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WELCOME TO THE SAVE 2018 SUMMER NEWSLETTER

The handsome Royal Mail sorting office in Paddington, West London takes pride of place on the front page – ahead of our date at the Court of Appeal next month. Susan Ring, a partner at Harrison Grant solicitors and a key member of our legal team sets out our stall ahead of the hearing on 19th July – and explains why our challenge is so important for transparency and accountable decision making.

Grimsby's Ice Factory also remains centre stage in this issue. Following our successful nomination to Europa Nostra's '7 Most Endangered' campaign, and hot on the heels of the creation of a new conservation area for the historic docks last year, Europa Nostra board member Graham Bell explains how expertise from this pan Europe heritage organisation could be the catalyst for the change and opportunity the grade II* building so desperately needs.

We are delighted that since our campaign to save the port buildings in 2016, the owners Associated British Ports appear to have changed their approach to this historic place, and are working closely with Historic England and the Great Grimsby Ice Factory Trust on a heritage led regeneration strategy – something that would have been unthinkable two years ago.

Back in London we are fighting hard to save the Empire Cinema on Haymarket – the last remaining 'grand' cinema with a substantially intact 1920s auditorium in London's West End. As we go to print, a decision from the Secretary of State on our listing application is imminent. In Woolwich, south east London we have submitted strong objections to the proposed demolition of an entire city centre block – including a covered market, two locally listed buildings and range of 19th and 20th century buildings. In our view these are perfect candidates for imaginative adaptation and renovation, not the mass clearance and re-build currently proposed. In Manchester we have requested a call-in from the Secretary of State on the highly controversial 40 storey tower proposed for the city's historic core. In Canterbury we were pleased to see a former Victorian 'chalet' school reprieved from demolition following a last minute appeal to the planning committee from us and a strong local campaign.

You might have also seen we've done a lot of work recently organising walking tours in towns and cities across the UK. Over the last six months we've run events in Rochdale, Bristol, Soho and the magnificent grade II*

listed Royal Institute of British Architects HQ. Our special visit to Wentworth Woodhouse last month was very popular and we plan to repeat it next year. Coming up we've got an afternoon in Liverpool with Jonathan Brown our northern casework colleague, a Saturday morning walk along the route of the river Walbrook, now buried under the city of London, with historian Tom Bolton and a special lecture by Dan Cruickshank on Syria in October. As usual Saviours and Friends get discounts and priority booking – so if you're not already signed up – now's your chance. See our website for all this and more and enjoy the newsletter.

Henrietta Billings, Director

CONTENTS

Casework, 4
Policy Focus, 15
Paddington Cube: The Case for Giving Reasons, 18
Grimsby Ice Factory: Under European Spotlight, 20
Chatham Historic Dockyard Revisited, 23
Buildings at Risk, 27
Tribute – Sir William McAlpine, 29
SAVE Events Review, 30
<i>Delegations from China</i>
<i>RIBA Tour</i>
<i>Bristol Walking Tour</i>
<i>Soho Walking Tour</i>
<i>Rochdale Walking Tour</i>
<i>Wentworth Woodhouse</i>
SAVE Future Events, 33
<i>Annual Saviour Event</i>
<i>City of London Walking Tour</i>
<i>Liverpool Tour</i>
<i>SAVE Lecture</i>
Staff News, 34
Book Reviews, 36
<i>Cook's Camden</i>
<i>Lambeth's Victorian Architecture</i>
The SAVE Trust, 38

CASEWORK

THE CARLTON/EMPIRE CINEMA (WESTMINSTER), LONDON

The battle is on to save the Empire Cinema – formerly the Carlton – on Haymarket. This building is the only remaining major cinema of the inter-war years in London’s West End which is both substantially intact and in use as a cinema and should be listed.

SAVE and the Cinema Theatre Association are vigorously opposing an application from the freeholder of the site, The Crown Estate, for a Certificate of Immunity from the listing of the building. A Certificate of Immunity would allow the destruction of the interior of the 1927 cinema. Only the façade on the Haymarket has a measure of protection from the fact that it is in the Haymarket Conservation Area.

The Empire is the only grand Hollywood film palace left in the West End where the audience can still experience the glamour and splendour of the 1920s. A large foyer along the width of the whole building with festive neoclassical décor and elaborate stairs lead to the auditorium, bars and upper foyer, also lavishly decorated.

Though the stalls at the Empire have been subdivided into two smaller cinemas, the main screen still occupies the major part of the former auditorium. Its historic ceiling is virtually intact and the opulent decoration ingeniously integrates ventilation installations. Together with the highly ornamental frieze and elegant light fittings the



The cinema seen from Haymarket



space evokes the monumentality of Renaissance interiors. Hollywood film makers loved grandeur and show.

All the West End picture palaces have been altered in one way or another as, for instance, those surrounding Leicester Square – the Odeon, the original Empire (now Cineworld) and what was the Warner, now Vue, have all been drastically changed. The Odeon West End, the fourth cinema in the square has gone completely. Elsewhere, the interior of the Plaza in Lower Regent Street has been totally lost, so too the London Pavilion in Piccadilly Circus, and the Astoria on Charing Cross Road has been demolished for a new Elizabeth Line station. This therefore makes the Haymarket Empire all the more special.

The Empire, originally named the Carlton, was designed by Frank T. Verity in 1926, in partnership with Samuel Beverly. Frank's father Thomas is famous as the architect of many of London's best loved Victorian and Edwardian theatres. Verity Jr. was an outstanding designer of theatres and cinemas in his own right. Verity Jr served as The Crown Estate's theatre and cinema consultant at the very time when the Commissioners were rebuilding prime sites along the Haymarket and Regent Street to a new grand scale. Verity was also the architect of the cinemas in Buckingham Palace and Clarence House (listed as part of these buildings).



The historic ceiling in the foyer

In SAVE's view it is all the more important that the Empire continues as a cinema now that its near neighbour and contemporary, the Plaza, ignominiously accommodates a Tesco supermarket. The Haymarket was described by John Strype in 1720 as "a spacious street of great resort, full of inns, and houses of entertainment". Later came the establishment of the Italian Opera House at the bottom of the street, now the Theatre Royal. Opposite is Her Majesty's Theatre which opened in 1897 and has been the

venue for the record run of *The Phantom of the Opera* since 1986. The Empire is the last operating historic cinema on this street.

The Empire was the venue for major film premières over four decades. When *Wings*, a rapturously-received silent movie about First World War pilots, opened in 1929 Winston Churchill came on two successive nights. There is a photograph of Charlie Chaplin and Marlon Brando in the foyer at the world première of a *Countess from Hong Kong* in 1967. Other notable premiers include: *The Love Parade* in 1929 with Maurice Chevalier, *Top Hat* in 1935 with Fred Astaire and Ginger Rogers, *Henry V* with Laurence Olivier in 1944, *Daddy Long Legs* in 1955 with Fred Astaire and Leslie Caron, *The King and I* in 1956 with Deborah Kerr and Yul Brunner, *The Rains of Ranchipur* in 1956 (with Richard Burton photographed in the Foyer).

Designed as both a cinema and playhouse the building is currently host to a production of Noel Coward's famous play *Brief Encounter*. The popularity of this show demonstrates the Empire can play to a packed 400 seat audience. SAVE and the Cinema Theatre Association strongly believe that this unique cinema building should be added to the National Heritage List for England.

ST MICHAEL'S, MANCHESTER

SAVE Britain's Heritage along with other national and local heritage organisations is calling for an independent public inquiry into the highly controversial tower proposed for Manchester's historic core. Despite widespread concerns and objections to the 40 storey tower, the proposals were given the green light on 8 March 2018 by Manchester City Council's planning committee.

Our request to Sajid Javid who was then the Secretary of State to 'call-in' the proposals for a public inquiry follows a petition signed by over 5,000 people urging the government to take action. Given the massive and unprecedented impact this proposal will have on this highly sensitive part of the city, Manchester Civic Society and The Victorian Society are also calling for the Secretary of State to step in.

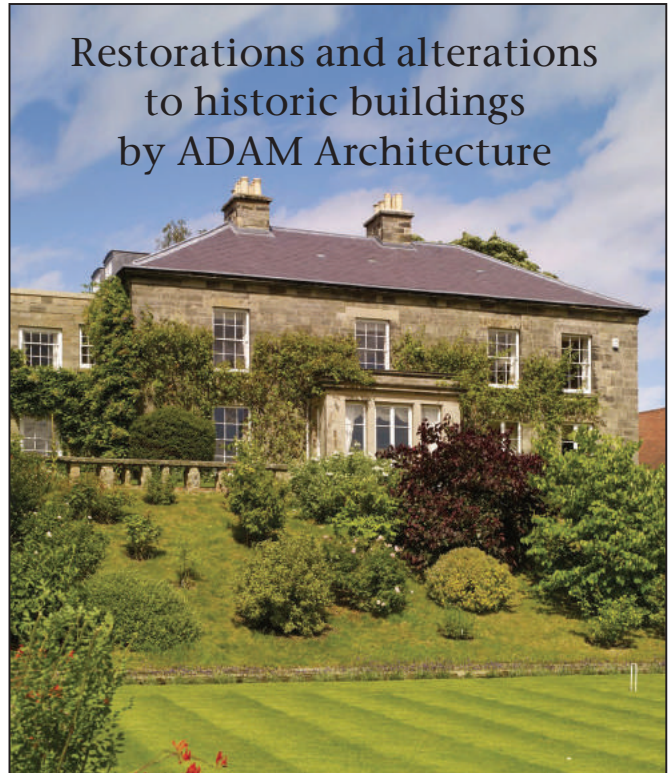
Ahead of the committee meeting, SAVE issued a report rebutting many of the claimed 'public benefits' of the proposals such as luxury flats and a five-star hotel which the developers claim are part of the scheme. This is crucially important as during the decision-making process, the planning authority must weigh up proposed



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harm to conservation against public benefits that will be brought as a result of the development.

Known as ‘St Michael’s’, the revised proposal is a 40-storey hotel/residential tower and a bulky 10-storey office block within the Deansgate/Peter Street Conservation Area – distinctive for its mainly 3–6 storey 19th century former warehouses and office chambers. The proposals are backed by former Manchester United players Ryan Giggs and Gary Neville. Manchester City Council also has a land interest in the scheme.

SAVE believes the scheme would cause substantial harm to the significance of Manchester’s historic core by compromising the setting and important views of key listed buildings, as well as the setting of the conservation area in which it sits and other protected streets and spaces.

Within just 250m of the application site there are some 72 listed buildings and nine Conservation Areas, highlighting the sensitivity of this location. The proposed tower – which has increased by 9 storeys in the latest revised scheme – would loom over and dominate many of them, notably the Grade I listed Town Hall and Albert Memorial.



The tower proposal seen from Albert Square (Image: planning application documentation)

SPRAY STREET (GREENWICH), LONDON

SAVE has submitted formal objections to major demolition and redevelopment proposals for Woolwich town centre. Under the plans, opposite the grade II listed Royal Arsenal gatehouse, two locally listed buildings would be demolished, as well as the Woolwich indoor market. The market, built in the 1950s, has been highlighted by the Twentieth Century Society for its innovative structure and design. The site, comprising a whole urban block would be demolished and redeveloped with a residential led mixed-use scheme, including a new multi-screen cinema, shops, cafés and restaurants in buildings up to twenty storeys high.

The proposed scheme would in our view cause substantial harm to designated and undesignated heritage assets. This would be as a result of both the impact on the setting of the grade II Royal Arsenal gatehouse and the loss of locally listed buildings in Woolwich.

The proposal is symptomatic of some of the issues that London is currently facing. Identified as an opportunity area in the 2015 London Plan with excellent transport infrastructure, including a new Crossrail station, Woolwich – like many other similar parts of London such as Ilford, Stratford or Ealing – could be described as a suburb “on steroids”, where huge scale redevelopment schemes replace the historically grown town centres. The consequences of such large-scale regeneration schemes should be reassessed in terms of their implications for identity and the local community and in terms of sustainability and the loss of embodied energy.

In this context, it is ironic that the council’s policies for the site suggest a multi-screen cinema as a focus for the evening economy – only a few years after loss of the grade II* listed former Woolwich Granada Cinema, one of Britain’s most magnificent cinemas. The Granada was turned into a church and the Woolwich Grand Cinema adjacent to the old town hall demolished. The former Coronet Cinema, another listed cinema building in Woolwich, closed in 2001.

The planning application is set to go to committee after the summer.



The site seen from the west

OVAL GAS WORKS (LAMBETH), LONDON

SAVE has submitted strong objections against the planned re-development of the Oval gasholders next to Oval cricket ground.

The proposal, by Berkeley Homes, includes the demolition of two locally listed gasholders and the conversion of an adjacent grade II listed gasholder for residential use, as well as new mixed-use blocks reaching from 4 to 18 storeys. The site is located close to three conservation areas.

The threat to the gasholders at The Oval stems from National Grid's 2013 decision to decommission and demolish these structures across England. It is, however, possible to creatively re-use former gasholders or integrate them in public space proposals. The well-known recent re-use of the gasholder at King's Cross is one example.

While SAVE does not oppose development on this site per se, we regard the loss of the locally listed gasholders combined with the impact this would have on the setting of the listed structure as the harmful to the historic environment. The proposed approach is a massive opportunity lost – and should be re-thought.

The plans are expected to be decided at planning committee in June.



The three historic gas holders at Oval

THE LORD NELSON (CLEEVE), NORTH SOMERSET

We have raised serious concerns about the proposed demolition of the Lord Nelson pub in Cleeve, outside Bristol.

Built in the 1930s, the Lord Nelson is a substantial public house. The building is a fine example of the 'improved' style of public house common in the 1930s, sited on a major trunk road to the West Country. It was designed to function as a 'roadhouse' catering to the rise in motor traffic, with extensive vehicle access, large garden, original 1930s signage, and ample interior space for coach travellers. It is not listed or in a Conservation Area.

There is widespread local opposition to the demolition plans which propose replacing the Lord Nelson with a petrol station and shop. We consider the loss of this historic pub, a local landmark, would be of detriment to the area's heritage and the distinctiveness of Cleeve.

The planning application is expected to go before North Somerset Council's planning committee after the summer.



The Lord Nelson in Cleeve (Image: Ian Henderson)

SOUTH AYRSHIRE RIVERSIDE OFFICE (AYR), AYRSHIRE

SAVE has objected to plans for a new five storey council office building, next to the Auld Brig on the River Ayr, in central Ayr.

In our view, the proposed office building would cause harm both to the setting of the Category A listed Auld Brig, made famous by Robert Burns in his poem, 'The Brigs o' Ayr', and the Ayr Central Conservation Area.

This part of the centre of Ayr has been the subject of a recent masterplan exercise. The masterplan proposes a range of office buildings along the river with a new public square and event space overlooking the historic bridge.

Scottish architecture down the ages has celebrated skyline and silhouette. In the proposed new offices, the level parapets and boxy appearance produce a design that we consider fails to take advantage of the spectacular site and ignores the guidelines in the masterplan – particularly in terms of scale.

The plans were refused by the planning committee in May 2018.



The site seen from the opposite side of the River Ayr with the Auld Brig to the left (Image: Nigel Hackett)

THE BARING HALL HOTEL (LEWISHAM), LONDON

SAVE is supporting an application to list and protect a 19th century public house – the Baring Hall Hotel, in Lewisham, south London. The Baring Hall Hotel, built in 1882, is one of the earliest 'improved' public houses in England. Designed by architect Ernest Newton it is a remarkable example of a pub of this period.

Ernest Newton, the noted arts and crafts architect is best known for his country house designs, many of which are now listed, and houses in Grove Park, Bromley, Bickley and Chislehurst such as Beechcroft (1885) and Elm Bank (1889). Newton used a refined Queen Anne architectural style to successfully convey the aspirations of the new reformed public houses to set them apart from the pretentious and spectacular older 'gin-palaces'.

Mark Girouard, the architectural historian and an expert on Victorian public houses, identifies the Baring Hall Hotel as the second oldest example, after Norman Shaw's Tabard Inn at Bedford Park, which dates from 1880 and is now listed at Grade II*.

Our involvement in this building goes back several years. In 2012 we successfully applied for an injunction to stop its demolition. We are supporting a local campaign group which has submitted the listing application to Historic England.



The Baring Hall Hotel in Lewisham (Image: Stephen Kenny)

THE GROVE PARK YOUTH CLUB (LEWISHAM), LONDON

Also in Lewisham, we are backing the inscription of a 1966 youth club building to the Lewisham list of locally listed buildings. The design of Grove Park Youth Club, built by the London County Council architecture department in 1966, was influenced by both the Bauhaus and Charles Rennie Mackintosh. It is a compelling example of the LCC's progressive civic buildings programme. Composed of four linked brick pavilions, accommodating a coffee bar, a workshop and garage, and a large main hall for community use, it was designed to be a thriving social hub serving the local area. It provided a range of different spaces for up to 100 people. The youth club remains almost entirely intact with the original fittings and finishes still in place.

The centre is owned by the London Borough of Lewisham and been earmarked as a redevelopment site by the Council.



The Grove Park Youth Club in Lewisham (Image: Stephen Kenny)

DUNELM HOUSE, DURHAM

We have supported the Twentieth Century Society's request for a review of the decision not to list Dunelm House in Durham.

Built for the student's union of Durham University in 1966, Dunelm House is an important example of British post-war design. It is an accomplished work by the Architect's Co-Partnership (ACP) with involvement by Sir Ove Arup whose Kingsgate Bridge nearby is grade I listed. Together, Dunelm House and Kingsgate Bridge form an outstanding ensemble of post-war architecture.

The architectural significance of Dunelm House's significance was highlighted by Historic England back in 1998 when the building was first proposed for listing.



Dunelm House with Kingsgate Bridge to the right (Image: Tom Parnell, flickr)

Rejected a second time by the Secretary of State in 2016, the Twentieth Century Society is now contesting this decision. We have written to the Secretary of State in support of a review of this decision.

A response from the Secretary of State is pending.

Anthony Swaine

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ST PETER AND PAUL (BASSINGBOURNE), SOUTH CAMBRIDGESHIRE

SAVE submitted objections to plans to drastically alter the interior of this important grade I church in South Cambridgeshire. The proposals include lifting the historic floor for under-floor heating, the displacement of medieval fixed pews, and the insertion of a new kitchen and WC facilities, children's area and meeting rooms.

Much of this 14th century has survived, including the chancel from circa 1330, which, as highlighted by Pevsner, makes the church very special. The 13th century font, original rood screen and surviving medieval pews are noteworthy and contribute to the building's special interest.

We are concerned about the impact of the proposals on the medieval fabric of the church and the character of the space. In our view the design of the proposed alterations clashes with the fine detailing of the building and is unsympathetic to the historic church.

The Diocese of Ely is expected to decide on the proposals in the summer.



The exterior of St Peter and Paul (top) and a view of the medieval nave (bottom) (Image: John Salmon)

GREAT WESTERN RAILWAY SHEDS (NEWTON ABBOT), DEVON

SAVE objected strongly to Teignbridge Borough Council about proposals to demolish historic railway sheds at Newton Abbot to make way for an Aldi food store.

Built at the end of the 19th century as part of the Great Western Railway's expansive railway works in Newton Abbot, the Carriage and Wagon Repair buildings are important remains of the town's railway heritage. The solid brick elevations with tall, arched windows make a positive contribution to Forde Close and Newton Abbot as a whole.

In our view the loss of historic fabric and heritage character was not justified by the applicant. There are many examples where similar buildings have been successfully adapted to accommodate a range of new uses, for example the Paintworks in Bristol or Midland's Goods Shed at King's Cross, London.

A large number of objections to this application were lodged and a local petition for the preservation of the sheds was signed by more than 1,100 people.

The application was approved by Teignbridge Borough Council's planning committee in February 2018.



The railway shed in Newton Abbot (Image: Val Harrison)

FORMER ST MARY BREDIN SCHOOL, CANTERBURY

Following a last minute submission to Canterbury City Council in May – we are pleased to report that a fine former Victorian school house was reprieved from demolition. Plans had been submitted by Canterbury Holdings Ltd for student accommodation on the site which would have destroyed the historic building, which sits on a Norman castle mound.

The former St Mary Bredin School dates from 1860 and lies just outside the city walls, within a Conservation Area. It is a fine example of the Swiss Chalet Style in Canterbury. Very few buildings in this style survive in the city. The steep roofs and gables echoed, in several dormer-like gables over windows and in the porch, create a charming composition. The different decorative barge boards on the gables are particularly striking. The Norman castle mound is part of the defence system of William the Conqueror's first castle erected in 1068. The proposals were rejected by 10 votes to 4 by Canterbury City Council's planning committee.



The former school sits on a Norman castle mound

HASLAR GUNBOAT YARD, GOSPORT

SAVE has objected to controversial plans to convert the Haslar Gunboat Yard in Gosport to residential use. SAVE strongly objected to the planning application which we consider would destroy the special character of this unique site.

The gunboat yard includes an impressive collection of outstanding naval buildings from the second half of the 19th century. It is the only such facility built by the Royal Navy. The surviving structures demonstrate the ingenuity of Victorian engineering and rightfully merit the high listings (scheduled monument, grade I, II* and II). The proposed scheme includes a new three-storey residential block, and unsympathetic changes to the historic buildings. There was also a surprising lack of detailed

design information included in the plans. While the gunboat yard does need a new lease of life, the current proposals need to be re-thought.

The planning committee is expected to discuss the scheme later in the summer.



The gunboat sheds are listed at grade I (Image: Historic England)

FORMER ART COLLEGE, GRIMSBY

We have objected to the proposed major demolition of the grade II listed Grimsby Arts College. The two fine 19th century buildings which comprise the Arts College in the centre of the town, are a remarkable expression of Grimsby Victorian civic pride. The strong presence of the buildings makes an important contribution to the surrounding conservation area.

Under the plans, the internal features and spaces such as the gymnasium, hall and staircases, the finely decorated side elevations and the highly articulated roofs, would be lost to make way for a new scheme of student flats.

The planning committee is set to review the proposals in August.



The former art college in Grimsby (Image: Emilie Wales)

POLICY FOCUS

LISTED BUILDINGS UNDER THREAT IN WALES

In a letter printed in *The Times* in February, and co-ordinated by SAVE, nine national heritage organisations called on the Welsh Law Commission and the Welsh Assembly to reject proposed changes to legislation that would effectively abolish listed building consent and merge it with planning permission.

Earlier this year the Law Commission consulted on controversial changes to the planning system including the proposed merger of listed building consent with planning permission. We consider these changes would have serious unintended consequences including the dilution of the special status of listed buildings and the exacerbation of increasingly widespread under resourcing of skilled conservation officers in local planning authorities.

We share the concerns of many others in the heritage sector that preserving the historic environment would become a secondary issue to general planning considerations if both systems were merged as 'heritage development' in the application process. This is particularly acute given the overarching presumption in favour of sustainable development set out in Planning Policy Wales.

We have also highlighted that merging listed building consent with planning permission would result in watered down protection for designated heritage assets in Wales. In our view listing and listed building consent are inextricably linked. To end listed building consent will diminish the effectiveness of listing itself.

Following our press release, and our own separate submission to Commission, written by Henrietta Billings and Marcus Binney (available to view on our website) we received widespread interest and support from Members of the Welsh Assembly, Conservation professionals and Conservation Officers in both Wales and England. The Commission is now reviewing all the consultation responses and will publish its response shortly.

Wednesday February 28 2018 | THE TIMES

Letters to the Editor should be sent to letters@thetimes.co.uk or by post to 1 London Bridge Street, London SE1 9GF

Welsh heritage plea

Sir, Wales has almost 30,000 listed buildings, ranging from castles and cottages to railway stations. All are threatened by proposed changes to heritage protection. Under plans suggested by the Law Commission, listed building consent — which is required for demolition or alteration of listed buildings — would be abolished and merged with planning permission. The unintended consequence would be the dilution of the special status of listed buildings in the planning process and their potential future loss.

To have a single regime for the construction of an industrial shed and the demolition of a listed building would downgrade the importance of listed buildings. The change would also exacerbate the problem of the under-resourcing of conservation officers in planning authorities. We urge the Law Commission and the Welsh Assembly to reconsider these damaging proposals.

HENRIETTA BILLINGS, SAVE Britain's Heritage; LUCIE CARAYON, Ancient Monuments Society; DR MIKE HEYWORTH, Council for British Archaeology; CYLENE GRIFFITHS, Council for British Archaeology Wales; DAVID MCKINSTRY, Georgian Group; MATTHEW SLOCOMBE, Society for the Protection of Ancient Buildings; CATHERINE CROFT, Twentieth Century Society; CHRISTOPHER COSTELLOE, Victorian Society; JOHN DARLINGTON, World Monuments Fund Britain

Letter to The Times, published in February 2018

THE DEFINITION OF SUBSTANTIAL HARM: CLARITY NEEDED IN NATIONAL PLANNING RULES

In May SAVE made formal representations to the government's National Planning Policy Framework consultation. This document sets out the key planning policy for England and includes policies on how building owners and planning authorities should handle development in and around historic sites.

Our submission focused on what we regard as a serious shortcoming in the NPPF. It relates to the test of 'substantial harm' versus 'less than substantial harm'. Paragraph 132 states that 'substantial harm or loss of a grade II listed building, park or garden should be exceptional'. This is potentially a strong, clear and welcome statement which unfortunately has been rendered ambiguous by the lack of clear definition of what substantial is.

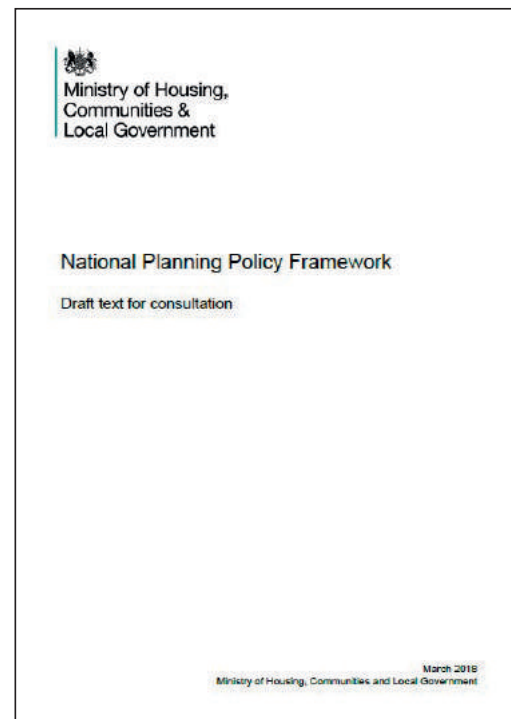
The NPPF sets the bar for substantial harm as high and this has resulted in an unofficial scale running from 0-10 in which 0 is zero harm and only 9 or 10 is substantial. But on such a scale 10 also has to be equivalent to total destruction or complete demolition. Clearly there must be a category of harm which is substantial but still less than total.

The heart of the problem is that in common parlance the word 'substantial' is simply not strong enough to describe the level of extreme harm that we consider the NPPF implies. 'Substantial' literally means 'having substance'. It is a poor choice of word to use, and the words 'less than substantial' can be taken to mean that any such harm is minimal and unimportant, literally 'having no substance'.

The NPPF needs to be more specific in the words used. At the moment it is too easy for Local Planning Authorities

and applicants to come to the conclusion that, "Historic England advises that the harm is significant or serious, but not substantial, therefore they are not raising a strong objection on heritage grounds". We saw the NPPF consultation as an opportunity to change the wording of the NPPF and to clear up this fog and misinterpretation and stop unacceptable damage to historic sites.

The consultation ran until 10 May 2018. The government is expected to publish the final revised NPPF before the end of July.



HISTORIC BUILDINGS ARE OUR ASSETS: SAVE RESPONSE TO LONDON PLAN CONSULTATION

In March, SAVE Britain's Heritage submitted a response to the draft London Plan consultation. London is exposed to unprecedented development pressure to alleviate both the housing crisis and provide new commercial space, and this can put historic buildings and spaces at risk.

In our submission we stated that we would like to see further assurance that these historic places, including statutory listed buildings, conservation areas and locally listed buildings, are protected as assets – not only for their social and community value, but for their economic importance through tourism, jobs and economic growth and their contribution to local identity and character.

This is particularly acute for locally listed buildings which do not enjoy the same level of protection as statutory listed buildings.

As pointed out in recent research by Historic England (Heritage Counts, 2017) the historic environment is a significant contributor to the economy attracting domestic and international tourists. This in turn supports thousands of jobs and contributes to national and local economic growth. In our view, the draft London Plan does not make the most of this potential, and we encourage the Greater London Authority to rethink their approach to London's built heritage.

All consultation responses are now being reviewed and the examination in public is due to start in November.



PADDINGTON CUBE: THE CASE FOR GIVING REASONS

Susan Ring, Partner at Harrison Grant Solicitors, explains why our forthcoming legal challenge is so important for accountable, transparent decision making.

The Court of Appeal is to hear SAVE's challenge to the Secretary of State's failure to give reasons for not calling in the Paddington Cube (now marketed as Paddington Square) on 19 July 2018 in the Royal Courts of Justice in London.

The issues in the appeal are twofold. Firstly, whether the Secretary of State's unrescinded policy to give reasons, which has been published and announced to Parliament, gives rise to a legitimate expectation that reasons will be given. Secondly, whether reasons are required in any event at common law following the Supreme Court's decision in *Dover District Council v CPRE Kent* [2017] UKSC 79 either generally on call in decisions; or specifically in the circumstances of the case.

The Secretary of State has a policy to give reasons for not calling in planning applications. On 12 December 2001, ministers decided as a new policy that reasons would be given for not calling in applications and this was announced in four written Parliamentary answers that day; the reason given for the new policy was a laudable one: "In the interests of transparency, good administration and best practice". This policy has never been rescinded.

The call-in process is a key part of the planning system, and is very useful for objectors, as it is a means of getting a contentious development into a transparent and open public inquiry forum, whereby amenity groups and the public can make themselves heard and be taken seriously by an independent planning inspector.

However, the call-in decision is a particularly private part of the planning process. The decision is taken by ministers in private with an unpublished briefing from civil servants. The Secretary of State's policy to give reasons for not calling in a decision recognised this and opened up the process, as it allowed proper scrutiny of any decision not to call in; and if the reasons provided were not lawful, then an objector could challenge the Secretary of State's decision by way of judicial review.

However, in the course of these proceedings it has emerged that despite the Secretary of State's clear policy to give reasons, and the subsequent practice of giving reasons, at some point civil servants changed the practice so that reasons were no longer given, although seemingly in ignorance of the Secretary of State's policy to give

reasons. The change of practice was not communicated to the public.

Further, it became evident that submissions had been made in previous court proceedings that there was no duty for the Secretary of State to give reasons, and again in ignorance of the stated policy to give reasons.

The Secretary of State refused to give reasons in the Paddington Cube case and continues to refuse to do so. We say this undermines the planning process. SAVE simply does not know whether the Secretary of State thought that the call-in criteria were not met, or that they were met but that he would not call in the Paddington Cube, let alone why any such conclusion was reached.

Without knowing the reasoning, it is not possible to know whether the Secretary of State reached his decision lawfully and there is no mechanism to challenge the decision.

Although there is no statutory requirement for reasons, the courts, however, are increasingly requiring public authorities to provide reasons for their decisions. The Supreme Court has recently set out the principles for requiring reasons in *Dover District Council v CPRE Kent*:

- Public authorities are under no general common law duty to give reasons for their decisions;
- Fairness may in some circumstances require it, even in a statutory context in which no express duty is imposed;
- The further common law principle of open justice or transparency applies to whether reasons are required to be given, including in planning cases;
- In deciding whether reasons should be given at common law, the Court should 'respect the exercise of Ministerial discretion, in designating certain categories of decision for a formal statement of reasons' but recognise that there is 'no apparent pretence of overall coherence' in the rules requiring reasons. The common law should intervene to require reasons 'where the legal policy reasons are particularly strong'.

Our submission is that reasons are required for the Paddington Cube. At least on the face of it, it met the call-in criteria. The decision was taken personally by a

Minister, indicating either that civil servants recommended a call-in or that it was accepted that this was a particularly novel or contentious issue of more than local importance; or possibly because of Historic England's objection. That calls, even more, for an explanation in fairness to the participants and to aid public understanding.

SAVE's challenge to the Secretary of State's failure to give reasons is obviously a very important case for ensuring

that the planning process is as transparent as possible in the interests of good administration. All are welcome at the hearing in the Royal Courts of Justice on Thursday 19 July 2018 at 10.30 a.m., court number to be announced the day before.

Susan Ring is a Partner at Harrison Grant Solicitors acting for SAVE in this matter with Richard Harwood QC.



*The site with the Edwardian sorting office (top) and the proposed development (bottom)
(Image: planning application documentation)*

GRIMSBY ICE FACTORY: UNDER EUROPEAN SPOTLIGHT

The inclusion of the Ice Factory on Europa Nostra's '7 Most Endangered' heritage list is an opportunity and a lifeline, argues Graham Bell.

Grimsby Ice Factory is putting a lot of people on the spot. And now that it is one of Europa Nostra's 7 Most Endangered cultural heritage sites, it means people across Europe who have never heard of Grimsby are consulting their atlases, wondering where it is, what is this thing called an ice factory, and why either should matter to them.

We are all familiar with the phrase 'Heritage at Risk' – three words embodying two profound concepts. 'Heritage' is a value judgement: something deemed not just 'old' but significant to society – significance being a comparative term; not everything is heritage, not everything can be significant. 'At Risk' is more a measure of scale: some buildings unexpectedly collapse overnight while others are perpetually at risk because they never quite have all the resources to be deemed 'solved' (you won't find a sign outside any cathedral turning away

donations because they have everything they need, thank you very much). Lots of things in life are at risk, but the risk here is to the significance – something people value.

Is the Grimsby Ice Factory of value? Is it of value to *you*? It should be, for it embodies much that characterises our island nation: an economy characterised by tradition sustained by innovation. It symbolises how the traditional occupation of fishing was transformed by enterprise into a port with an unrivalled capacity to supply markets across Europe. Ice harvesting has been known since at least 1,000BC, though research implies it was used more for cooling drinks than preserving food; a question of priorities?! The Grimsby Ice Factory dates from 1910, the very cusp of when ice imported from Scandinavia declined because UK factories could economically manufacture their own. By the time Grimsby had a fishing fleet numbering 700 vessels, Grimsby undoubtedly was on the map of Europe and beyond.



The Ice Factory seen from Fish Dock Road (Image: Andy Marshall/World Monuments Fund)



An aerial view of the Grimsby docks (first half of the 20th century), the ice factory can be seen in the bottom left (Image: Grimsby Studies Library/Grimsby Telegraph)

Fashion may be the make-or-break of architecture, but innovation is the equivalent of industry, and sure enough the factory peaked and declined as refrigeration took over. As the economic tide ebbed away the life of the port and its fishing community, this facility, once at the forefront of technology unlocking global markets, could not adapt and was left behind, stranded, as business moved on from food distribution to transhipment.

Why did the story not end there? Though bereft of original purpose, the ice factory does hold two trump cards: first, as the earliest surviving ice factory in the United Kingdom, and the sole survivor, with its machinery, of this building type from this period, its value to the UK's stock of built heritage is recognised by its grade II* listing. In addition, whereas it was a symbol in 1910 of Grimsby becoming a port to be reckoned with, it remains a symbol of Grimsby's place in the world, and of the port being why Grimsby still exists. Secondly, symbolic buildings have more value to society and if successfully adapted to a new use, can have greater appeal and therefore investment value.

SAVE Britain's Heritage recognises this at a UK level and the Great Grimsby Ice Factory Trust champions it locally. So why involve Europa Nostra?

This factory is an abiding symbol of Grimsby's place on the map of Europe for over 100 years, and its potential for reuse holds out the prospect of it being more than a

symbol of an illustrious past, but an exemplar for other ports around Europe whose industrial heritage has parallels with Grimsby.

Europa Nostra is Europe's biggest cultural heritage organisation, influencing decision-making at the centre of European policy and funding, and being a network hub supporting 250 cultural heritage organisations across 40 countries. That carries a lot of clout! But it also means an unprecedented number of people with experience of every conceivable kind of cultural heritage, from underwater archaeology or timber churches to fresco conservation and digital media. Europa Nostra has at its heart expertise derived from this diversity of representation which can be deployed to help its members and give authoritative credibility to its activities and policy campaigns. Among its programmes is the '7 Most Endangered', established in 2013 in partnership with the European Investment Bank Institute. Putting experienced heritage and investment professionals together gives the programme an extraordinary resource that can understand 'heritage' significance and address how it is 'at risk'. This does not detract from initiatives within each country but recognises when sites are of European significance, and therefore the risk is of legitimate concern to a European audience.

Inclusion of the Grimsby Ice Factory is quite a coup. If heritage significance is about comparative values, take a look at what joins Grimsby on the 2018 list

(www.7mostendangered.eu)! Imagine being faced with the challenges of archaeological, environmental or economic problems which these sites are up against, including sometimes opposition from those who see inclusion as a threat. The reality is that inclusion is not condemnation but offered as a lifeline: each of the seven will be the subject of a 'mission' visit by heritage and economic experts to look at the sites with fresh eyes and a European perspective gained from relevant first-hand experience in other countries. In this respect, the strengths and vulnerabilities of Grimsby will resonate with ports across Europe, and the industrial heritage of the ice factory will have counterparts that have overcome adversity.

By 2017, aspirations for the ice factory had stalled. Yet already, simply by being added to the 7 Most Endangered list, prospects have been rekindled and key relationships established. The context of a Heritage Action Zone and

other opportunities for the historic Kasbah alongside the ice factory have raised expectations that investment really could turn things round. The ice factory is not one of the 7 Most Endangered out of sympathy or to achieve balance of type or country; it is on the list because it truly represents European heritage where a successful outcome will send out signals to many others daunted by challenges, but inspired by Grimsby's example.

Graham Bell is Director of the North of England Civic Trust. He is on the board of Europa Nostra and its Advisory Panel for the 7 Most Endangered, and will be on the mission for the Grimsby Ice Factory and the Buzludzha Monument in Bulgaria. His previous involvement in 7 Most Endangered sites has included the synagogue in Subotica, Serbia (which re-opened in March 2018) and Malmi Airport at Helsinki in Finland.



Machinery inside the Ice Factory (Image: Andy Marshall/World Monuments Fund)

CHATHAM HISTORIC DOCKYARD REVISITED: A SAVE SUCCESS STORY

by Thomas Bender

In 2018, the historic dockyard at Chatham celebrates its 400th anniversary. This anniversary presents a good occasion to look at the transformation of the site from a restricted military zone to a welcoming place for visitors, businesses and homes. A unique collection of sheds, drydocks, slips, offices, cranes and workplaces has been saved for the nation thanks to some farsighted decisions that were made at the beginning of the 1980s when the Royal Navy decided to close the dockyard. SAVE played an important role in developing a vision for this important historic place.

The success story of the Royal Dockyard begins in 1618 when the old Tudor ship building establishment moved further down the River Medway to its current location at Chatham. Over the next 400 years, Chatham became one of Britain's most important naval centres. The fleet was established in Portsmouth and Plymouth, while Chatham was chosen as the Royal Navy's principal shipbuilding yard. Hundreds of ships are built here – one of them is HMS Victory, Horatio Nelson's flagship at the battle of Trafalgar. In its heyday, 8000 people worked at the dockyard, keeping most of Medway in employment. As naval warfare evolved, the dockyard had to transition from the age of sail to the age of steam and iron. New drydocks had to be built. The new super-sized battleships, however, that emerged at the beginning of the 20th century, outgrew the old shipyard and modern facilities were built elsewhere. Had it not been for the more than 50 submarines and warship repair and refitting, the glorious era of the Royal Dockyard at Chatham would have ended long before 1984.

Parallel to the decision to close the dockyard and the establishment of the Chatham Historic Dockyard Trust in the early 1980s, SAVE developed ideas to give the whole dockyard a new lease of life. The concept included detailed proposals and a viable use for each building. Given the enormous size and complexity of the site with more than fifty buildings, many of them listed, it did not seem probable that the entire historic dockyard could be turned into a tourist attraction. SAVE explored four main uses: Residential; office and commercial; industrial; open spaces and public areas. Only very few buildings of lesser quality that distracted from the overall quality of the historic environment were earmarked for demolition. Uses that had already been successfully established in a building should simply continue, i.e. office buildings



Architects impression of one of the warehouse conversions

should be used for office use. Quite a few of the buildings had originally been built for residential purposes, for example the Officers' Terrace, a set of twelve magnificent early 18th century houses so it was obvious to keep them as family homes.

Easy access to the location via the good road network and quick train journeys of less than an hour from Central London as well as the unique character and variety of the buildings made the location very attractive for potential occupants and purchasers. Loft living and the re-use of historic warehouses had become popular in the 1980s. Shad Thames behind Tower Bridge in London, for example, was rediscovered as a fashionable place around the same time. SAVE worked closely with an architect, Malcolm Leverington, and surveyors, Tim and Mark Jackson-Stops, to develop floor layouts and calculate costs. The results demonstrated that the ambitious plans were indeed feasible. The strategy and ideas were published in a SAVE report "*Chatham Historic Dockyard. Alive or Mothballed*" in 1984. The publication includes floor plans and a number of drawings by the architect. The smart homes with open plan kitchens under the dramatic girders of the restored warehouses still look very attractive.

Some of SAVE's visions have come true. Today, the historic dockyard is home to a thriving community with more than 100 small businesses, occupying a wide range of premises, and there are some 400 people living at the dockyard now. The University of Kent contributes to the lively atmosphere of the historic dockyard. The Chatham campus opened their bespoke facilities within the stunning historic structures in 2006.

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The historic dockyard turned into a tourist magnet. No. 3 slip, the big store, is a highlight at Chatham. Built in 1838 – and today grade I listed – to protect timber warships from bad weather, slip 3 was at the time the largest wide span timber structure in Europe. Contemporary facilities, walkways, platforms and a new exhibition centre at No.1 Smithery have been sensitively integrated into the historic setting. The 18th century ropery building, over 1,100 feet long, is now the only naval ropery still in operation. Most of the original equipment has survived – not much has changed since the the days of HMS *Victory*.

The completeness and homogenous character of the site, which survived virtually unaltered since Victorian times, is a unique feature of the dockyard. It appears in many period films and TV dramas. It is wonderful that a group of visionary people saw this potential in the 1980s. The descriptions in the SAVE publication from 1984 are not far off from what the Chatham Historic Dockyard looks like in 2018. In hindsight, the choice between “Alive or mothballed” is a no-brainer. While we can look forward to the next 400 years of exciting history at Chatham, some other naval sites around the county are in dire need of similar care and attention. Sheerness Dockyard just down the River Medway requires funds to save the dockyard church and the boat store, while the Haslar Gunboat Yard at Gosport in Hampshire and its impressive collection of listed naval structures is in a very sad condition and awaits an uncertain future.



No. 3 slip from the outside



The lifeboat collection inside the covered slips

LEAVE A GIFT IN YOUR WILL



SAVE Britain's Heritage is at the forefront of national heritage conservation. We intervene to help historic buildings and places in serious danger of demolition or decay. We stand apart from other organisations by bringing together architects, engineers, planners and investors to offer alternative proposals. Where necessary, and with expert advice, we take legal action to prevent major and needless losses.



Over the last forty-three years, with the support of our Friends and Saviours, SAVE has successfully fought for some of the UK's most remarkable and threatened historic buildings including Wentworth Woodhouse, the grandest stately home in the UK, Smithfield General Market, now set to become the new home of the Museum of London, and over 400 Victorian terraced houses in Liverpool, known collectively as the Welsh Streets.

But historic buildings all over Britain continue to be threatened by demolition and insensitive development.

With your continued support we can ensure that the best of the past is saved for future generations.

Unrestricted bequests allow the Trustees of SAVE to allocate the money where it is needed most.

It can cost over £15,000 to take legal action in the courts. To draw up alternative plans with architects it typically costs £10,000, and to commission a structural engineer to examine a building at risk of demolition costs approximately £5,000.

SAVE does not receive government funding and so a gift in your Will, whatever size, will make a real difference.

We understand that legacies are personal, but if you wish to discuss your Will or find out more about supporting SAVE this way, please contact Emily Lunn on emily.lunn@savebritainsheritage.org or call 020 7253 3500.

Our heartfelt thanks to those who have pledged and left legacies to SAVE.



BUILDINGS AT RISK



Revive and Survive, the new 2018 Building at Risk catalogue

SAVE's 2018–19 Buildings at Risk Catalogue *Revive and Survive* will be published on 27 June 2018. It includes nominations from all round the country for buildings which need a fresh start to give them a chance of a renewed life and to ensure their survival.

Our title this year was chosen by a public vote on Twitter and the chosen name was the clear winner. It reflects one of the founding principles of SAVE that it is through sustainable and sensitive reuse that historic buildings can be brought back to life and serve a useful purpose for the communities in which they are located.

Revive and Survive features over 100 buildings brought to our attention by conservation officers as well as by members of the public. These forgotten treasures include courthouses, theatres, shipyard offices, churches, barracks, a shopping arcade, a tiny Welsh toll cottage, a house inhabited by George Eliot, several large country houses, pubs, town halls, factories and allotment huts.

There are also two “spotlights” on particular topics. The first looks at the exceptional buildings of Halifax and records both SAVE's past involvement and the heritage successes that have been achieved over time. It also takes a look at the many historic buildings that are standing ready to be revived following in these successful footsteps. The second records the on-going work that the SAVE Trust is carrying out at Castle House in Somerset as the final phase of restoration to bring the building back to a reusable shell begins.

The inspiring stories of successful restorations of buildings that were in earlier catalogues as well as the less edifying examples where buildings have been lost, are also included.

The catalogue is vividly illustrated with many photographs from Barry and Genesis Eveleigh, who have travelled all over the country capturing the nominated buildings. Their pictures show the buildings in great detail and enable readers to make a tour of the country simply by turning the pages.

Available to pre-order now, *Revive and Survive: Buildings at Risk 2018–19* is priced at £15.00, or £10.00 for Friends of SAVE (+£2.50 P&P).

Orders can be made online:

<http://www.savebritainsheritage.org/publications/>

by post: SAVE, 70 Cowcross Street, London EC1M 6EJ

or over the phone: 020 7253 3500

There will be a launch party on 27 June 2018 at the Gallery, 77 Cowcross Street, London, EC1.

RSVP via the link on the website essential.

Up My Street, last year's catalogue, is still available to purchase online, by post or by phone. We are offering it at a discount price of £10.00, or £8.00 for Friends of SAVE (+£2.50 P&P) in the run up to the new catalogue being published.

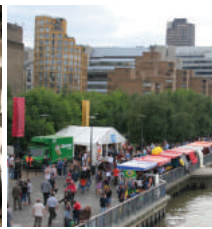
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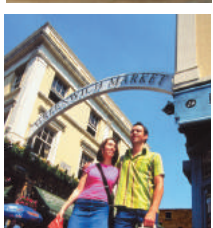
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TRIBUTE – SIR WILLIAM McALPINE (1936–2018)

by Marcus Binney

I met Bill McAlpine as one of the founder directors of the Railway Heritage Trust. The trust was the creation of Simon Jenkins. The background to this was that in 1976 Simon, I and others, as founders of SAVE Britain's Heritage, had mounted a full scale attack on British Rail's record as a custodian of its architectural heritage. Fortuitously this was just the moment when Sir Peter Parker had been appointed chairman. He invited us – his word – to spar with him. Simon, then editor of the Evening Standard, was asked by Parker to chair BR's Environment Panel and in 1979 was appointed to the BR main board. Following Bo Reid's succession as chairman, Simon persuaded him to finance a new independent Railway Heritage Trust and asked Bill to be chairman.

This was an inspired choice and from the start had his own totally distinct way of doing everything. The Board he said would have no more than four directors. He and the engineer Leslie Soane who became Executive Director – another inspired appointment – were a team as perfectly matched as General Robert E Lee and Stonewall Jackson. Bill set it in motion in a way no one else in the land could have conceived. This was to tour the railway network in GE1 the 1920 wagon of the General Manager of the Great Eastern Railway. He was Canadian, and this had an open balcony at the back like the saloon cars used by American presidents.

The winning secret of GE1 was that no one ever refused an invitation to join us. County councillors, mayors, historic buildings inspectors, chief planning officers and railwaymen of every metier enthusiastically joined these tours, and we were able to set in motion repairs to dozens of stations and railway structures. Bill and Leslie devised the five way split – wherever possible each project would receive financial support from five parties – first of all the Railway Heritage Trust then English Heritage, established the year before the RHT, as well as Historic Scotland and CADW. The County Council and the district Council would both be asked for 20% and finally the local development agency. The RHT played a crucial role in the return to glory of great termini like King's Cross and Paddington. We helped stop the demolition of Bournemouth and reinstated the cornucopias of fruit at Great Malvern. In the 33 years since the Trust was founded till the end of March this year the RHT has given

1,670 grants with a total value of just over £54 million. The current turnover is £2.2 million a year.

In one sense Bill's affection for railways grew from a love of looking back to a vanished golden age – something all civilised people from the ancient Greeks onwards have enjoyed. But it also grew from a passionate belief in the vital role of railways today and in the future. It was not so long ago there was talk of tearing up the railway tracks into London and replacing them with bus lanes. Today it is very different. New railway lines are being built. Old ones reopened. A new generation has grown some of whom do not feel the need to own or even drive a car.

As the scion of a great dynasty, Bill was a standard bearer for railways and rail travel wherever he went. He must have been on the letter head of almost every railway preservation society in the country. He was the saviour of Flying Scotsman the most famous steam engine in the world.



Simon Jenkins, top then left to right, Bill McAlpine, Marcus Binney and Leslie Soane with a GE1 carriage owned by Bill, Nairn, 1985

SAVE EVENTS REVIEW

Delegations from China, November and December 2017

We held two successful seminars with Chinese delegations of senior museum and conservation professionals from the Chengdu and Henan provinces.

We invited John Darlington from World Monuments Fund Britain and William Filmer-Sankey from Alan Baxter Associates to join the groups, and we shared our different perspectives on how the conservation and listing system works in England and Wales, and we got some useful insights as to how it operates in China.

It was interesting to learn that there is government money available for refurbishment and conservation projects, but that heritage organisations like SAVE, that are prepared to challenge national government decisions over harmful development or demolition, are rare in China.

We finished the session with a walk around nearby Smithfield market – a brilliant example of how buildings can be brought back from the brink – and of course a local SAVE success story.



RIBA Tour, January 2018

Friends and Saviours of SAVE began the year with a special tour of the iconic 1930s headquarters of the Royal Institute of British Architects, 66 Portland Place, in London.

We began with a curator led tour of their exhibition of Pablo Bronstein's work. The exhibition was cleverly curated to explore the prevailing British love affair with Georgian architecture through richly illustrated drawings of post war buildings.

We were then taken on a tour of 66 Portland Place, the magnificent headquarters of RIBA, which took in the reliefs on the façade by Edward Copnall and the large bronze front doors that depict the Thames and London's great architectural landmarks. In the lecture theatre we were shown a wonderful original canvas that creates a temporary back wall. For much of the year the canvas is rolled up and hidden in the floor, but at the flick of a switch it rises to show what was once the Empire-wide reach of RIBA. We also visited the library – one of the largest and most comprehensive resources on architecture in the world. Did you know that the rounded ends of the book cases contain radiators?

Our tour finished with tea and coffee in the café. Our thanks to RIBA for hosting us and providing a very enjoyable tour.



Bristol Walking Tour, February 2018

by Lydia Inglis, SAVE Friend

I was lucky enough to join a lovely group of SAVE members for a tour of Bristol's historic centre. Aply led by Alastair Brook, vice chair of Bristol Buildings Preservation Trust, we started at Temple Meads Station, designed by Isambard Kingdom Brunel and opened in 1840 as the grand western terminus of the new railway from London Paddington. A short walk took us to the New Cut, the canal around the city centre, now overlooked by modern offices on both sides, but Alastair was able to conjure for us the image of a seething medieval waterway which once formed the backbone of a busy trading settlement.

Further on, we viewed a charming part-terrace of Georgian buildings restored under a scheme which allowed the developer to knock down and redevelop half of the terrace in return for restoring the rest of the dilapidated range.

Bristol is now (of course) well known for its generous stock of Georgian housing, so perhaps the developer would have been better off restoring the lot! We crossed the river using a handsome modern bridge, admiring as we went a number of historic riverside warehouses.

In Castle Park, we debated a theoretical alternative future for St Peter's Church, a roofless shell bombed during World War II, now preserved as a memorial. In the bustling hub of the old city we viewed various gems on Corn Street, including The Exchange. We also learnt more about Bristol's medieval walls and street patterns, the former Georges' Brewery on Bath Street and the Old Vic Theatre, currently undergoing a huge programme of investment and renewal. Our final stop (before the pub) was Queen Square, originally one of the finest garden squares in England, finished in 1727 and named after Queen Anne.



Soho Walking Tour, March 2018

by Sarah Nutley, SAVE Friend

Twenty lucky people were taken on a tour of Soho by Robert Ayton, Head of Design and Conservation at Westminster City Council.

The tour started in Leicester Square. We heard about the history of the Square from the 1630's when the 2nd Earl of Leicester built Leicester House with a large enclosed garden that is now the public square. Robert told us about the new streets of the 1880s; Shaftsbury Avenue, Charing Cross Road and Piccadilly Circus. We learnt of the establishment of the theatres in the 19th century and the transition to cinemas in the 20th century.

Robert brought to life the buildings that had stood in the Square; Wyld's Great Globe and the Victorian Royal Panopticon of Science that later became the Alhambra Theatre – which is now the site of the Odeon Leicester Square. I am sure if SAVE had been around at the time of each of these demolitions these buildings would be standing today.

We then went on to Soho Square. A few of the buildings have survived since the late 1700s. We saw the French Protestant Church of London, the House of Barnabas and St Patrick's Catholic Church. Robert explained the changing fortunes of the Square from initially residential in the 1670's to the film and production companies that occupy some of the buildings around Square today. The tour took in Paul McCartney's and Jamie Oliver's old offices.

We ended the walk at 68 Dean Street. The Grade II* house is a masterpiece of early Georgian architecture in central London that has been carefully restored. The house has beautiful panelling, differing in complexity according to the status of the rooms.



We saw two extraordinary features at 68 Dean Street. The first was two hidden rooms at the top of the house uncovered during the restoration. The other was an early example of a waste and water management system of the period.

We all had a truly memorable time. Thank you very much Robert Ayton and SAVE.

Rochdale Walking Tour, April 2018

by Peter Heald, *SAVE Saviour*

Leaving Rochdale Station, where our group of about a dozen SAVE supporters had gathered, the Pennine Hills were clearly visible with a slight heat haze in the distance. A brilliantly warm spring day, the sun had found Rochdale for our walk. Since Rochdale is now connected to Metrolink, the tram network from Manchester, there is a connection from the Railway Station to the town centre. Services go to Oldham, Manchester City Centre and on to Didsbury, a cross city link unheard of for many years.

Right next to the station stands the Byzantine St John The Baptist RC Church with its festive decoration. I had been in the church earlier in the day and had marvelled at the mosaics and splendour of the interior. The Fire Station, built in the 1930s, now vacant, on the opposite side of the street is to be a museum, a good use of an original building. The fire station site includes semi-detached houses built for the fireman. The houses had internal sanitation which was still special at that time.

Walking towards the town centre, we passed some interesting buildings dating from the time when Rochdale was a prosperous textile town with a thriving spinning and weaving industry. There are some fine 19th and 20th century commercial buildings, banks, shops and an impressive Methodist hall – all with elaborate detailing but in various stages of decay. The heart of the town has suffered from large-scale redevelopments in the 1970s and 80s. Big shopping malls replaced the historic street pattern.

Recent measures to improve the town centre included reopening the River Roch which had been culverted at the beginning of the 20th century. There is now a generous public space along the river that connects the retail quarter with the fantastic grade I listed town hall, Rochdale's most impressive building, and the civic quarter with the magistrates' court and police building.

We ended the tour with a pint in the recently converted 1920s former post office, next to the fine war memorial, designed by Sir Edwin Lutyens, opposite the town hall. Many thanks to Mike Ashworth for leading this tour and showing us the wonderful buildings of this northern town and to SAVE staff for organising it.



Wentworth Woodhouse, Rotherham, South Yorkshire, May 2018

In May we held a special visit to Wentworth Woodhouse – aka SAVE's greatest success story. With the house to ourselves and two excellent guides, we explored the rooms and hidden spaces of this magnificent building and the group heard first hand from Marcus Binney and Julie Kenny, Chair of the Wentworth Woodhouse Preservation Trust, about the 30 year campaign led by SAVE to rescue it. We saw room after room of fantastic ceilings and fireplaces, and a Japanese film set installed for filming in the Marble Saloon added a touch of unexpected glamour. We also visited the extraordinary monuments and mausoleums in the grounds in a convoy of gun buses hosted by Anthony Barber Lomax, head of Fitzwilliam Wentworth Estates. Many thanks to Julie Kenny and Sarah McCloud and Anthony Barber Lomax for looking after us so brilliantly. We'll be back.



SAVE FUTURE EVENTS

14 June 2018

ANNUAL SAVIOUR EVENT

Tour of the Old Royal Naval College, Greenwich, led by William Palin, Director of Conservation

Once the location of one of the most important Royal palaces in the Tudor period, and today a UNESCO World Heritage Site, William Palin will lead us on a private tour around old Royal Hospital for Seamen and Royal Naval College to see buildings by Wren, Vanbrugh, Hawksmoor and James Stuart.

If you would like to become a Saviour and want to find out more, please contact Emily Lunn (emily.lunn@savebritainsheritage.org).

21 July 2018

LIVERPOOL TOUR

With Jonathan Brown, SAVE's Northern Caseworker and Director of Share the City

This special afternoon tour will take in many of the buildings that SAVE has been involved in rescuing. We will travel through the city by bus, before finishing for a drink in the splendid Grade II* Listed Philharmonic Dining Rooms. The tour will include: Lime Street, the waterfront, Albert Dock, Stanley Dock, St Francis Xavier's church, the Welsh Streets, Granby Streets and Sefton Park.

Tickets: £25 Friends/Saviours of SAVE, £30 members of the public



Liverpool's Three Graces at night

4 August 2018

CITY OF LONDON WALKING TOUR

With Tom Bolton, an urban researcher and writer, specialising in the culture and history of London

Led by Tom Bolton, this walk follows the course of the River Walbrook, now buried under the city, through the modern streetscape. We will track the history, culture and architecture that mark its path from the Shoreditch city fringes to the Thames itself. The walk will reach the Thames at low tide, allowing a visit to the foreshore to locate the final traces of London's most significant, least known river.

10am–12pm

Tickets £12 Friends/Saviours, £15 members of the public

15 October 2018

SAVE LECTURE

Dan Cruickshank, art historian and BBC television presenter

We're delighted to announce that our 2018 autumn lecture will be given by historian and writer Dan Cruickshank. Dan will report from his travels in Syria and the visits to Damascus, Homs, the Krak des Chevaliers and Palmyra. He will also talk about the impact of the civil war and the recent attacks on history and beauty, but also about hope and reconstruction.

Tickets to be released shortly – see our website for details.



The Krak des Chevaliers in Syria

STAFF NEWS

Leigh Stanford

At the very end of October, Leigh Stanford joined us part time as our new Office Administrator. Leigh came to SAVE with many years of experience of working with similar sized charities in the built environment such as Independent Transport Commission where she works part time as Office Manager, and as a volunteer for the Twentieth Century Society. Leigh works Mondays, Tuesday and Thursdays and can help with subscription queries as well as general office matters.

Contact Leigh on:

administrator@savebritainsheritage.org



Mike Fox

In February we wished farewell to Mike Fox, our deputy director. Mike was with SAVE for five years exactly, working first with Clem Cecil, and then Henrietta. He saw us through many important battles – notably Smithfield General Market, the four houses on the Strand, and the Welsh Streets (Liverpool) public inquiry. He also worked closely on the rescue plan for Wentworth Woodhouse, and our campaigns for Lime Street in Liverpool and Grimsby docks, amongst many others. Mike is now a Conservation Officer for Waltham Forest Council, and has promised us a walking tour of his new patch – and his home town of Birmingham – so watch this space!



Thomas Bender

We also welcomed Thomas Bender, our new Conservation Adviser who started in February. Thomas is trained as an architect and has a master's in Real Estate. He brings a wealth of experience from his job at Design Council Cabe where he was Lead Design Review Advisor for nine years. Thomas is the first port of call for all SAVE casework enquiries. Please get in touch on:
thomas.bender@savebritainsheritage.org.



SUPPORT SAVE



SAVE Britain's Heritage is a strong, independent voice in conservation that has been fighting for threatened historic buildings and sustainable reuses since 1975.

SAVE is at the forefront of national heritage conservation. We intervene to help historic buildings and places in serious danger of demolition or decay. We stand apart from other organisations by bringing together architects, engineers, planners and investors to offer alternative proposals. Where necessary, and with expert advice, we take legal action to prevent major and needless losses.

As an independent organisation, SAVE does not receive funding from the government. We are reliant on the generosity of our Friends, Saviours and members of the public.

Help us keep fighting for historic buildings and defending our heritage by supporting SAVE.

Friends:

Join a lively group of people who care about our towns and cities, and keep up to date with all the latest campaigns for just £36 a year.

The benefits of becoming a Friend include:

- A complimentary SAVE publication when joining
- SAVE's biannual newsletter
- Discounts on our publications
- Priority booking and discounts on events
- Access to SAVE's online register of over 1,400 Buildings at Risk

Saviours:

For £250 per year Saviours make a significant contribution to the protection of the UK's most threatened buildings. In addition to all the benefits of becoming a Friend, Saviours are invited to an exclusive annual event, giving them behind-the-scenes access to SAVE's campaigns. Past events have included a tour of Spitalfields with Dan Cruickshank, drinks at Benjamin Franklin's House, and a private tour of the Old Royal Naval College in Greenwich.

To make a donation or to find out more:

Email: emily.lunn@savebritainsheritage.org

Visit: www.savebritainsheritage.org/support-us

Call: 020 7 253 3500

BOOK REVIEWS

Cook's Camden

Mark Swenarton

Lund Humphries, 2017

by *Thomas Bender*

In the tradition of John Summerson's *Georgian London* of 1945, Mark Swenarton brings to life another important era with a profound impact on London: 1965–1973, the years when Sydney Cook (1910–79) was the borough architect of the newly created London Borough of Camden. At the time, Camden was one of the wealthiest places in the UK and determined to deliver cutting-edge, high quality buildings. In this period, some of the nation's most inspired and inspiring architects, appointed by Cook, designed a series of seminal residential projects in Camden.

The book is as much about Sidney Cook as it is about this young generation of architects, led by Neave Brown, who sadly died earlier this year, Peter Tabori, Gordon Benson and Alan Forsyth. Tower blocks, which until the early 1960s had been a key ingredient of most housing schemes in the UK, had just fallen out of fashion, and the bright Camden architects set out to reform the approach to housing. They embraced a new low-rise, high-density design and developed street-based, ambitious and complex schemes inspired by the traditional British terrace-house and continental examples.

With more than 300 pages, Swenarton's book provides a comprehensive as well as detailed overview of the key projects. It is accessible and easy to read and there is an impressive wealth of floor plans, sections and photographs to illustrate each scheme. The juxtaposition of crisp black and white photos of the estates, taken shortly after the buildings were finished, and recent colour photos with abundant planting growing over the buildings is particularly fascinating. The photos allow a glimpse into the flats of. They are bright and airy with large, flexible spaces for all sorts of activities, and still feel utterly modern, usable and desirable, ingeniously integrated into the surrounding historic city.

The care of Cook and his architects for their projects and the end-user – residents, families and many children – becomes apparent throughout the book. Recollections of Sydney Cook by some of his collaborators add a personal

note and an extra layer of information. The optimistic ideas of the European welfare state of the 1960s and 70s come back to life – and that good quality architecture requires time, time for the architect to think and develop carefully designed places for people. Fleet Road by Neave Brown, for example, took a full year to design and detail.

Sadly, the era came to a sudden halt. Britain in the 1970s was facing economic hardship and Margaret Thatcher's politics set an end to public housing provision and the borough architects' departments. Housing standards were scuppered. Mark Swenarton's book comes at a time when London boroughs start building social housing again. Many lessons can be learnt from the glorious period of Cook's Camden, readily available through this book.



Lambeth's Victorian Architecture

Edmund Bird and Fiona Price

photographs by Harry Oseni

London Borough of Lambeth and Lambeth
Local History Forum, 2017

by *Henrietta Billings*

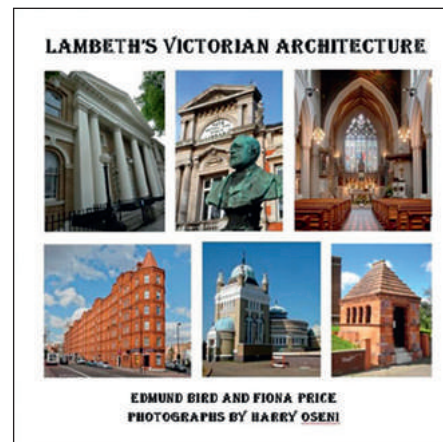
Architectural trends come and go and nothing explains that better than this new book, published in 2017 by Lambeth's planning department. It is well known that for a large part of the 20th century Victorian architecture was regarded as deeply unfashionable and expendable – not just in Lambeth but across the UK – and large swathes of buildings from this period were demolished. Thankfully 19th century architecture has seen a resurgence of interest and this book is a proud celebration of this south London borough's Victorian legacy, and a reminder that attitudes do change.

'Lambeth's Victorian Architecture' is the fifth in a series by the authors Edmund Bird and Fiona Price examining Lambeth's architectural history. It is the first to focus on the borough's 19th century buildings – the period which saw the most rapid urbanisation, and transformative change of this part of London from a largely rural landscape to one of the most densely populated and industrialised areas in the capital. Between 1831 and 1891 the population of Lambeth rose by almost 200,000. Brixton, Norwood, Clapham and Streatham changed from villages to suburbs of a sprawling metropolis.

The authors divide the buildings by type – and many of the examples are presented with historic images, alongside recent photographs. The public buildings section is particularly interesting as many of these buildings have been successfully converted over the years to residential and other uses – and it is fascinating to see that several modest, domestic looking buildings set back behind high walls with curtained windows, were in fact once bustling Victorian fire and police stations.

Libraries in Lambeth were so prolific they get their own chapter – between 1888 and 1893 no less than seven new libraries opened in the borough, and many of them are still in public use today. Seventy mainly listed pubs are included – just a fraction of the almost 300 pubs that were either established or rebuilt in Victorian Lambeth. Over one third of these have closed since the 1950s – many of which ceased trading since 2000.

The long catalogue of demolitions in the last chapter, the majority from the 1950s – 1980s is a reminder of how recently our views of Victorian architecture have changed. It's incredible that the comprehensive clearances of Victorian terraced housing only stopped in Lambeth in the 1980s. And SAVE knows well from casework outside the capital that in other cities, mass demolition of terraced housing is even more recent than that. 19 Victorian Churches were lost in Lambeth, as well as bridges, breweries, elegant department stores, mills and pubs. It's ironic that some of these demolitions in the 1950s and 60s made way for new buildings that are now listed in their own right. 'Lambeth's Victorian Architecture' is a valuable history lesson and testimony to a fantastic period in Lambeth's rich history. I hope there are more books in the series to come.





Charity number:
1069501

THE SAVE TRUST

CASTLE HOUSE, SOMERSET

The SAVE Trust is delighted to report that we have embarked on the final stage of structural repairs and restoration work at Castle House in Bridgwater, Somerset, thanks to a major grant for works from Historic England.

Over the next four months, the team, Chris Balme from Ferguson Mann Architects and Corbel Conservation will be reinstating the roof over the middle portion of the house, which has been exposed to the elements for almost twenty years. New floors and staircases will also be installed. The unique and very elaborate concrete façade of imitation blockwork, bands of ornamentation, and busts will be protected with new all-weather coatings.

This phase will see the end of an eighteen month programme of repairs that has enabled us to restore the original reinforced concrete floors, pioneering at the time,

and stitch together significant structural cracks. At the end of this phase the scaffolding that has shielded the building for two decades can finally come down, and the residents of Bridgwater can once again enjoy this local landmark.

But this is not the end of the story. The Trust is now seeking a partner to complete the internal fit out. Planning permission was granted at the end of 2017 to convert the house into three apartments, and the Trust is hoping to work with a housing association to bring the building back into a sustainable and beneficial use.

If you would be interested to find out more about the plans for the house, or discuss partnering with the trust please contact Emily Lunn emily.lunn@savebritainsheritage.org



The roof of Castle House before and after the works had started



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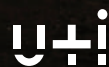
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