

# South London Permaculture

PO Box 24991  
Forest Hill  
London  
SE23 3YT

Phone: 0845 458 1734  
Email: info@southlondonpermaculture.com  
www.southlondonpermaculture.com

2009

Issue 4

Autumn Equinox

# News from the mews

## Death and regeneration: How to enjoy the festive season without too much angst

The ancients knew how to do it. So did our great mammalian friends. Death, no matter how far one goes back in evolution, has been an intrinsic part of the ecosystem. Animals have in-built genetic characteristics that prepare their species for the act of death and in fact, if one takes the greater picture, species death maintain the homeostasis of the planet through this selfless act of dying in time. Humans have been celebrating death since about 100,000 years ago when ancient burial sites show bodies interred (from the words *in* and *terra*) in the form of a fetal position. As one witnesses the death of culture around us, particularly those traditions that helped one get through life, one must ask what is the malaise of modern culture that drives us further and further from our instincts - the very thing that is going to save us. All religions dealt with this issue, but we ask: where is our religion? One cannot take the moral high ground without this basic functionality of our societies.

So then, in this issue I would like to deal with this particular aspect and how modern culture seeks to replace these moral attributes. I will be looking at the Sceaux orchard planting at a Camberwell estate in which six trees were planted in remembrance of the six who died in a fire. At the heart of this project were a group of mixed race people but it is an interesting phenomena that black people instigated this

project. We could ask, especially in my experiences of dealing with black people through my gardening work in general, whether the root of cultural regeneration lies in their faith of ancestors and which since the 50's have shown them to be foremost in the maintenance of



**Does the temple grow beneath your feet?**

traditional values, like church-going.

I love black people; I believe I have a black soul. I am surrounded by them. Most of the

### Earth, Third of Sol

Come speak to me for I know thee  
Come speak to me for I hear thee  
Come speak to me and you shall see  
The mystery of life's great sea

I'll teach the secret of the stars  
Of men of war, the child of Mars  
Of Neptune's oceans and the sea's harsh tale  
Of cruel sea monster and the gentle whale  
Of birds and flowers, bees and trees  
The knowledge of the gods from whom man flees  
Terrestrial orb so big and round  
Where Mother Earth's offspring's alive and abound

*Written by Phil, an old flat mate*

housing either side of me are owned by housing associations. It was my neighborly black people and their kids who saw out the last days of my project on the allotment. In this light there will be a pictorial eulogy of past events that have happened over the years in the feature section of this newsletter entitled *Soteriologic Garden*.

What else do we celebrate at this time of year, late as this edition is in the drawing winter solstice? One praises the closing of the sun as we approach the shortest day in the year. And this is where we strike an interesting dichotomy in our society, because ancient burial sites like Maeshowe on the Orkney Isles, likewise the Hill of Tara - a Neolithic site before it became the seat of the High Kings of Celtic Ireland, or winter solstice sites like Newgrange in County Meath, Ireland, or the ring-stone town of Avebury in Wiltshire, all predominantly have at their root the 'Rock'. This 'rock' is part of our Christian culture, black and white, as well as every other religion in the book.

What our ancestors knew is that once a site is deemed sacred it is for all cultures to subsume because it is a way of anchoring our commonality. One must relate to this symbolic past if we are not to let modern culture erode our psyches to the point of no return. This is the summit that Copenhagen should build its Church upon.

### Inside this issue:

Chair's Chat: The grass 2 isn't always greener on the other side!

Sceaux Estate orchard 2/3 planting by Kamlyn

SLP gives up the reins 3 of the Urban Green Fair

Double Feature: Soteriologic Garden - a pictorial eulogy & Solar Cooking by Philip King 4/5

What is Theatre made 6/7 of? By Eleanor Margolies

Contacts/Membership, 8 courses & events

### Membership offers (see back page)

#### ◆ Free DVD

- ◆ Regular email bulletins on courses and events around the UK
- ◆ A collectable design portfolio
- ◆ 10% discount on courses run by SLP
- ◆ Discounted books and library resources
- ◆ Volunteer and paid opportunities at festivals and other events
- ◆ Workdays and private tuition
- ◆ 2 newsletters per year
- ◆ Reduced prices on plants and freebies



## Chair's Chat

### The grass isn't always greener on the other side!

In permaculture one talks about levels of intervention with nature that necessitates the most sustainable way forward for long-term stability. There are forms of chemical intervention for instance, followed by mechanical manipulation and then biological controls. One could generalize and say that this is a ladder of cultural evolution. Biological restraints have always been in place and act as a method of species delineation in that it characterizes the behavior of an organism. Mechanics, on the other hand, was pretty much mastered centuries ago but it defines the mastery of machines, for instance the invention of the wheel. And thirdly, chemical use delineates very strongly the current age we live in, not least the use of weaponry and the creation of medicine. Of course, since then we have gone on to split the atom and manipulate genes - a culmination of all our cultural heritage - that requires forms of biological, mechanical and chemical control. At the bottom of this ladder upon which everything rests is the 'do nothing' approach. I have generally termed this under a passive approach which grants a certain amount of cultural baggage in our make-up and allows for Unconsciously motivated action. Well, how more passive can I be when I am rudely awoken on a sleeper train in Spain and told to put my shoes and socks on, despite being very smart and clean. It took 2 police officer, 2 security guards and the ticket collector to throw me off without charge. It reminds me of the time I was banned from a top swimming pool in London for not wearing a shirt, despite wearing less in the pool.

In Granada near the Alhambra I was attacked by 3 security guards for attempting to legally play music, despite being hidden far from the madding crowd in a quiet spot. They called my mother all sorts of names, stamped on my feet, threw my gear in a bin, and then tried to stop me from talking to ANYBODY! And the crowd played on... That's just fine; I have nothing to prove on an individual level and if the collective can't see justice and the fact that their sane future depends on it I will just have to take their children from them, because I represent the unconscious motive - God!

Spain can be a harsh environment but a harsh environment does not make harsh people. Fear makes a fearful people because unlike the environment, it is self-induced. Take away someone's freedom and then sell it back to them under different protocols and these people relish their new-found responsibilities. It is the same the world over. Coming back to Britain was something of an eye-opener because in Britain everyone was suffering for the chaotic weather going on. There is an environmental crisis everywhere and I would argue that it has been around for a good lot longer than one would give credit for. We have developed an ill culture around it for millennia. Does one go back to the foot of the ladder and do nothing? Permaculture is trying to teach us that natural food systems are at the root of stable societies, in which the distribution of resources is fundamental to everyone receiving their fair shares. I write this piece on the back of a continued attack on my philosophy of free action for the mutual benefit of society - hence there appears to be a legion of authoritative controls that don't like the foot of the ladder. Not until they take away the ground of being will these monsters come tumbling down. Losing all my community projects here in London was vindicated by millions of pounds of infrastructural damage to the landscape following the heavy rains. It is no wonder I consider myself a prophet. Eventually these insane people will come to realize their mistakes, and then their temple will become history.

In permaculture one talks about levels of intervention with nature that necessitates the most sustainable way forward for long-term stability. There are forms of chemical intervention for instance, followed by mechanical manipulation and then biological controls. One could

### Sceaux Estate, Camberwell orchard planting

by Kamlyn Chak

On a sunny afternoon on the 3<sup>rd</sup> of July 2009 a fire broke out on the Sceaux Garden estates in Camberwell. Six people lost their lives (three of them young children) and many were left homeless and traumatized. People from the local community came together to help, donating clothes and other essential items to the temporarily housed residents who had lost everything. The South London Gallery played a pivotal role in the aftermath of the fire by setting up an area where the kids could play and the adults could get some respite and sit and have a cup of tea. They also became a drop off point for donations. It was through the South London Gallery and one of its patrons that Urban Orchards was able to become involved.

The idea of a memorial orchard came from the residents who had already participated in a project led by artist Andrea Mason (part of the 'making play' project), facilitated by the SLG. One aspect of this was planting vegetable beds and involving the locals in tending to the crops. The importance of these plants to both the children and the adults was illustrated by the fact that police cordons surrounding the vegetables (the beds were in very close proximity to the site of the fire) were broken in the night so that the plants could be watered. The orchard was an inspired plan, growing something that would eventually yield a harvest for the whole estate to enjoy whilst leaving a positive and beautiful memorial to those who had died.

It was decided that the planting would take place on the last weekend in August when the Estate and the SLG have a yearly outdoor fete. Merlyn Peter, Helen Starr (Fuse Arts) and myself (Urban Orchards) all went along to prepare the site on the Saturday. We were blessed with a beautiful day, there were lots of fun activities going on for the kids to enjoy – mural painting, singing, dancing, football and at our site digging (mainly for worms!) in preparation of the planting holes.

The area chosen for the orchard is a beautiful nook on the estate, an extra bonus is that the garden is a conservation area so the fruit trees

will be protected and will hopefully be there for years to come. It is also the site of a burial ground from the time when it used to be a nunnery. We were told that the children love playing around the site, a sure sign that it is the perfect spot for a community orchard!

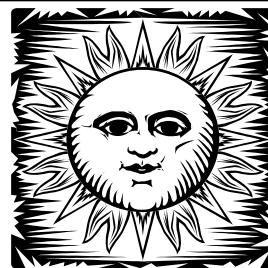
The trees were planted as a memorial, so it was important to the residents that there was some acknowledgement of this. The gallery made small wooden placards on which children and adults could write or draw remembrance messages. Two artists taking part in the 'making play' project (Jess Thomas and Orly Orbach) had set up a peaceful spot for people to do this. The placards were then planted around the trees. It made the memorial visually striking and it was very poignant to read the messages of love, anger, sadness and hope.

The children were really excited about the trees and the prospect of being able to pick and eat their own fruit. Merlyn brought down his apple press on both days and this was also a great success with the kids.

On Sunday afternoon the actual trees were planted. Merlyn provided the trees of which he had grafted himself, they included pear, apple, plum and cherry. Everyone helped with planting and after it was completed we had a minutes silence and a song from one of the young residents. Although there was sadness on the day the whole weekend was a really positive experience. We hope that this orchard will become a beloved part of the estate as a place for people to sit, play, eat and be.

## When a orchard grows...

*it is rather indistinct at first. But even when it is young it makes up for its lack of presence during flowering time. As the new verdant leaves of spring make their appearance so do the flowers show themselves in a glorious moment of synchronicity. The plan is to grow trees in blocks or rows according to their flowering season. This then draws the pollinators to specific parts of the orchard, especially the bumblebee. Like a child the first fruits are born low down, and any child can get their hands upon it. The child grows, as does the tree, and with shaping continues to pick of the tree. Of course, his or her elders did most of the pruning, so that in years to come an example is left as to how to make a tree profit for the benefit of humanity. Without too much stress the tree bears fruit for its consumption. In this way the seeds get spat out and with a little luck, they will germinate. If one is fortunate they may find that the new species growing from that seed is completely distinct – not another in the world. As far as the tree is concerned the apple has fulfilled its role. All fruit is for that purpose.*



# The Urban Green Fair

An independent green fair for London,  
powered by solar and wind energy.

20th Sept 2009

Brockwell Park

I predicted a bonanza of a year and it was, in relative terms. South London Permaculture brought in 4 new co-ordinators, for the Kids, Building and Technology, and Health zones. No matter how big I feel the issues of food are it is obvious that people's live are governed predominantly with issues at home. The kids area was an absolute wonder of an experience, we donated the yurt which managed to get another coat of artistic paint over it. See website links at end for pictures of the whole event.

The highlight of the Food and Garden zone was the outdoor kitchen which the Transition Town Brixton food group helped to run. Ceri Buck did some wonderful home-made jams and herbal teas from ingredients picked on a wild food walk from the park itself. The bread baking competition was another huge success, with its co-ordinator and master baker Andy bagging a few prizes. The kids could also make their own pizza with toppings baked in a wood-fired oven. Special thanks must go to the Roots and Shoots volunteer crew who ensured the guerrilla gardening went ahead. They helped make a pond and garden area. My personal joy of the whole event was the picnic contributed by the jams and teas, home-made cider, breads and whatever else people wanted to give. I hope to make the picnic an annual event. We couldn't do everything and again, it would require a larger volunteer crew. It is for this reason that SLP will withdraw from the co-ordination of the zone but will focus on creating a garden in the middle of the fair for all zones to contribute towards, with the picnic as a grand finale.

Have a peek at the lovely photos of the wild herb forage and jam-making workshop at <http://www.projectdirt.com/group/tbffood> courtesy of Clara Vuletic and <http://lambethbandofsolidarity.wordpress.com/2009/09/27/urban-green-fair-september-20th-jam-splattering-on-stage/> for Ceri Buck's Invisible Food blog. The organisers of the UGF have also commissioned a video production viewable at <http://www.leapanywhere.com/media/show/1439>.

Next Urban Green Fair: Sunday 5th September



# Double FEATURE

# Soteriologic Garden: a eulogy Part 1

By Merlyn Peter



**PC Design Course**



**Laying the oven floor**



**Apple Day 2006**



**Solstice Satire 2005**



**Easter bunny**



**Green Man Fayre 2005**

**Groovy Wood**

Our energy comes from the sun, but we mostly use it indirectly. Fossil fuels are made from plants and animals which millions of years ago used the sun's energy to grow; modern bio-fuels are obtained more directly from growing plants; wind energy originates partly from the action of the sun warming the oceans and atmosphere; and solar panels create electricity from sunbeams falling on photovoltaic cells.

We can also use the sun's power more directly and, although we sometimes get precious little sunshine in south London, we can still use a good sunny day to cook in a solar cooker. People in sunnier places can use solar cooking as a real practical alternative to other fuels, and in some developing countries solar cooking can help reduce dependency on dwindling supplies of costly and dangerous biomass fuels and kerosene. All that is needed is a little home-made equipment and a clear blue sky.

There are many different designs of solar cooker, but all follow a few basic principles: **capture sunlight and direct it to where it is needed**, usually by means of some sort of reflector; **absorb the sunlight to create heat**, usually with dark cooking pots; and **retain the heat** so that it builds up to the required temperature, usually by exploiting the greenhouse effect or insulation. These principles are used in different ways in different cooker types, depending on what type of cooking is to be done.



**Black-eyed peas cooking in sun oven**

There are also some limitations which need to be considered, principally that solar cooking requires strong sunshine, meaning it cannot be used reliably every day, and in the UK it is only practical from May to September (unless huge reflectors are used). Other limitations are that it can be slow and that the best time for cooking is in the morning, not evening. That said, it is still practical as an occasional cooking method as well as being fun and educational.

The principal types of solar cooker are box cooker, panel reflector and parabolic reflector, and each have their strengths and weaknesses. **Box cookers** use reflectors to direct sunlight into an insulated box containing the cooking pots. The opening of the box is covered with glass, allowing sunlight to enter and preventing most of the heat from escaping. Heat builds up inside the box, cooking like in an ordinary oven. These cookers can be very effective, even in a UK summer. There are commer-

## Solar



Halloween 2006

Green Man Fayre  
2007

Solstice Satire 2005



The bread oven



Weeding the willow

Green Man Fayre 2006

# Cooking By Philip King

and cooking foil. **Panel reflector cookers** use flat panels to direct sunlight onto a cooking pot, which is usually enclosed in a transparent cover providing some sort of insulation. The pot should be black and non-reflective to absorb sunlight. Examples of this cooker include the Indian Parvati, in which a shallow cone of panels directs sunlight onto a central pot, and the simpler *CookIt* cooker developed for use in rural Africa. Both are easy to make from cardboard and foil and the Parvati is especially usable in an English summer. **Parabolic reflectors** are curved dishes which concentrate sunlight to a focal point, providing the most powerful heat source of any solar cooker. A parabolic cooker used in strong sunshine can work like a grill or barbecue or can be used to heat a hot-plate to be used for frying. There are several commercial versions of this type but they are harder to make at home than the other types. They are also potentially more dangerous to use than the others due to the concentrated sunlight being reflected.

All types need to be turned to follow the sun. The box cooker is least sensitive, needing to be turned only occasionally; the parabolic is the most sensitive, requiring constant adjustment to keep the focus on the cooking vessel. Advantages of solar cooking include food that tastes better and uses less water because cooking is often done in containers or pots which are tightly closed, but a disadvantage is that it's not possible to stir or add ingredients without losing precious heat. Once in the pot, food has to stay untouched until it is taken out to be eaten, meaning that recipes need to be chosen carefully. Solar cooking is quite different from using a kitchen stove, so it is best to experiment slowly and try to get a feel for how to cook with the sun. Someone who is doing a lot of this, although with better sunshine than we have in London, is Arizona's Solar Oven Chef, who has vowed to solar-cook a meal every sunny day.

*Philip has been a regular contributor to the Urban Green Fair, Bristol. Contact the author regarding solar cooking: 07905 863 263.  
More about building and using solar cookers: <http://solarcooking.org/>  
Solar Oven Chef blog: <http://solarovenchef.blogspot.com/>*

cially made box cookers which are very efficient, but it is also possible to make a usable box cooker from simple materials such as cardboard



Meal cooked in sun oven, Brixton

## Groovy Wood

# Members Say

## What is theatre made of? By Eleanor Margolies

**Theatre Materials:  
What is theatre  
made of?**

Edited by Eleanor Margolies

ISBN no.

978-0-9539501-5-7

Published by CETT at £10 plus p & p.

*Merlyn would like to say a big thankyou to all SLP members. Below is an image of the New Year celebration at the Globe where we watched Footbarn's Christmas Cracker.*



One of the aspects of permaculture which I most appreciate is the sense that growing food can be part of a complex city life, not something that happens elsewhere. City-dwellers need not be mindless consumers – they can change their relationship with the material world.

For me, theatres are not only part of the city ecology but also have a role in showing this interconnection. As Michael McKinnie writes, an environmentally sustainable theatre can model a ‘different relationship between theatre, audience and neighbourhood than those we are familiar with’.

In April 2008 I was invited to spend a week as an artist in residence at the Central School of Speech and Drama in Swiss Cottage, leading up to a conference called Theatre Materials/Material Theatres ([www.theatrematerials.org.uk](http://www.theatrematerials.org.uk)). I was interested in how theatre education could be made more sustainable, looking in particular at food, and so I began by talking to staff and students, watching how the building was used and taking photographs of cake displays in the many patisseries in the streets around the college.

An awful lot of packaging comes out of the college canteens: students and staff use 300-400 take-away cups a day, take away sandwiches are packaged in polystyrene boxes, and everyone seems to carry bottled water. I talked to Matt Mackay, the college’s catering manager, to find out what happened to food waste. He is quite aware of environmental issues – tea and coffee are all fairtrade, and all drinks cups are made of recycled paper – but he told me he was limited by the local council’s waste collection policies.

Paper cups cannot be collected separately for recycling, let alone food waste.

A representative from Camden Council told me they were working on a pilot project for collecting food waste, but I wondered about composting at the college itself instead. There is very little ground space free on the overcrowded site, but there are several rather bleak roof terraces. If the college started making its own compost, it could be used to support vegetable growing on the terraces, creating green spaces where students could relax in their breaks and cultivate fruit and salad vegetables to supplement their sandwiches.”

Information Association of Universities and Colleges ([www.eauc.org.uk](http://www.eauc.org.uk)) composting should be rounded by complex need to be a lot of management – in a week! So I demonstrated instead to set up a temporary demon-



“If the college started making its own compost, it could be used to support vegetable growing on the terraces, creating green spaces where students could relax in their breaks and cultivate fruit and salad vegetables to supplement their sandwiches.”



from the Environmental Universities and Colleges suggested that on-site be legal, although sur legislation. There would more than I could manage cided instead to set up a stration wormery for the

conference. I collected tea bags and food waste from the canteens and arranged a display of computer-manipulated photographs showing how the roof terraces would look covered in greenery. A quotation from *Hamlet* made the theatrical connection clear: ‘A man may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm.’

The wormery was fun and attracted a lot of interest, but what impact could these ideas have on the main purpose of the college – making theatre? I focused one just one area, prop-making, which can generate lots of dust and volatile chemicals. In the past, it’s been a hazardous craft; today, practitioners have to be aware of their own health and that of others around them, and follow rules about the safe use and disposal of chemicals. However, there is still a lot of waste: countless objects are produced (often using plastics) and thrown away at the end of a run of performances. Could biodegradable props be made that would be realistic and sturdy enough for performance? I made a set of papier-mâché cakes (using flour newspapers and water-based paint) for the conference bar. After the cakes were saved to be reused in were composted. Again, the idea to think about the materials they rather than suggesting that every-of paper from now on.

Last year, I was asked to and photographs based on the presentations at the conference. The book, includes some practical information websites related to the theme of but its main purpose is to inspire-makers. It includes ideas about:

- **theatre buildings:** plans for Dalston to build the world’s first carbon-neutral theatre, how to reduce energy consumption in lighting, and how the National Theatre’s concrete fly-tower was covered with grass by the artists Dan Harvey and Heather Ackroyd,
- **education:** lecturer Nick Moran describes how ‘many of the best ideas come from passionate people “at the sharp end” of an organisation rather than from the boardroom – at Central, two student designers successfully campaigned for the college to change its policy and recycle sets rather than put them into landfill,
- **design:** theatre designer Pamela Howard writes about scouring flea-markets and charity shops for props and costumes – for her, re-use is an aesthetic choice, not a form of deprivation, giving actors and audiences a ‘feel’ for the past,
- **theatre in the streets:** a 20-foot-high giant robot made out of recycled wheelie bins by Greenwich-based theatre company Emergency Exit Arts – the bins are still recognisable, even though painted bright pink.

These last examples show how theatre can celebrate, rather than hiding, the principle of reusing materials and combining them in new ways. There are lots of potential links between permaculture and theatre to be explored. Projects such as ‘Feast’, in which pupils from Rosendale Primary School in Herne Hill worked with theatre artists to grow and cook their own food (see [www.ashdendirectory.org.uk](http://www.ashdendirectory.org.uk)), show some of the ways in which theatre artists might bring their imagination to permaculture. Ben Todd, Executive Director of the Arcola Theatre, argues that theatre is an important place to carry out experiments and test new thinking in sustainability, precisely because it is full of creative people. His words could be applied equally well to many permaculture practitioners: ‘Theatre people are incredibly resourceful and theatre has always proven that it can operate with very little money. Theatre knows how to get things done.’



and water glue, old which were displayed in ference, some of the other shows and the rest was to encourage people use in a different way, thing has to be made out

edit a book of essays entations and discuss-*Theatre Materials*, in- (such as a directory of ‘greening the theatre’), theatre-goers and theatre

by the Arcola Theatre in



**If anybody would like to contact the author of this piece please get in touch with SLP. (Details at the back)**

## 2010 Courses, events & further contacts

### Brighton Permaculture Trust

INTRODUCTION TO PERMACULTURE  
Course 1: 8-9 May  
Course 2: 10-11 July

PRACTICAL PERMACULTURE GARDENING  
2-3 October

MUSHROOM CULTIVATION  
15-16 May

FOREST GARDENING  
Course 1: 26-27 June  
Course 2: 3-4 July

SCYTHING  
7-8 August

FRUIT TREE GRAFTING  
14 August

SELF-BUILDING AN EARTHSHIP  
Course 1: 11-13 June  
Course 2: 16-18 June

INTRODUCTION TO PHOTO-VOLTAICS  
15 June

GREEN ROOFS  
24-25 April  
[www.brightonpermaculture.co.uk](http://www.brightonpermaculture.co.uk)

BUILDING SUSTAINABLE COMMUNITIES,  
A PERMACULTURE DESIGN COURSE  
January-May 2011 (13 weekend days)

EARTHSHIP INSPIRATIONS,

10 years building in Europe.  
Saturday 19 June

APPLE DAY AT STANMER PARK  
Sunday 26 September  
t 07746 18 59 27

### Naturewise

PERMACULTURE INTRODUCTORY WEEKENDS  
24-25 April  
29-30th May

Hornsey Rise Gardens, N. London

TRAINING OF PERMACULTURE TEACHERS  
8 days

September / October 2010 - details to be confirmed. Residential.  
Dial House, Essex

Facilitators: Designed Visions  
<http://www.designedvisions.com>

PERMACULTURE DESIGN COURSE (accredited)  
11-12 September (residential),

24-27 September,  
7-10 October  
Hawkwood nursery, Hawkwood Crescent, E4

Contact: Marianne  
e [londoncourses@naturewise.org.uk](mailto:londoncourses@naturewise.org.uk)

FRESH

4 May  
MONEY AS DEBT  
1 June

WE ARE THE ONES WE HAVE

To place an advert or an article  
please call Merlyn on 0845 458 1734  
[newsletter@southlondonpermaculture.com](mailto:newsletter@southlondonpermaculture.com)

### Free offer

This is a limited offer only available to members. Membership applications will receive a free DVD entitled 'The World of Permaculture'. The short documentary highlights 3 projects: Ragman's Lane Farm, Naturewise and Soteriologic Garden.

Limited Offer  
only £3.99  
Richard Bambrey's  
'Simple Grafting'

### SLP: WHO ARE WE?

South London Permaculture was formed in 2003 as a voluntary organization. We run as a not-for-profit business enterprise. Although we apply a minimalist attitude to development we have engaged in a number of projects for both adults and children. These include a children's mobile yurt classroom entitled Re-LEAF (learning, entertainment, art, and food), a woodland allotment community project, guerilla gardening, full & introductory permaculture design courses, horticultural courses, teacher training, facilitation, consultancy, and a membership scheme. To register your interest and support us please become a member. Our business address is:

**South London Permaculture  
PO Box 24991, Forest Hill, London SE23 3YT**

**0845 458 1734**

**Merlyn Peter (Hon) Chair**

**"Our constitution is rooted in the indigenous understanding of sustainability."**

### Sign-up/

#### Sign up for:

<input type="checkbox"/> Individual Membership	Price
<input type="checkbox"/> Family membership (2 adults, 2 kids)	£6
<input type="checkbox"/> Group Membership (3 copies of newsletter)	£8
<input type="checkbox"/> Membership renewal	£10
<input type="checkbox"/> Grafted fruit trees to order – please ring	£2
<input type="checkbox"/> DVD – <i>The World of Permaculture</i>	£13+
<input type="checkbox"/> Nini's Olive Oil E. Virgin cold pressed ltr	Free to members
<input type="checkbox"/> P & P (or collect)	£9.00
	£1.50

Subtotal: \_\_\_\_\_

Donation: \_\_\_\_\_

Total: \_\_\_\_\_

#### Method of Payment

- Check (payable to South London Permaculture)
- Cash in person only

Signature \_\_\_\_\_



### South London Permaculture

PO Box 24991  
Forest Hill  
London  
Phone: 0845 458 1734  
Email: [info@southlondonpermaculture.com](mailto:info@southlondonpermaculture.com)  
[www.southlondonpermaculture.com](http://www.southlondonpermaculture.com)