. It was fabulous. There was a very generous portion of cod that had been marinated and added to the sauce after cooking. The sauce was a triumph, so fragrant with subtle spicing and the toasted coconut was a tasty finishing touch.

Having witnessed the skill in the kitchen, we couldn't resist a dessert. Our lovely server Thea mentioned that the pistachio soufflé was a house speciality, so I chose that, while my husband opted for rhubarb and custard with honeycomb.

I was bowled over by the soufflé. The

ramekin had been lined with dark cocoa and it was served with a portion of chocolate ice cream. To be honest the ice cream wasn't really needed as the soufflé itself was the star of the show. It was so light, so nutty and just melted in the mouth. It really was a triumph and one of the best soufflés I've had.



The rhubarb and custard was a clever take on a trifle,



with chunks of fresh rhubarb, but without the cake element. It was pronounced delicious, and in fact ended up being supplemented by my portion of chocolate ice cream as I was so enamoured of the soufflé, that I didn't need it.

The King's Head has such a good menu, with something for everyone. There are plenty of interesting vegetarian and vegan options with clever attention to seasonal ingredients. There's also a great bar snacks menu and a range of nibbles and sharing plates. I was also pleased to see that the steak is from Aubrey Allen, so I know it will be top-notch, but that's for our next visit.

MEDESQUE - Everyday Recipes with Mediterranean Roots

Perfectly timed to coincide with the warmer weather, *Medesque*, by **Georgina Hayden** is a gorgeous cookbook, published this week, that will take your appetite straight to the Mediterranean. There are over 100 delicious and easy recipes to be cooked at home by anyone and everyone. From weeknight dinners to weekend feasts, travel through Italy, Spain, the Middle East and beyond with these tempting recipes.

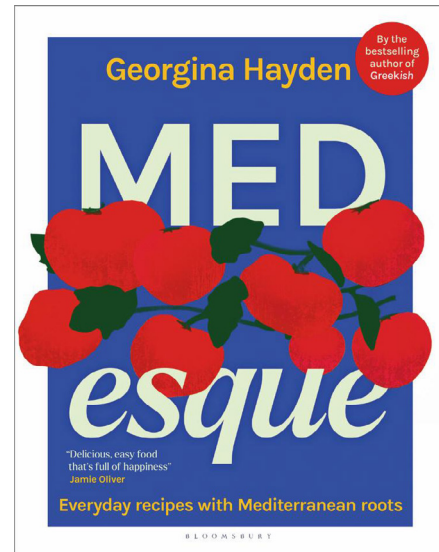
Georgina Hayden is a multi-award-winning cook and food writer from north London. She writes for publications such as The Telegraph, Delicious Magazine and Observer Food Monthly, and in 2021 won the Fortnum & Mason Best Cookery Writer Award for her work in Waitrose Food magazine. She has appeared on Radio 4's Woman's Hour, and regularly appears on Channel 4's Sunday Brunch and BBC1's Saturday Kitchen. Growing up above her grandparents' Greek Cypriot taverna, Georgina developed a love of cooking and storytelling through the recipes passed down to her. She started her career working at various food magazines, and then went on to join Jamie Oliver's food team where she worked for 12 years. Her third book, *Nistisima* (2022), was a Sunday Times bestseller and was voted Best Cookbook at the OFM and Fortnum & Mason Awards. Its follow up, *Greekish* (2024), became another Sunday Times bestseller and was shortlisted for Book of the Year at the British Book Awards. *Medesque* is her fifth book.

Published by **Bloomsbury at £26 for a lovely hardback**, it's packed with inspiration and beautiful photography. Here are a couple of recipes to tempt you to buy the book.

Vadouvan roast carrots, yogurt and coriander (SERVES 4 – 6)

“Vadouvan is a French spice blend of South Indian origin, dating from the days when the nation colonised Pondicherry in Tamil Nadu. You can use any Indian spice blend, so don't be put off if you can't find vadouvan, but it is worth hunting down if you can. You can turn this side dish into a light lunch, if you add warmed flatbreads.”

- 750g carrots (I like to use the chubby baby ones but you can use regular carrots and cut them to a similar size)
- 2 red onions
- Olive oil
- 2 teaspoons vadouvan spice blend
- ½ bunch of mint
- 1 bunch of coriander
- 300g Greek yogurt (dairy-free, if needed)
- 1 lemon
- 1 garlic clove
- Sea salt and freshly ground black pepper



Preheat the oven to 220°C/200°C fan/gas mark 7. Trim the carrots, peel if necessary and cut small carrots into halves or quarters, and larger carrots into chunks. Place in a large roasting tray. Peel the onions, halve and cut into thin wedges. Place in the roasting tray, drizzle generously with olive oil, season well and sprinkle with the vadouvan spice blend. Roast for around 25 minutes, until the carrots are tender and charred.

Meanwhile, pick the mint leaves and finely chop most of them, with most of the coriander (I like to keep the soft coriander stalks in the mixture, but you can leave them out and just pick the leaves too if you like). Place the yogurt in a mixing bowl, season well and squeeze in the lemon juice. Finely grate in the garlic clove and stir in the chopped herbs. Spoon on to a serving platter.

When the carrots are ready, pile them on to the herby yogurt, scatter the remaining herb leaves on top and serve.

Basil Viennetta (SERVES 10 – 12)

“You might not be surprised to learn that this recipe was one of the most popular when we were testing dishes for the book. Firstly, of course, because it is delicious – it tastes unreal – secondly because everyone got a huge tug of nostalgia, and thirdly because testers became giddy with excitement, trying to figure out what the flavour was. I love herbs used in sweet things. Don’t tell anyone what’s in this, make them guess. It’s much more fun that way.”

- 150g 70 per cent cocoa solids chocolate
- Good pinch of sea salt flakes
- Pot, or large bunch (about 50g) of basil
- 300g caster sugar
- 400ml double cream
- 1 teaspoon vanilla extract
- 250g mascarpone
- 2 tablespoons milk

Line a 900g loaf tin with clingfilm, leaving some to hang over the sides. Roughly chop 125g of the chocolate and melt in a microwave, or in a heatproof bowl over a small pan of simmering water (make sure the bowl does not touch the water). Keep stirring until just melted, stir in the salt, then set aside for 10 minutes.

Meanwhile, pick most of the basil, stalks and all, place in a high-speed blender and blitz with 150g of the sugar, 100ml of the double cream and the vanilla until smooth. Blitz in the mascarpone and milk. Place the remaining double cream in the bowl of a stand mixer (or use a large mixing bowl and electric beaters) with the remaining 150g of sugar, then whip until you have medium-stiff peaks. Fold in the basil mascarpone mixture. Evenly drizzle one-fifth of the molten chocolate into the base of the lined tin, then spoon in one-quarter of the basil cream. Repeat these layers with the remaining chocolate and cream: you should have 4 layers of cream, topped and tailed with chocolate. Cover with the overhanging clingfilm and place in the freezer for at least 6 hours.

When you are ready to serve, melt the remaining 25g of chocolate, then set aside for 10 minutes as before. Turn out the ice cream onto a serving plate, drizzle with the cooled molten chocolate, scatter with the remaining basil leaves (unless you are keeping the flavour a secret!) and serve.



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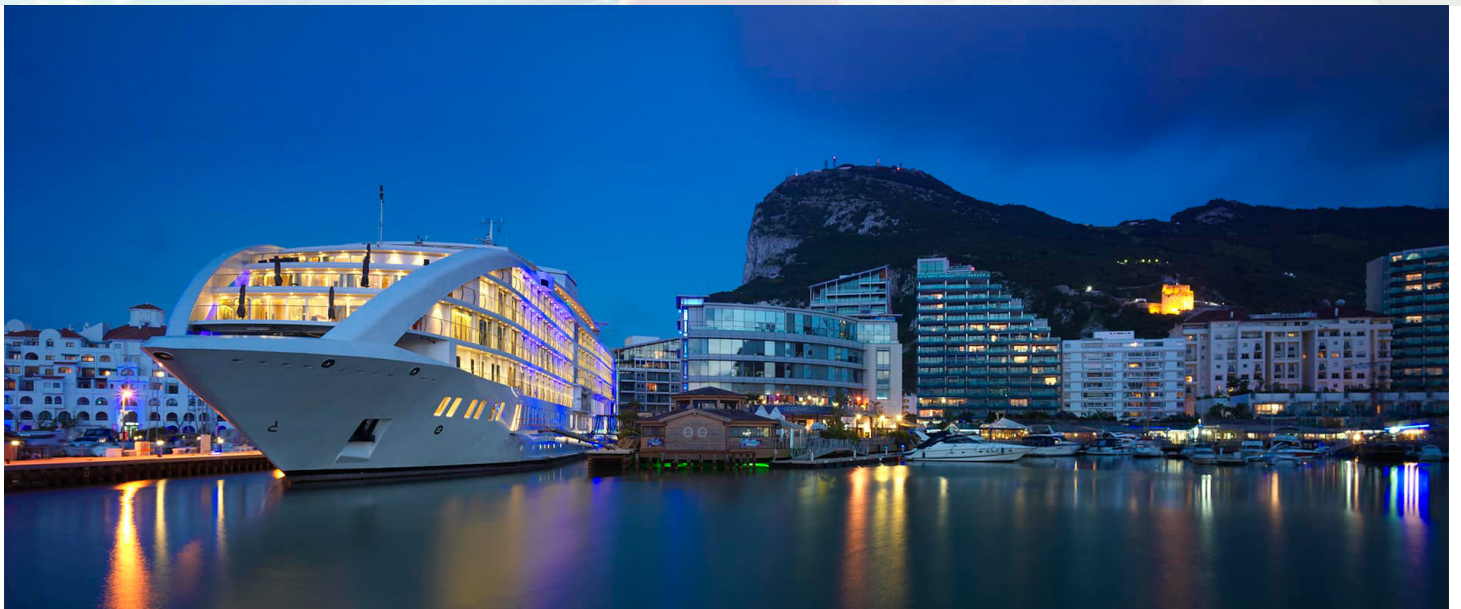
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Winners & Losers The Art of a Good Deal

By Bruce Lyons

Imagine, if you can the geopolitical scenario that we find ourselves in today. Difficult you could say and I'd be the first to agree.

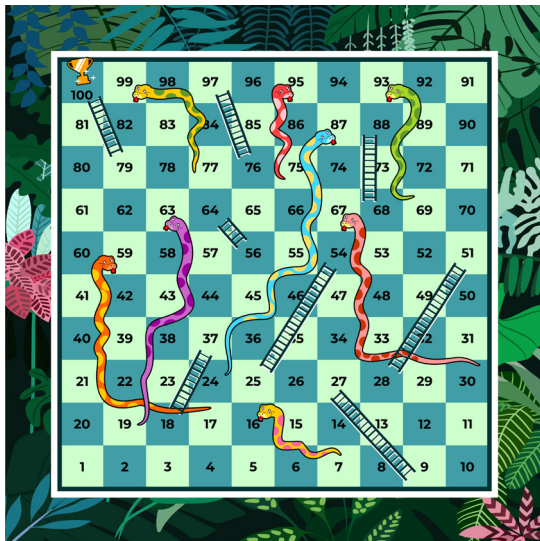
Planning holidays with "Value" in mind, your subconscious will keep muttering - it's got to be a "good deal". But today currency advantages are just not enough! Local disruptions (WAR) is a far bigger influencer, so here are my views on the travel scene of today.



Popular, nearby tourist locations with an edge on currency include Turkey, Bulgaria, Tunisia, Albania, Portugal, Poland & Morocco. And of these Tunisia and Albania stand out, though the latter has a limited spread of offerings.

Some of the FARAWAY locations with beneficial exchange rates also suffer from local disruptions, Cuba is an obvious example.

Many travellers are expressing anxieties over fuel shortages and fuel costs. However Japan & China (no visa needed now) and India and Vietnam are great for "value for money", though perhaps the most resilient of all is Egypt; Cultural Cities, Nile cruises thru History and of course the Red Sea for translucent seas and Coral - exotic snorkelling - absolutely tantalising, and great Autumn & Winter climate too.



I mentioned China, because the moment the NO VISA was announced there was a flurry of new itineraries from the Adventure market.

Losers!!! Anywhere that is mainly reached via the GULF, there are many schedule changes, often at short notice, but it is good news that Sri Lanka has just had its Direct services doubled, and this is a destination with a currency advantage. So, with new direct services and the currency help it could benefit enormously.

One destination, well it's a continent, that stands out is Africa, and with the added help of David Attenborough & friends on the Television

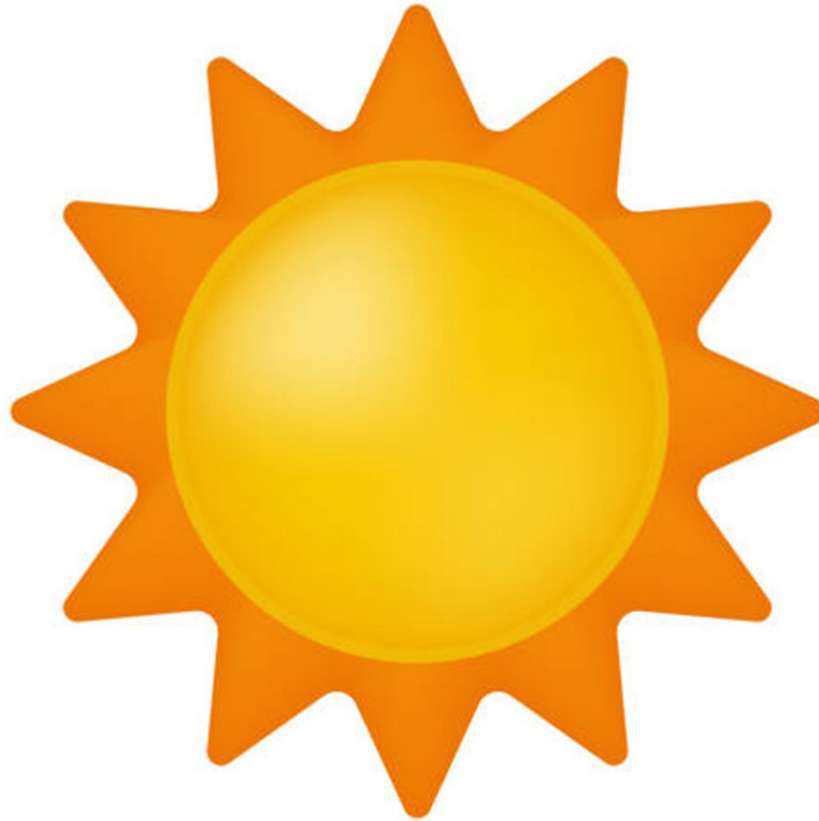
It is not in the firing line of the Gulf Disruption and offers the Wildlife Distraction that we could all do with. Lastly Mexico and Vietnam are also popular, have favourable currencies.



Busy time now and added calculations for the holiday organiser to take on board.

Sunny days... drifting away?

~ Life Through the Eyes of a Twickenham Shopkeeper ~
By Deep Patel



So the sun has really been gracing us with its presence this past week. Together with making plants grow, the sun seems to also make couples hold hands more, strangers smile at each other more and make neighbours who never talk to each other say “good morning” to each other as they pass each other on the streets...it’s like the sun makes everyone 100 times nicer... could we all be “solar-powered”?

Twickenham Green doesn’t know what has hit it...suddenly 100s of children and couples sitting, playing, running and laughing...basking in the sun transforming Twickenham Green into a grassland of joy and contentment. Bird song trickling from the trees above whilst a warm breeze encourages the leaves on the trees to dance to its gentle yet hypnotic melody...a taste of local paradise. I spend a lot of time at this time of year (even more so than usual) to encourage advocating kindness towards the smaller creatures in life.

Sprinkling fine black pepper powder talcum powder around where ants come (but not directly on them) in order to stop them kindly, without harming them (in name of good karma) or stopping snails and slugs munching our prized seedlings as they grow by putting bamboo

canes into each corner of our vegetable patches and wrapping pure copper mesh from online stores (or at my shop!) around the bottom to create a 100% effective barrier...but what really makes people happy during these sunny days? I decided to discuss this in more depth with my customers this past week to try and find out more...many customers replied, "It's about making the most of it". I wanted to know what "making the most of it" really meant?

Many of you may answer this question by saying we should go to the beach, or somewhere even more exotic right? But sometimes the pressure of trying to "make the most of it" actually causes a lot of anxiety and results in us not enjoying ourselves at all...sound familiar? I truly think that sometimes less is actually more...during these hot days, I think we could all benefit from taking a step back and trying to find pleasure in the little things in life, like sitting on a wall ledge with family or friends as you chat and watch the world go by, or sitting by Twickenham Riverside enjoying the river as it flows past, taking with it all your worries and troubles.

We may not see it now, but eventually we realise that it's those little things in life, like holding hands with a loved one, sharing a sip of cold lemonade whilst playing cards with an old friend, or even just sitting outside your front door (or indoors with your window open admiring the sky whilst listening to music from your younger years...it's these "little things" in life that we all (rather reassuringly) eventually realise were actually the "big things" ...

So next time when it is a sunny day and everyone around you is telling you that you should be "out there making the most of it" perhaps instead choose to take a step back, simplify things and enjoy the little things in life...they will one day be the biggest things when you look back... Until next week...stay blessed dear Twickenham and Richmond x

Remember..

"Enjoy the little things in life because one day you will realise that they were actually the big things..."

CREATURE-KINDNESS TIP OF THE WEEK:

FOR ANY CRAWLING HOME OR GARDEN "PEST"...

Sprinkle fine black pepper every few days around where they come (but not directly on them) and they will stop without having to harm or kill them...you will get blessings in your life or have good karma for choosing a kind way too! This remedy also works to deter virtually any insect without harming them...like it & share it!

For more tips, email: InsectLoversUnite@gmail.com or join my Facebook page: "INSECT LOVERS UNITE". Thank you for caring.

Susanna

by George Frideric Handel, libretto by Newburgh Hamilton and Moses Mendes
Richmond Opera at The St. Mary's University Theatre, Twickenham

Handel's 1748 oratorio *Susanna* is drawn from the Book of Daniel, and tells of the honest and happy Susanna. While her loving husband, Joachim is tending sheep, two elders from the village find her bathing in a stream. They assault her and then accuse her of infidelity. The community, swift to judge, sentences Susanna to death. But another young woman has the courage to speak out, and right prevails.

In a thought-provoking rethinking of *Susanna*, director Patricia Gomez reflects Susanna's ancient story with the experience of two contemporary women, sympathetically reallocating some of Susanna's libretto to them. One seeks refuge in a convent, while the other endures an insidious relationship with a controlling man, whom she let into her life.



It is a challenge to present *Susanna* as a fully-staged opera, since oratorio is generally written as reported internal experience, with sparse interaction between protagonists. Hence, the task of finding and sustaining emotional drama is demanding, with the danger of disengaging singing and acting. Richmond Opera made a fearless attempt, but some parts worked better than others.



In the title role, Naomi Kilby brought a vulnerable understated emotional expression, matched with a genuine musicality. Fiametta Fuller Gale, as Joachim, sang her role securely with a beautiful rounded tone, but probably had the greatest challenge in visually and dramatically sustaining the affection for Susanna. Erin Holmes showed honest and authentic emotion in depicting the modern woman's reaction to her controlling partner, especially when at her lowest point when she has been physically abused.

Within the black box theatre, minimal set and lighting design does the work without overcomplication. Using candles, subtly reflected in the contemporary spaces to represent Susanna's ensnarement, capture and final redemption, was inspired.

Sympathetically placed part on-stage, the small Baroque orchestra, led by musical director Lindsay Bramley, was well balanced with the singers and successfully integrated music and action.

Although the adaptation trusted in Handel's music and style, judicious cuts might have helped sustain the level of drama with the music, but the added dimension of the experience of modern women, nevertheless, brought the story to life in an accessible and rewarding way.

In the capable hands of its creatives, this pacey production always maintained interest, even to my thirteen year old companion: a testament to its success!

Read Claire Alexander's review at www.markaspen.com/2026/04/18/susanna

Photography by Jo Lo, image by Artemisia Gentileschi



Tartuffe

by Molière

YAT at The Hampton Hill Theatre

Half a century ago, YAT, then a new youth company, staged *Tartuffe*. Now it returns with a fast-paced, one-hour abridgement of the famous Molière satirical comedy.

While some classical comedies risk feeling dated, this production maintains consistent humour without sliding into lazy slapstick, through energetic pacing and unexpected turns in the manner in which acting is exaggerated. Director Josh Clarke's abridged version uses a contemporary, improvisational style, particularly evident in the animalistic exchanges between Tartuffe and Elmire in the scene where Elmire hides Oregon under the table to witness Tartuffe's hypocrisy, and in the energetic use of contemporary music between scenes and at the end.



Molière's play was controversial when first performed and temporarily banned for criticising religious figures. Although this production avoids obvious modern political commentary, this deliberate restraint allows it to focus on humour and character, making the play feel refreshingly light despite its darker themes. It does however shine a spotlight, albeit through humour, on Oregon's complicity in his own deception and in so doing offers a gentle reflection on society's susceptibility to manipulation, even if the play stops short of making overt political parallels.

The whole cast is strong and the use of Bailiffs to greet the audience, and be on stage in character talking to themselves before the performance began, is a nice touch.

Alfie Kennedy's eponymous *Tartuffe* showed the widest range of acting, capturing the humble religious façade, underlying hypocrisy and disturbingly lecherous animalistic energy... until, and just before his fortunes are reversed, the triumph of the cocky East End con-man goats in his brilliance.

The sharp contemporary facial expressions of the maid Dorine (Robyn Marriott) stole the show repeatedly while Emily Fowler's Madame Pernelle's wonderful French accent and acerbic wit reminded us of the play's origins.

Reprising the Molière comedy as the golden anniversary of its 1976 production was inspirational, and it was aptly fitting that it should be dedicated to the memory of their much-loved late President, Eileen Baker, who died in March this year.

Read Susan Furnell's review at www.markaspen.com/2026/04/20/tartuffe-yat

Photography courtesy of YAT

Persuasion

by Jane Austen, adapted by Sarah Rose Kearns.

Q2 and BCP at The National Archives, Kew until 25th April

I ought to come clean, and please don't tell my mother, but I've never read *Persuasion*. Having read pretty much *everything else* by Jane Austen, I was expecting a romantic tale of multiple marriages, complicated by a bounder, and in this I was of course not disappointed. Note to self: you can always spot the dashing leading man as he'll be the one wearing the nicest frock coat.



Persuasion stands out among Austen's works in that her protagonist Anne Elliot is more mature, though this means she has reached the venerable age of twenty-seven. The story is effectively a second chance romance, chronicling her relationship with the gallant Captain Wentworth, with whom she broke off an engagement when just nineteen.

A large cast of characters and multiple settings makes *Persuasion* a tricky prospect for stage adaptation. Between the choice of stripping back the story and doubling up actors, or ... just going for it, this production happily chooses the latter, with eighteen actors, wonderful costumes, and a simple but effective set enhanced with projection. With dozens of short scenes, director Harriet Muir and assistant director Jane Gough drive the story forward at pace with an enthusiastic cast.

Ali May leads the cast as Anne Elliot, giving a charming performance that has the audience on her side from the opening scene at Kellynch Hall. Opposite her is David Bentley as Wentworth, and he is indeed wearing the nicest frock coat on the stage. The two leads are well-matched and their relationship, with its backstory of youthful romance, believable.

Amanda Harker's costumes are wonderful – if Wentworth has the nicest frock coat, then Captain Harville and Mr Elliot's are superbly striking with their towering collars, and Sir Walter Elliot's lavish lifestyle is signalled by his elaborate mustard yellow costume. The frocks are also all wonderful, thoroughly evoking the period.

The lighting, sound, set and videography are all immaculate, this is clearly a production into which a huge amount of passion and enthusiasm has been poured.

The script, based closely on Austen's novel, is of course full of sparkling wit and wry commentary, delivered skilfully by the cast. This production of *Persuasion* is an ambitious, lengthy, but deftly-delivered delight for all Austen fans, which takes the time to glory in the intricate inter-personal relationships between the characters.

Read Andrew Lawston's review at www.markaspen.com/2026/04/24/persuasion-q2-bcp

Photography courtesy of Q2

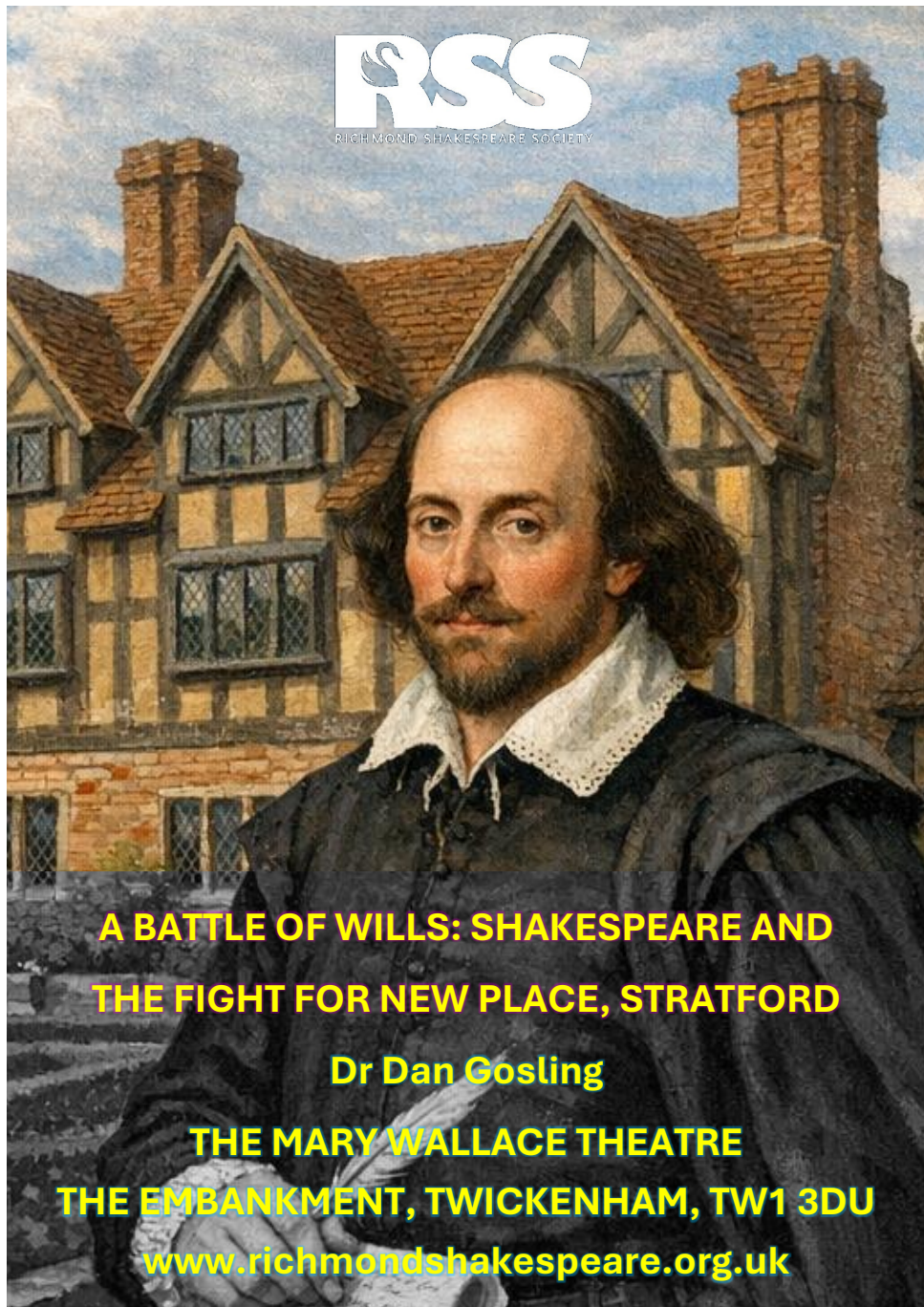
A Battle of Wills

The legal battle over ownership of Shakespeare's home

A forgotten will, a family dispute, and a fight for ownership of New Place in Stratford-upon-Avon. When Thomas Nash tried to leave the property to his cousin there was just one issue - it wasn't his to give.


Distinguished historian Dr Daniel Gosling unpacks this 17th Century legal battle using original documents from the National Archives - including a recently discovered will that sheds new light on the case.

Join us at the Mary Wallace Theatre on Twickenham's Embankment on Monday, April 27th at 7.45 when Dr Gosling will unravel the fascinating and contested history of Shakespeare's family home. Tickets £7 at www.richmondshakespeare.org.uk



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St Mary's University

Terry Bhogal RIP



St Mary's has received the sad news of the passing of Terry Bhogal (Docherty).

Terry was a well-known member of the St Mary's community. An alumna, she stayed at St Mary's after graduating and began working at the University in 1994.

She first joined as a Lab Technician before moving into Health and Safety, where she stayed until leaving in 2020. Over her 26 years at St Mary's, Terry directly impacted and improved the student experience, ensuring that the University was a safe and comfortable environment for students and staff to live, study and work.

Aside to her day-to-day job at St Mary's, Terry also worked as a Resident Mentor. Through this role she gave pastoral support to students living in campus accommodation for many years. She was recognised by the

Students' Union for her contributions to student experience in 2015, as she was awarded an Honorary Life Membership.

The University will be commemorating Terry's life and contribution to St Mary's in the coming weeks, and further details will be communicated to staff in due course.

If you would support or to speak to anyone, the Employee Assistance Programme is free, confidential, and available 24/7, and can be accessed on the [staff website](#). The Chaplaincy team are also available to provide support: chaplaincy@stmarys.ac.uk.

Our thoughts and prayers are with Terry's family, friends and loved ones at this difficult time.



St Mary's
University
Twickenham
London

Comic Con Delights Campus for the Fourth Year

Richmond upon Thames College was brought to life last week as it hosted its fourth annual Comic Con event, welcoming students, staff and visitors for a full day of pop culture, creativity and entertainment. The everpopular event has become a highlight of the college calendar, celebrating comics, film, television, gaming and cosplay while showcasing the strength of the college's diverse community.



An impressive display of student and staff cosplay

The campus was transformed into a vibrant convention space, with attendees arriving in costume and immersing themselves in the experience. Alongside an impressive display of student and staff cosplay, the event offered a wide range of interactive attractions. A photobooth proved popular throughout the day, giving attendees the chance to capture moments with friends and in costume, while a candy floss machine added a fun fair atmosphere to the event.

Visitors were also able to enjoy a golf simulator, which drew steady queues as students tested their skills, and a striking DeLorean car model, which attracted plenty of attention from



fans of classic film and scifi franchises. Special Transformer guests made appearances throughout the day, delighting attendees and adding to the excitement on campus.

Filmmaker Katie Bonham shares her career experiences

A major highlight of this year's Comic Con was a guest talk from short filmmaker Katie Bonham, who spoke about her journey into filmmaking and the realities of working within the creative industries. Sharing experiences from her career, Katie offered valuable insight into storytelling, resilience and developing creative work, inspiring many students interested in media, film and production pathways.

Cosplay runway competition

One of the most anticipated moments of the event was the cosplay runway competition, where students and staff showcased their costumes on stage. Acting student O'shai and Creative Practice student, Aiste were announced as the winners of the student category, praised for both creativity and performance. In the staff competition, Media lecturer, Rhys, who's Skeksis from The Dark Crystal costume took the top spot, much to the delight of the crowd.



Guess Who?

Adding an extra element of mystery and fun, the day also included a masked teacher contest, encouraging students to guess the identities of staff members hidden behind costumes and masks. This interactive event proved a talking point throughout the day and reinforced the event's inclusive and community-focused spirit.

A commitment to creativity

Now in its fourth year, Comic Con continues to grow in scale and popularity. More than just a celebration of fandom, the event highlights the college's commitment to creativity, student engagement and bringing learning to life beyond the classroom.

As the day came to a close, attendees left with photos, prizes and memories from a successful event that blended entertainment with inspiration. With such strong engagement and enthusiasm, Comic Con remains a standout example of how RuTC supports creative expression and student experience.



Inspired by events like Comic Con and opportunities to explore film, media, acting and creativity beyond the classroom?

Applications for September 2026 are now open.

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Be Richmond Gives Back to Local Families with Donation to Small Steps

From Be Richmond

Families across Richmond have helped make a difference for local children this spring, as the chicks and bunnies featured in The Great Richmond Easter Trail have now been donated to local charity Small Steps, which supports young children with physical disabilities and their families.



Organised by Be Richmond, The Great Richmond Easter Trail took place over the two-week Easter school holidays and invited families to explore Richmond town centre in search of 11 hidden Easter characters displayed in participating businesses.

Hundreds of families took part in the free town-wide activity, designed to encourage community engagement while supporting Richmond's vibrant high street.

Following the success of the trail, Be Richmond donated the collection of soft toys used throughout the event to Small Steps, helping to bring comfort and joy to children supported by the charity.

Eleanor Miller, Marketing Manager at Be Richmond, said:

"We were delighted to see so many families taking part in this year's Great Richmond Easter Trail and exploring everything our town centre has to offer. Being able to donate the soft toys to Small Steps afterwards felt like a wonderful way to extend the positive impact of the event and support the incredible work the charity does for local children and families."

Be Richmond has thanked all participating businesses and families who supported this year's Easter Trail and says more community events and family activities are planned throughout the year.

For more information and upcoming events, follow Be Richmond on social media.

This year's exhibition brings Margate to Turner's House in St. Margarets

From Turner's House

This year's exhibition at Turner's House in St. Margarets, near Richmond, London, "Unfinished Business: The Mystery of Margate and Turner's Bequest" will give visitors the opportunity to see an extraordinary sea painting by one of Britain's greatest maritime artists, displayed within the house he designed and had built in Twickenham by 1813. Sandycombe Lodge, as he called it, was his country retreat from the rigors of the London art world. On loan from the National Gallery, London, *Margate (?), from the Sea*, one of his later works from circa 1835-1840, will be the focus of an exhibition that uncovers the complex and fascinating story of the Turner Bequest, and reveal how attitudes to Turner's work changed across the centuries.



Margate (?), from the Sea by J.M.W. Turner (1776-1851)
copyright National Gallery, London

Curated by Alan Crookham, the National Gallery's Chief Librarian and Archivist, the exhibition is the first partnership with the organisation and Turner's House Trust. The exhibition will open on Turner's birthday on 23rd April 2026 and will run until 25th October.

Alan comments that "Turner's atmospheric seascape, *Margate*, is enigmatic both in terms of its subject matter and the history of its reception. This exhibition gives visitors to Turner's House the opportunity to consider their own response to the painting itself, and to its place within the canon of Turner's works."



Turner's House opened to the public in 2017 after it had been restored to its original design. Turner had built this small villa in 1813 to escape from London to what was then considered countryside. He found inspiration in his good friend Sir John Soane's house Pitzhanger Manor in nearby Ealing, and included elements at a smaller scale when he designed his house. Turner's father spent most of his time there after his retirement, and particularly looked after the garden and helped entertain his son's numerous guests. Turner famously invited fellow Royal Academicians to the Pic-Nic-Academical Club at his house (held on the first Wednesday of each month from January to July).

Joseph Mallord William Turner (23 April 1775 - 19 December 1851) was born in Covent Garden, but spent part of his youth near St. Margarets and Twickenham while living with his uncle. It was here he learned to appreciate the local landscape and the River Thames to the west of London. He studied at the Royal Academy from 1789 and was elected a full Royal Academician when he was only 27 years old in 1802. Turner sold the house 200 years ago, when he found himself spending more time abroad, but also increasingly in Margate, Kent.

As an eleven-year-old, Turner had been sent to school in Margate and he returned there 10 years later to sketch. From the 1820s he escaped to the seaside town on a more regular basis, and particularly after 1833 when he began a relationship with the twice-widowed Sophia Booth. Mrs Booth owned a boarding house by the harbour and from here Turner loved to observe and paint the coastline. Even when they both spent a lot of time in Chelsea he would return to her house by the harbour in Margate travelling by boat from London. The work on loan is a fine example of the artist's lifelong preoccupation with the sea, the changing character of the sky and weather, and his love for this part of the country.

The painting was left to the nation as part of the Turner Bequest, a complicated and muddled bequest resulting from various iterations of Turner's will across the decades. The artist had chosen to bequeath a large number of his paintings to the National Gallery, including *Dido building Carthage* and *Sun Rising through Vapour* in his will. These two paintings came with the condition that they should be displayed alongside Claude's *Landscape with the Marriage of Isaac and Rebecca* and *Seaport with the Embarkation of the Queen of Sheba*. However, after some of Turner's cousins contested his will, a tortuous lawsuit followed. The settlement that was eventually reached, resulted in a much larger gift of works of art to the nation. Nearly 300 oil paintings and over 30,000 sketches and watercolours, including 300 sketchbooks, which Turner had stockpiled in his house in Marylebone, comprised the largest ever donation of works of art to the nation (most of which are now housed at the Tate Britain). The exhibition includes a copy of Turner's will as well as fascinating original documents and letters selected from the National Gallery archive that provide rich context about the story of this outstanding bequest to the nation.

The Turner Bequest included a large group of paintings that Turner had never exhibited and were deemed unfinished. This included *Margate (?), from the Sea*. Those paintings were judged during the 19th century as unfit for display. Along with many other works of a similar nature, it was left uncatalogued, without a title and remained hidden away for over 50 years. It wasn't until 1905 that the picture was reassessed and accessioned into the national collection. A.J. Finberg provided the name, when inventorying the Turner Bequest and Martin Davies, later Director of the National Gallery (1968-73), added the question mark, calling the identification of the subject matter into question.



In 1906, the picture, along with other paintings languishing in storage, was at last displayed to the public in a ground-breaking exhibition of Turner's 'unknown' work. The show caused a sensation and was a turning point in the artist's reputation. In the light of the recent artistic developments, particularly Impressionism, the atmospheric depiction of mist and cloud in *Margate* was no longer dismissed as a lack of finish, but seen as Turner's pre-emptive 'modernity', anticipating the work of painters such as Claude Monet.

In 1968 the National Gallery and Tate (which had formally separated in 1955) agreed that the representation of the British School in each gallery should be more clearly defined. In accordance with the specific clause in Turner's will (mentioned above), the National Gallery selected a further seven paintings believed to have the necessary merit and significance to represent Turner within the context of European painting. *Margate(?), from the Sea* was displayed at the Louvre, Paris, during the 1950s, and was a highlight of "Turner: Imagination and Reality", the groundbreaking 1966 exhibition at MoMA in New York that positioned Turner as a precursor of Abstract Expressionism. This is the first time, however, that the painting has been the focus of an exhibition, and this is the first exhibition to showcase the complex legal issues of the Turner Bequest.

The exhibition also includes some pictures showing how artists learned from Turner - two works by Henry Tidmarsh and one by Bertha Mary Garnett. The National Gallery permitted copying of its pictures, and the Turner galleries were particularly popular with copyists, often women who had limited opportunities for formal art education. Garnett's painting depicts one of the Turner galleries in 1887, which was hung densely with finished paintings, some of which can be identified. A copy of *The Fighting Temeraire* sits on a copyist's easel.

Dr Gillian Forrester, Independent Art Historian, Curator, Writer and Trustee of Turner's House, says about the exhibition: "Unfinished Business will tell the compelling story of Turner's bequest to the nation, and invite visitors to speculate on the status of *Margate (?), from the Sea*. Finished or unfinished? What do these terms mean in the context of Turner's paintings, and how do we decide?"

This incredible exhibition has been made possible with the generous support of the National Gallery, ARTScapades and Stone Rowe Brewer LLP. In addition, there will be several talks organised in person and online covering various elements of the exhibition.

Please visit www.turnershouse.org for more information.

Twickenham nursery celebrates 10-year anniversary alongside nursery manager's 25 years of service

From Bright Horizons Oak Lane Day Nursery and Preschool

Bright Horizons Oak Lane Day Nursery and Preschool in Twickenham is celebrating its 10th anniversary, alongside a significant personal milestone for Nursery Manager Sandra, who is marking 25 years with Bright Horizons.

The milestone was celebrated with a community event on 18 April, bringing together families past and present, current and former staff members and prospective families to mark the occasion.

Deputy Mayor of the London Borough of Richmond upon Thames, Councillor Clare Vollum, was in also attendance, meeting long-serving members of the nursery team, spending time talking with parents and families and hearing about the role Bright Horizons Oak Lane plays within the local community.

The celebration featured a range of activities, including sessions by Theatre Bugs, a group that regularly visits the nursery to run interactive drama, music and dance workshops for children. The morning also included games and craft activities in the garden, as well as light refreshments and cake, with a commemorative tree planted by Sandra to mark the milestone, providing a lasting symbol of the nursery's growth over the past decade.



Sandra began her Bright Horizons career as a nursery nurse and worked across a number of nurseries during her 25 years with the organisation before joining Oak Lane in January 2017, shortly after its opening in 2016.

In addition to Sandra's 25-year milestone, several other team members were also recognised for long service with Bright Horizons.

Sandra, Nursery Manager at Bright Horizons Oak Lane Day Nursery and Preschool, said:

“Celebrating 25 years with Bright Horizons alongside the 10year anniversary of Oak Lane was incredibly special. It’s really the people that make Bright Horizons such a wonderful place to work – the children, the families and the colleagues who have become friends for life. Some of my closest friends are people I started working with 25 years ago, and it’s those relationships that keep you motivated year after year.

“Early years education has changed so much over that time. Children have always been at the heart of what we do, but we now understand far more about how to support each child as an individual, recognising their interests, strengths and needs. Seeing families return with younger siblings, or former children popping back in all grown up, really shows the lasting role a nursery can play in a community, and that’s something I feel incredibly proud to be part of.”

To find out more about Bright Horizons Oak Lane Day Nursery and Preschool, [click here](#).

Next generation of fashion designers from Kingston College reimagines sustainable fashion with Princess Alice Hospice

From Princess Alice Hospice

Princess Alice Hospice is proud to announce the culmination of an innovative and creative partnership with Level 3 BTEC fashion, textiles and costume from Kingston College. On 15th April, five winning upcycled outfits, designed and created by students using donated clothing from Princess Alice Hospice's shops, were unveiled in the windows of the Hospice's Kingston charity shops on Old London Road and Clarence Street.

The project, which began in February, challenged students to work to professional industry standards and deadlines to breathe new life into donated items of clothing and accessories. Each piece the students created was refashioned, embellished and transformed into contemporary runway looks. Students explored themes from Aquatic to Jewel and Wildcard, developing mood boards and concept boxes, honing their technical and creative skills and proving that sustainable fashion can both be accessible and aspirational.



“The methods that we chose to use helped create visually striking pieces that compliments each other and also highlights sustainability, transforming simple materials and garment pieces into something valuable and eye catching,” said student Emily Hough, Team Leader of one of the winning groups.

“This experience has helped students develop key employability skills and gain valuable insight into specialist pathways within the textile industry, including styling, textile applications, and visual merchandising,” says the Kingston College teaching team. *“The Princess Alice Hospice team was incredibly supportive in sharing their knowledge, raising awareness of sustainable practices and the important role the charity plays in the community.”*

“The creativity and technical skills on display were nothing short of exceptional... they’ve shown us that sustainable style is achievable and exciting!” says Marine Knight, Campaign Manager at Princess Alice Hospice

Howard Bowles, Director of Retail at Princess Alice Hospice adds: *“I’m blown away by the standard of work. Amazing creativity and great technical skills.”*

The window displays in Kingston will serve as a physical proof point of the Hospice's role in our community beyond clinical care, showcasing how creativity can spark deeper conversations about compassion and sustainability.

For more information click [here](#).



Red Roses Team to Play Wales

Bristol Bears wing Millie David will make her Red Roses debut in her home stadium on Saturday against Wales.

The 20-year-old, who has 26 tries in 31 Premiership Women's Rugby matches, has been selected in the 14 jersey at a sold-out Ashton Gate.

It will be the third week in a row the Red Roses will have taken to the field in front of a crowd of over 25,000.

Head coach John Mitchell has made seven changes from the team that started the win over Scotland at Murrayfield last time out.

David's club teammate Delaney Burns makes her first England appearance since 2023 from the second row in the absence of Lilli Ives Champion who misses the weekend due to a minor knee injury.

Wing Claudia Moloney-MacDonald and fly-half Holly Aitchison return to the starting XV as does tighthead prop Sarah Bern.

Loosehead prop Mackenzie Carson earns a first start of the 2026 Guinness Women's Six Nations while centurion flanker Marlie Packer, who scored her 53rd Red Roses try against Scotland, is promoted from the replacements.

"Last weekend was a special performance by the team at Murrayfield and one the whole squad and staff can be proud of, but we've already left that behind us," Mitchell said. "This week is about being clear on where our game is strong and where we need to improve. Wales are a side that over-commit at the contest, which will challenge us in a different way. It's one we're looking forward to, and an opportunity to keep evolving our game beyond the level we've started to build. Under Sean Lynn, Wales are improving, playing with greater clarity and enthusiasm, and we know we'll have to earn that right again. For us, it's about elevating our game. That means being courageous in our skillsets, building better connections, and owning our decisions. I love this side when it embraces those challenges, especially in front of a sold-out Ashton Gate."

Red Roses team to play Wales

15 Ellie Kildunne (Harlequins, 59 caps)
14 Millie David (Bristol Bears, uncapped)
13 Megan Jones (Trailfinders Women, 35 caps) – captain
12 Helena Rowland (Loughborough Lightning, 48 caps)
11 Claudia Moloney-MacDonald (Exeter Chiefs, 37 caps)
10 Holly Aitchison (Sale Sharks, 46 caps)
9 Lucy Packer (Harlequins, 41 caps)

Replacements

16 Connie Powell (Harlequins, 21 caps)
17 Kelsey Clifford (Saracens, 23 caps)
18 Maud Muir (Gloucester-Hartpury, 50 caps)
19 Haineala Lutui (Loughborough Lightning, 2 caps)

1 Mackenzie Carson (Gloucester-Hartpury, 25 caps)
2 Amy Cokayne (Sale Sharks, 91 caps)
3 Sarah Bern (Bristol Bears, 81 caps)
4 Abi Burton (Trailfinders Women, 6 caps)
5 Delaney Burns (Bristol Bears, 3 caps)
6 Sadia Kabeya (Loughborough Lightning, 30 caps)
7 Marlie Packer (Saracens, 113 caps)
8 Maddie Feaunati (Exeter Chiefs, 25 caps)

20 Demelza Short (Bristol Bears, 1 cap)
21 Flo Robinson (Exeter Chiefs, 2 caps)
22 Zoe Harrison (Saracens, 67 caps)
23 Jess Breach (Saracens, 55 caps)



Match Preview: Manchester United v Brentford

Written by Brentford Football Club

Brentford face Manchester United in the Premier League at Old Trafford on Monday evening (8pm kick-off BST, live on *Sky Sports*).

The Bees have drawn each of their last five outings while Michael Carrick's side are closing in on a Champions League return.

Analysis, team news, match officials and more. Here's everything you need to know ahead of the game.

Pre-match analysis

Stephen Gillett, Playmaker Stats: How Bees can stop talisman Fernandes

Manchester United stand in the way of Brentford this coming Monday - and how the Bees set up to contain assist machine Bruno Fernandes could define the contest.

The mood at Old Trafford has been transformed since Michael Carrick was appointed head coach in January, the impact of the club's former midfielder underlined by United winning more Premier League points (28) than any other side in 2026.

Third in the table, Carrick's side need six more points to secure Champions League football next season. It's been a remarkable turnaround given the Red Devils' previous league finish of 15th under Ruben Amorim - and their captain Fernandes has undoubtedly been the star of the show.

Brentford striker [Igor Thiago](#) is pushing Erling Haaland in the race for the Premier League Golden Boot, but United's Portuguese talisman has the Golden Playmaker award all but sewn up already.

With 18 assists to his name this term, Fernandes looks certain to follow in the footsteps of Kevin De Bruyne and Mo Salah - both two-time winners - in claiming the award, which was only introduced in 2017/18. An additional carrot is the all-time Premier League assist record of 20 in a single season, currently jointly held by Thierry Henry and De Bruyne.

Long regarded as one of the most creative players in the English game, Fernandes' numbers this season reflect both his quality and the level of risk he plays with in the final third - an area Brentford will look to crowd and disrupt.



To put his output into perspective, he has played nearly 50 more key passes than any other player - a staggering margin at elite level.

Fernandes has completed 109 key passes in total this season, well clear of his nearest rivals Declan Rice and Dominik Szoboszlai (61 apiece).

Bees head coach [Keith Andrews](#) will no doubt have plans in place to limit Fernandes' influence, and the data suggests Brentford should start by limiting his impact from dead-ball situations. Only Arsenal (19) have scored more Premier League goals from set-pieces than Manchester United (16) in 2025/26, and Fernandes has laid on more goals via corners (4) and free-kicks (4) than any player in the division.

In this regard, it is paramount that the Bees pay special attention to Fernandes' telepathic understanding with Casemiro. The former Real Madrid man has made his name as a defensive midfielder, but seven of his eight Premier League goals this season have come from set-pieces - with Fernandes assisting all but one of those.

United registered just 44 league goals last season - their worst return since their 1973/74 relegation campaign in the old First Division - but they already have 58 this term following the summer arrivals of former Bee [Bryan Mbeumo](#), Benjamin Šeško and Matheus Cunha.

While no one in their ranks has yet to hit double figures, the Red Devils now boast an array of attacking threats that make them and Fernandes far more dangerous. United currently lead the top flight for shots on target per 90 (5.7), with their captain supplying the bullets from his advanced midfield role.

Limit set-pieces, chaperone United's expensively assembled forward line, and force Fernandes into more defensive duties. Tick those three boxes, and Brentford will be hopeful of a first win at Old Trafford since 1937.

Scout report

Dan Long, *Sky Sports*: The 'exquisite' turnaround at United

Ruben Amorim was under the spotlight from the very moment he replaced Erik ten Hag as Manchester United head coach in November 2024.

For much of his tenure, ten Hag had not delivered, so the expectation was that his successor would.

A 15th-place finish in 2024/25 was United's lowest in the Premier League era, but while Amorim was maligned by many, others gave him the benefit of the doubt, given he had come in midway through the season. The trade-off was that he would have to come up trumps in 2025/26.

That didn't happen. Amorim's side lost three of their first six Premier League games, then developed a habit of leaving it late to secure even a point. The writing was already on the wall when they lost to League Two Grimsby Town on penalties in the Carabao Cup in August.

On 5 January, United took the plunge and dismissed Amorim. They released a 106-word statement confirming their decision, which said it was made "reluctantly." It continued: "This will give the team the best opportunity of the highest possible Premier League finish."

Under-18s head coach Darren Fletcher stepped up in the interim and oversaw a 2-2 draw with Burnley in the Premier League and an FA Cup third-round exit at the hands of Brighton. On 13 January, club

legend Michael Carrick was appointed head coach on a deal running to the end of the season.

"I know what it takes to succeed here," he said. "There is still a lot to fight for this season. We are ready to pull everyone together and give the fans the performances their loyal support deserves."

As it has turned out, Carrick was not just paying the fans lip service. He is a man of his word. The turnaround has been exquisite.

United were seventh the day he returned to Old Trafford; now they sit third after eight wins in their last 12, two of which came against title-chasing Man City and Arsenal. Opta Analyst's data suggests the battle between themselves and Aston Villa for third is on a knife-edge.

Third would represent their highest finish since 2022/23, when were under ten Hag. That would be most welcomed with open arms, but securing Champions League football is imperative and that is almost nailed on now.

On the face of it, the appointment of Carrick - sacked by Middlesbrough last summer - was not an exciting one, yet it was the one Manchester United needed and the one that has renewed belief that had seemingly gone missing under Amorim.

If the club's board decide to keep him on beyond this summer, it already looks as though that would be a wise choice.

In the Dugout

Michael Carrick

Michael Carrick left his native north east to join West Ham as a teenager and progressed to the first team under Harry Redknapp in the 1999/2000 season. He was a regular in the Hammers' midfield over the next four years, the last of which came in the First Division, but in the summer of 2004, he made the return to the Premier League he wanted with Tottenham.

After two seasons at Spurs, Carrick joined Manchester United for an initial fee of £14 million. As a player, he did not turn out for another club again.

Over the next 12 seasons, he became a legend at Old Trafford. He played 464 times in all competitions, winning the Premier League on five occasions, the League Cup three times, the FA Cup, the Champions League, the Europa League, the Club World Cup and six Community Shields.

Carrick retired at the end of the 2017/18 season aged 36, but remained on the club's coaching staff and worked with both José Mourinho and Ole Gunnar Solskjær. When the latter departed, he took charge of the first team as caretaker, winning two and drawing one of his three games in charge. He left the club shortly afterwards, before taking the head coach role at Middlesbrough in October 2022.

Having failed to take Boro up from the Championship in three seasons, Carrick was dismissed in June last year, but he returned to football in January to take over as United head coach until the end of the season following the sacking of Ruben Amorim.



Free Bank Holiday Doodle Fun for Kids on London's South Bank

From Little Dish & The Doodle Boy

Kids food brand Little Dish and world-famous doodle artist The Doodle Boy, invites kids to 'Doodle on our Noodles' on Saturday 2nd May (10am-5pm)



[Little Dish](#), the UK's favourite healthy, fresh kids' food brand, is teaming up with British born, worldfamous, young artist Joe Whale, AKA [The Doodle Boy](#), to bring creativity, flavour and fun to London's South Bank this bank holiday (Saturday 2nd May, 2026).

To celebrate the launch of its latest Little Dish recipe: Chicken Katsu Curry Noodles, and its limited edition pack which has been designed by The Doodle Boy himself, a giant billboard is being erected near The London Eye on London's South Bank, encouraging kids to unleash their inner artist and come and *Doodle on our Noodles!*

The giant 6m x 4m billboard 'canvas' will feature artwork designed by The Doodle Boy himself and children will be able to use the pens provided to add to their own creative doodles and add explosions of colour to The Doodle Boy's own designs. The free doodle-fest is the ultimate way for kids to go analogue this bank holiday weekend and get creative.

As well as doodling fun, there will be entertainment for children and their families who visit the site including face painters.

Commenting on the Little Dish *Doodle on our Noodles* campaign, Joe Whale, aka The Doodle Boy said: *"Doodling is a no pressure, freestyle way of expressing yourself that allows kids to be creative and put their ideas down on paper. We're all born with an amazing imagination and doodling is a great way to tap into that. I'm excited to be a part of the Little Dish Doodle on our Noodles campaign and designing the Katsu meal pack and the giant size billboard is a bit of a pinch me moment! I really can't wait to see all the colourful creations from the children who take part."*

Hillary Graves, Little Dish founder explains: *"We wanted to create something exciting to delight kids and help fuel their imagination. We're thrilled to be working with The Doodle Boy on our new Katsu Noodles pack design and the giant doodle-friendly billboard, both of which are a great way to entertain the kids this bank holiday without resorting to screentime."*

Date: Saturday 2nd May 2026

Time: 10am - 5pm

Location: The Queen's Walk on the South Bank, just north of the London Eye and next to Jubilee Gardens. What 3 Words: [///heads.jeeps.gent](https://w3w.co/heads.jeeps.gent) (<https://w3w.co/heads.jeeps.gent>)

Cost: Free

What to bring: Your imagination!

What to expect: A chance for kids to let their imagination and creativity run wild and colour in their very own section of a huge billboard at one of London's most epic locations. Plus...on the day prizes with a tombola, free meal coupons and face painting.

A chance to win!

In addition to the giant billboard doodle activity for kids, to celebrate the launch of its new **Little Dish Katsu Noodles** meal which arrives on supermarket shelves in mid-April, Little Dish and The Doodle Boy are inviting children nationwide to 'Doodle on our Noodles' and transform the black and white pack into a colourful work of art.

The winning design will star on a giant billboard in the winner's hometown, and a gallery of doodletastic artwork will feature on The Doodle Boy and Little Dish social media channels. Families can find full entry details at littledish.co.uk

Joe Whale (The Doodle Boy): Hints & Tips for Kids Who Want to Start Doodling

"When I start a doodle, I always begin with simple shapes. They're easy to repeat and you can turn them into absolutely anything." From there, Joe builds characters using a few core principles:

- **Start with simple shapes**

Circles, squares, blobs and clouds are the foundation of almost all his characters. Simple shapes = endless possibilities.

- **Focus on expression**

Joe varies the eyes and mouth to create clear emotions - happy, sad, excited, confused. Keeping expressions simple makes them more powerful.

- **Add fun details**

This is where imagination takes over.

Four claws, a party hat, a pet, giant teeth - anything goes.

Joe encourages kids to "go crazy and add whatever makes you smile."

- **Use bold, confident lines**

Strong, contrasting outlines give doodles impact.

Joe advises taking their time so lines stay clean and wellspaced.

- **Add pops of colour**

Blocks of bright colour bring characters to life and highlight fun details.

- **Use your imagination**

Don't be influenced by what others are drawing - create whatever you want in the moment.

- **Turn mistakes into opportunities**

Treat mistakes as creative challenges. They help you get better. If something goes wrong, turn it into something new.

Survey reveals young adults underestimate power and speed of trains – risking their lives on level crossings

From Network Rail

New research released today reveals dangerous overconfidence is putting young adults' lives at risk when using railway level crossings across Britain.

Even though eight in ten 18-34 year olds claim to understand the risks, the same number also fail to recognise key warning signs of an approaching train.

Furthermore, seven in ten young adults feel confident they could move out of the way in time if a train appeared while crossing, despite trains travelling up to five times faster than cars. Worryingly, almost all young adults surveyed - a staggering 98% - didn't know it takes around a mile for a train travelling at 80mph to make an emergency stop.

The findings come as train operators, Network Rail and British Transport Police (BTP) join forces to launch **No Second Chances** - the first ever industry-wide level crossing safety campaign - following recent tragic incidents at level crossings. The campaign comes as the rail industry moves towards a unified Great British Railways.



The campaign - centred around a series of uncompromising 20second films - focuses on the deadly consequences of distraction at level crossings. It is aimed primarily at young adults who, in a survey* commissioned by Network Rail, were much more likely to admit to distracted behaviour while crossing, including:

- Chatting to others (28%)
- Using their phone (24%)
- Not removing headphones (26%) – twice as likely as for among those aged 55 and over (13%).

There are 6,000 level crossings in operation across the country, with various safety features based on their location and levels of use. These safety features include lowering full or half barriers to block access to the track, as well as audible sirens and flashing lights warning of an approaching train.

The rail industry is urging the public to stay safe when using level crossings by following the advice:

- **Stop, look, and listen.** Every crossing is different so always read the signs and follow the instructions.
- **Understand warning signs (lights, barriers, alarms) and obey them fully.** Always follow instructions at each level crossing completely.
- **Check both ways before crossing.** If there is a train coming, wait behind the barrier or marked line until it has passed. Remember there may be more than one train, and they may be coming from different directions.
- **Cross quickly and safely.** Make sure your exit route is clear and do not stop when crossing.

Rail Minister, Lord Peter Hendy, said: *“Safety on our railway is paramount and I’d urge everyone to follow this campaign’s important message and always pay attention at level crossings.*

“I’m pleased to see the industry join forces for this campaign, particularly as we work to bring track and train together under Great British Railways, which will put passengers at the heart of Britain’s railway again to deliver the services they deserve.”

Priti Patel, Chief Health, Safety & Wellbeing Officer at Network Rail, added: *“We know how easy it is to get distracted, whether that’s listening to a favourite podcast, looking at your phone or just taking familiar surroundings for granted. But stepping onto a level crossing without stopping to look and listen can be fatal - there are no second chances. That’s why the whole rail industry has come together to launch this first industry backed campaign, to raise awareness of the dangers of not paying attention when approaching a level crossing. It only takes a few seconds to stop, look and listen, that’s it - seconds that could save your life.”*

Daniel Mann, Director of Industry Operations at Rail Delivery Group, who represent train operators, said: *“Level crossings demand our full attention every single time. This campaign is a powerful reminder of why level crossing safety is so important and how a momentary lapse in judgment can have devastating consequences. Safety is our top priority and as Great British Railways moves closer to becoming a reality, the rail industry is working together to reinforce a clear and consistent message to stop, look and listen when using level crossings, so that everyone makes it home safely.”*

Chief Inspector Joseph Gorman, of BTP, said: *“It’s vital that pedestrians and drivers pay extra care and attention at level crossings, as the consequences for misusing them can easily be catastrophic. You might think you’re simply saving some time, but if you miss or deliberately ignore the warning signs then you could be placing yourself and others in incredibly serious danger, and that is never worth it. “We respond to incidents at level crossings every month, and through patrols, CCTV, and close work with Network Rail, we will always seek to prosecute those who misuse them. Please think wisely as you approach level crossings - be patient, and don’t take any risks.”*

Linda Wain, Engineering and Safety Director at train operator LNER, who helped launch the new campaign on behalf of the industry at a stakeholder event earlier this week, added: *“It’s incredibly important to be aware of your surroundings at level-crossings. Our trains travel up to 125 miles per hour, meaning they cover 100 metres in less than two seconds, so stopping immediately is impossible. That’s why the ‘No Second Chances’ campaign is so important. By stopping, looking and listening at level crossings, we can protect lives and spare people from the devastation of preventable incidents.”*



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