There is increasing concern about the Council’s approach to investigations for subterranean developments in domestic housing in Greenwich – in particular in areas where there may be a potential subsidence problem; and on hillary areas where there is an increased risk of instability. The issue has been highlighted over a planning application approved on 12th July for the development of a basement extension in a residential house in Chislehurst, as reported in the Westcombe News in September (page 7). Decisions on such issues are informed by the Residential Extracts, Basements and Conversions Supplementary Planning Document (SPD)” which gives guidance to both applicants and councillors when taking decisions about planning applications. Although the SPD was only formally adopted on July 20th 2016, some days after the planning decision was taken, the Planning Committee was aware of the draft document and reference was made to it during the deliberations.

Committee “mislaid” There are concerns that members of the Planning Committee at the Committee meeting on 12th July were misled by claims that Greenwich Council controls on basement extensions were in line with those of other London Boroughs.

Contrary to the implication given by officers to the Planning Committee meeting, Greenwich’s SPD is much less comprehensive than the other boroughs, consisting of barely four pages of “guidance”. Compare that with the SPDs of other boroughs: Westminster’s SPD is over 40 pages long, plus appendices; Camden’s is similar (as quoted in September’s WN), and Kensington and Chelsea now have quite stringent restrictions in place (not just guidance).

There are concerns that the decision to grant planning permission was therefore based on a misapprehension. There is a question as to whether this constitutes grounds for revocation of planning permission.

Moratorium? The Council is now being urged by concerned residents to introduce a moratorium on applications for basement extensions until a new policy has been adopted which is more consistent with the more rigorous approach adopted by London Borough which have far more experience of this problem.

Many observers think that local residents are justifiably concerned, and it looks as though appeals may be in preparation. At the very least it is felt strongly that the Council should take the risks involved in such developments more seriously and investigate applications more thoroughly, taking into account particularly local ground conditions.

Groundwater flow As local geologist Mike Norton observes: “The practice of building large cellars in some parts of the area where the lower part of the sands and gravels comes to the surface appears to be disrupting ground-water flow, causing localised flooding during periods of high rainfall.” Such problems may be the tip of the iceberg.

Apart from the dangers inherent in such developments where adequate surveys have not taken place, there are also concerns about other issues in this particular application in Foyle Road: any excavation is certain to produce a huge amount of spoil, which would have to be removed through a narrow passageway between dwellings, causing a great deal of disruption and mess.

Footnote: Developments such as those in Foyle Road are still subject to more stringent Building Controls. Local residents are watching developments with interest.

Mycenea Soup is holding a second innovative, fun, community micro-granting dinner called ‘Mycenea Soup’ on Friday 18th November at 7.00pm.

The basic idea is that up to 120 people go for dinner at Mycenea House, paying a minimum of £10 per head for a delicious meal and evenings entertainment. The food is provided by local caterers as sponsorship, and all the funds raised are given to a local charitable project. The charitable project is chosen by the diners who get to vote after hearing two minute presentations from each of the projects.

The event will once again be hosted by Rev Tim from St George’s Church with special guest performances from local musicians and artists. Last year the event sold out and people had to be turned away. This year, the organisers hope to sell out the event in record time.

So, if you are interested in booking a place or a table at the event please call 0208 8581749 for tickets or book online at www.mycenaehouse.co.uk.
COMMUNITY

From your editor: his report on the Westminster Society’s AGM 2016

The News is truly a community newspaper...
Ideas, please!

Maggie Gravelle & Ann Hill

Abstract Conjunctions

Professional artist Blandine Bardeau is offering a mixed-media course for adults, during which they can explore mark-making, abstract art (drawing, painting, collage) in an experimental, supportive environment.

If you have any of these suggestions, or ideas of your own, please contact either the Westcombe Social Enviroment Committee (environment@westcobomesociety.org) or any of the local contact points below:

Geoffrey Brighty
(geoffrey.brighty@royalgreenwich.gov.uk)
Paul Morrissey
(paul.morrissey@royalgreenwich.gov.uk)
Cherry Parker
(cherry.parker@royalgreenwich.gov.uk)

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Blackheath & Greenwich Art Society’s Annual Exhibition

Creating the 1951 Festival of Britain collaged textile: Constance Howard is centre, left, at the front; seated at the back is Monika Larkin, with Mary Quant standing next to her.

Blackheath Art Society members are pleased to return this Autumn to Discover Greenwich, in the Old Royal Naval College, SE10 where you will find a wide range of paintings, drawings, prints, craft and artwork in 3 dimensions. All work is for sale.

The Society was founded in 1947 in a spirit of optimism by Goldsmiths and Camberwell Art School tutors coming back from WW11, some from Bumra PoW camps. Among many distinguished members were early presidents Graham Sutherland, and Victor Pasmore, as well as local artists Betty Swanwick and Rowland Hilder. The current president is Terry Scaler (Victor Pasmore was his tutor in his first year in the junior’s). After a long spell exhibiting above Blackheath Village Library, Lewisham Council rented out the space, and the Society was fortunate to find two alternative venues, firstly in Blackheath Concert Halls, and more recently in the Old Royal Naval College, above Discover Greenwich. A pattern has now been established, with a Summer show in the former, and an Autumn show in the latter.

One of the original members is still showing her artwork with us: Monika Larkin, Goldsmiths student in 1947. She was there when innovative and vigorous tutor Constance Howard (Mrs. Parker in the photo, above) formed her new textile and embroidery department, turning stitching and work in textiles into art on a level with painting and sculpture. Monica and fellow students, including a young Mary Quant, were led by Constance to create a vast collaged textile for the 1951 Festival of Britain.

Later at St John Cass Art School Monika extended her skills to include jewellery and enamelling. She has a long and varied art teaching career in Among many fine paintings and other artworks on show at the exhibition is this landscape by

Cristiana Angelini [Right] Stickwell Teacher Training College, then in Bexley and Greenwich Boroughs. Monika Larkin has always continued with her own textiles and jewellery and has been a loyal supporter of the Blackheath Art Society, a Committee member and at one time Chair, regularly exhibiting from 1947 to now.

Monika Larkin and our members, many with Goldsmiths or Camberwell connections, have their Autumn exhibition in the upstairs gallery of Discover Greenwich (Old Royal Naval College), Cutty Sark Gardens, SE10, from 15th October to 18th December, daily, 10 to 5.

Right: 3-D Head by Caroline Mayson

Early Music Festival

Regular visitors of the Early Music Festival and exhibition will already be aware that the Painted Hall Conservation Project at the Old Royal Naval College has now begun and therefore our usual exhibition venue will be out of commission for at least an 18 month period.

We are pleased to announce that we have found an alternative venue for the 2016 Early Music Festival and Exhibition at Blackheath Halls, a beautiful listed building, built in 1895 near the centre of Blackheath Village.

During the festival you can view the world’s largest early music exhibition with around 100 exhibitors from across the globe. Performers include The Magdalena Consort & His Majestys Sagbutts & Comets, Piva, Michala Petri With Lars Hannibal, the European Union Baroque Orchestra, and Laura Schmid. The full programme will be published shortly.

Fringe events, such as maker’s demonstration recitals and formal evening concerts will take place at nearby churches St Michael’s & All Angels, St Margaret’s and All Saints all within a few minutes walking distance from Blackheath Halls.

BLACKHEATH HALLS Royal Greenwich International Early Music Festival and Exhibition 2016 Thursday 10th – Saturday 12th November 2016. Tickets already on sale - Box office: 0208 4610100

Is education happening?

Education means the process by which children are led to acquire deep knowledge and deep insights to prepare for their adult lives: about how people tick, about themselves, about the history which led to where we are today, about the natural world, science, technology and the computerizing of information.

Cramming means memorizing things superficially, quickly — in short term memory — to pass an exam.

The E P E R (Education Renewal Group) was founded in 1993 to try to ban cramming in schools and get back to genuine education.

For more details contact philosophyer@sol.com

Westcombe News October 2016
Was the Dark Lady of the Sonnets our near neighbour?

In April this year, the 400th year of Shakespeare’s death, an exploration of his local links. Since the sonnets are very intimate, story linking him with Greenwich has emerged – a story of unrequited love.

Below, Neville Grant asks

One of the many mysteries surrounding William Shakespeare is the identity of the Dark Lady of the Sonnets. There are many stories suggesting indeed obsessive, theme of unrequited love.

So who was this mysterious “dark lady”? My interest was sparked by “Shakespeare: The Unravelling of a Mystery” by Simon Forman as supporting evidence. So why “dark”? In Shakespeare’s day, “dark” could refer to having very dark, black hair – or, more likely, it may possibly refer to her dark complexion reflecting her family’s Jewish Moroccan origins. (Lord Lovelace’s book Shakespeare celebrates the beauty of Rosalind’s dark complexion.) Compare this with Sonnet 127?

In the old age black was not counted fair. Od’er if’t were but her beauty’s name. But now is black beauty’s successive heir. And beauty slandered with a bastard shame.

Emilia’s early life

Simon Forman records in his diary that, after the death of her father, when she was seven, Emilia Bassano went to live with Susan Bertie, Countess of Kent, in the family headed by Peregrine Bertie, Lord Willoughby. The countess had a home in Lord Willoughby’s London house, and partly in her country house in Greenwich. The countess was well-educated, and ensured her young protégé was equally well educated: as the poetry she later wrote indicates: Emilia was familiar with Edmund Spenser, Ovid, Petrarch, Chaucer, Boccaccio, and Agrippa, among others.

When she was thirteen, the age of consent in those days) Emilia became what the Italians used to call “an honest courtesan” – the mistress of Sir Henry Care, Lord Hudson, who was, as Lord Chancellor, in charge of the English theatre, and who was also a sponsor of Shakespeare.

There are strong indications that Lord Hudson was the illegitimate son of Henry VIII (his mother being Mary Bolesly). Aged 27, Emilia became pregnant, and to avoid scandal she was expelled from court and married off to a court musician, her cousin, Alphonso Lanier. Lanier performed both at court, and in the theatre. As a member of the family of court musicians, he lived near the royal palace of Placentia in Greenwich, in the family home of the Laniers. According to Clive Aslet in his book “The Story of Greenwich, the family lived in a house that became - 18 - Chrossis House, oil part probably of Putemston Croft, which had belonged to the Abbey of Ghent. Here they were well-placed to perform both for the Queen in Greenwich, and in theatres (though the Globe did not open until 1599).

The evidence

So what is the evidence for Emilia being Shakespeare’s Dark Lady? First she had a dark complexion; secondly, she and her family were well known to Shakespeare; over half the musicians in the King’s Men were members of the extended Lanier/ Bassano family. Her cousin Robert Johnson was Shakespeare’s music collaborator: he created at least six songs and dances in Shakespeare’s plays, including Falstaff fayre and Where the bee sucks.

It is possible that Emilia wrote some of the songs, too. Some phrases she uses in her poetry closely echo some used by Shakespeare, indicating at least literary connections. Her intellectual and literary interests have much in common with those of Shakespeare. In 1611 Emilia became the first woman in England to write a book of poetry – and like so many of her female characters, she was a proto-feminist: one of her poems is a spirited defence of Eve – and an attack on the apostle Paul’s attitude.

For more on Emilia Lanier/Bassano, visit Peter Basavons website: www.peterbasavon.com/shakespeare. (The distinguished musician Peter Basavon suggests that he comes from the oldest musical family in the world, West African origins would probably negate this)


For a fascinating and plausible theory that Shakespeare was really Emilia, see Shakespeare’s Dark Lady by John Hudson (Stroud: Amberley, 2016).

Possible portrait of the Dark Lady by Nicholas Hilliard. (Ladies in the Tudor court usually treated their faces with “Spirits of Nature” – thick white face powder made from vine and white lead.)

The Alexandria Players are back again!

The Alexandria Players production in October is a cracking comedy called “The Flint Street Nativity”. Originally a film, it was later adapted for the stage. The author is Tim Firth of Calendar Girls fame (or infamy?). It features a Primary School class (played by adults) rehearsing and producing a Nativity Play.

Wed, Oct 26th to Sat, Oct 29th

“The Flint Street Nativity” is a comedy by Tim Firth Alexander Hall, Braunsch Avenue, Chorlton SE7

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The geology of South-East London
A number of dense bile incidents have occurred in the area, and in 2002 a huge hole opened on Blackheath Hill. And now people are concerned about the potential dangers of basement extensions. In this, the first of two articles, MIKE NORTON considers the geology of the area.

As many of you will know, Blackheath is a Site of Metropolitan Interest for Nature Conservation because of its acid soils. What you probably don’t know is why acid grassland develops on the heath in the first place.

This brief look at the geological history of this part of Southeast London is intended to explain this, taking in things such as the hole on Blackheath Hill, the most fearsome of the obstacles on the old Blackheath Golf Course. The groundwater problems that some of you suffer from, and how exactly this is all related to the formation of the Alps.

Warm seas
During the Late Cretaceous, the whole of southern Britain was covered by a shallow warm sea. In this sea lived a variety of plankton, called coccolithophores. When these tiny organisms died, the small plates of calcium carbonate formed in their outer parts rained down on the seafloor, eventually forming the type of limestone we call “chalk”.

Small amounts of silica were also deposited, from parts of sponges and other types of plankton. As the chalk began to turn into rock, the silica was dissolved and moved through it, precipitating to form the irregular masses of almost pure silica that we know as “flints”.

Up and down
Some time towards the end of the Cretaceous, Britain became uplifted, leading to some erosion of the chalk, concentrating the more resistant flints. Towards the end of the Palaeogene (59-36 million years ago [mya]), a shallow sea developed once more, depositing the Thanet Formation sand, with larger fragments of its base.

The sea shallowed and the environment became estuarine, with the deposition of clays, sometimes with layers of shells, forming the Lambeth Group, possibly formed in the delta of a “proto-Thames”.

The water deepened again and the sands and gravels of the Blackheath Member of the Harwich Formation (better known locally as the “Blackheath Beds”) were deposited, with the many flint pebbles most of us are familiar with.

The youngest preserved formation in the Blackheath area is the London Clay Formation, deposited in the early Eocene (56-48 mya), which is true to its name, consisting mainly of clays deposited in a much deeper marine environment.

Alpine influence
During the late Oligocene (about 25 mya) the main phase of Alpine mountain building began as part of the collision between the African and Eurasian tectonic plates. This event made its presence felt a long way to the north.

The most obvious result of this push from the south was the “inversion” of the “Wealden Basin” to form the “Wealden Dome”, as the large normal faults active during the Jurassic to early Cretaceous were reactivated in a reverse sense. The eroded flanks of the Wealden Dome form the North and South Downs.

A much smaller fault in our area, the Greenwich Fault, was also reactivated, forming its own smaller dome, the Greenwich Anticline. Detailed study of the chalk reveals that this anticline was active much earlier, towards the end of chalk deposition, but the more important phase was the later of the two. At this time, southeast England again became land and has remained so ever since, undergoing slow erosion.

Towards the north and west, these rocks are covered by Quaternary to recent (2.58 – 0 mya) superficial deposits consisting of gravels, sands, silts and clays, partly a result of slope instability along the Thames river cliffs and partly from deposits by the river itself (and its tributaries like the Ravensbourne).

(o, to be continued next month)

Enderby Wharf: the plot thickens
Neville Grant

As reported in September’s WN a claim for a judicial review of the council’s decision to grant planning permission for the Enderby Wharf cruise liner terminal development was dismissed in August. The local residents pressing for a judicial review were concerned that there was no provision for cruise ships to arrive at the site to allow them to depart to the coast and as a result, the ships running on their own power in port would emit toxic fumes.

They argued that ships “hotfiling” on the site would burn the equivalent of 688 diesel lorries idling 24 hours a day, and that the terminal should provide shore-based generators to reduce emissions.

Local residents now plan to take the case to the Court of Appeal and have to pay for the appeal by crowd-funding. Dismissing their arguments, Mr Justice Collins said: “Very few cruise ships were able to link up to on-shore power supply, and in any event those that did would require an input which differed from that provided by the UK National Grid. Furthermore, the cost to the provider and to any ship was prohibitive.”

The High Court Judge argued further that the comparison with lorries was misleading since ships’ emissions would be “hot and fast” and at height, meaning they would disperse quickly. He also pointed out that the key pollutant from ships was sulphur dioxide – but that was not an argument against cruise liners since all ships using the Thames were obliged to use low sulphur fuel.

On September 7th the case was raised in Parliament by our MP, Matthew Pennycook, and the MP for Poplar and Limehouse, Jim Fitzpatrick.

Matt Pennycook said: “In recent years, a range of technical measures to reduce harmful emissions from ships has been introduced – the addition of scrubbers and the adoption of cleaner fuels to name but two—but none is a panacea. For example, low-sulphur fuel reduces sulphur dioxide levels and some particulates but, matter, does not remove all harmful toxins.”

He added: “Given the potential health implications of constructing a cruise liner terminal that would berth vessels emitting hazardous toxins into the air in the vicinity of a high-density residential area that is already an air pollution hotspot, it is little surprise that local residents and the East Greenwich Residents Association have organised to oppose it.”

He argued that the technology existed for overcoming any technical difficulties connecting visiting ships with onshore power supplies. He evinced disappointment that the developers had made so little effort to explore the range of grid connections available. He questioned whether the capital costs [estimated to be around £1bn] were prohibitive in the long run, especially given the extremely high cost of retrofitting the terminal in the years ahead.

He pointed out that if the developers insist on phasing the project scheme as currently proposed, they would do so in the face of widespread hostility from the local community and continuing negative coverage before a single shovel had even been put in the ground.

In an extended response, the Minister for Planning, Housing and London, Gavin Barwell, pointed out that he understood that the Department of Transport policy statement for ports was that “all proposals should either include “reasonable advance provision” or the possibility of future provision of shoreside fixed electric power infrastructure – or “should give reasons as to why it would not be economically and environmentally worthwhile to make such provision.”

He “entirely understood” the concerns that had been expressed, but said that the government had given local councils the tools to ensure that developments are appropriate for their location, and to prevent unacceptable risks of pollution. However, he agreed to meet the two MPs, together with ministerial colleagues, to look further into the case.

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**Planning applications can be viewed in the library, or at the Woolwich Library on the lower ground floor of the Woolwich Centre, 35 Woolwich Street. They may also be viewed on www.greenwich.gov.uk/planning**

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**Enderby Wharf: the plot thickens**

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