

Time-Capsule of Social Change

12 ARTHUR ROAD, MARGATE

Sam Causer - Dossier 1/4 - March 2019
Application for Accreditation as a
Conservation Architect



Fig 1.1. View of rear of house, just before completion, with extension in foreground, on footprint of early conservatory, evidenced through the intact quarry tile floor discovered underneath concrete screed.
Photo: David Grandorge.



Fig 1.2. First floor, completed project, looking from hallway into one of the bedrooms. Photo: David Grandorge.

INTRODUCTION

12 Arthur Road, Margate was built around 1895 on a plot of land in one of the streets radiating off Dalby Square [fig. 2.1], a cliff-top garden square laid out by the local developer William Dalby Reeve in around 1860. Over its life, the building has absorbed the changes taking place in society around it, leaving scars of each period etched into its walls. In this way, it has become a time-capsule record; a microcosm of the evolution of the town as a whole.

The building is not listed, but it lies within the Dalby Square Conservation Area, designated in 2010.

The focus of this case study is to demonstrate how I approached the conservation of this building, paying respect to these scars, taking into account ICOMOS guidelines, SPAB and other conservation philosophies I had been introduced to five years ago at the 4-day RIBA Conservation Course. [h]. Central to this process was a gathering of documentary evidence and a careful study through the layers of history on site, in order to understand and share how these tangible marks relate to the intangible changes in society. In order to bring new life to this derelict building, meeting the expectations of a new generation of holiday-makers, we added a significant new layer to the building in accordance with William Morris and his SPAB principles, while conserving and sharing its past.

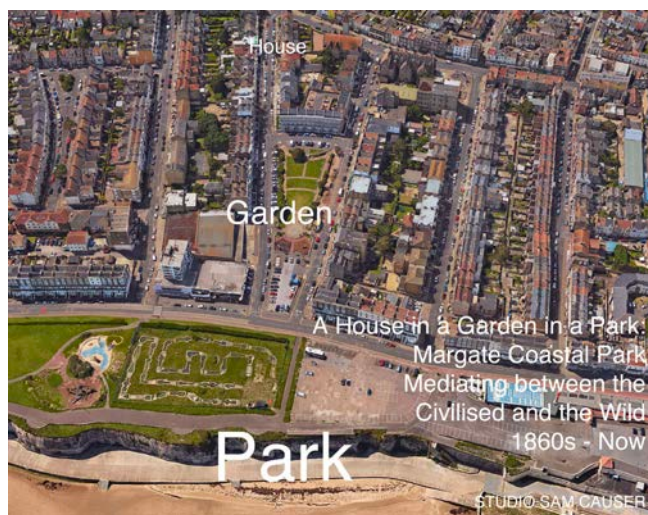


Fig 2.1. Cover slide of a talk I gave to the Margate Civic Society in 2017, sharing three of our projects at the time, relating the house at 12 Arthur Road to its context of Dalby Sq (in which I was turning the car park back into a garden) and a cliff-top park (see case study no. 4 Margate Coastal Park).

INTRODUCTION

My office - Studio Sam Causer - was appointed as architect to refurbish the derelict building in 2015. I was the sole agent responsible for all RIBA stages 0-8 with the assistance of two Part I Assistants working under my direction. The net construction cost was £510,000.

My client - two brothers from London - bought the building in 2015, just as the conservation fund, the Dalby Square Townscape Heritage Initiative (funded by the Heritage Lottery Fund and Thanet District Council) came into effect. This fund provided the 'conservation deficit' of around £300,000, or oiro 60% of the total cost of the project. Without the funding, the conservation would not have been economically viable, and the building would likely have been cheaply converted into flats as most of its neighbours had been over the previous 50 years, following the decline in Margate's fortunes as a tourist destination.

Although the building is not listed, the THL project officer responsible for funding the work was the TDC Heritage Advisor, Architect Nick Dermott BEM RIBA IHBC AoJ, who expected us to proceed as though the building were listed grade II.

Due to the nature of the funding, this project gave me an opportunity to develop my skills in conservation. The main benefits for me and my team, and the local contractors carrying out the work were as follows:

- Opportunity to explore the links between society and built heritage through time, and how these changes are evidenced in a building; [a]
- Refine knowledge of traditional C19th building techniques, including lime pointing, decorative render, lathe and plastering walls, window joinery, terrazzo and quarry tile flooring; [b]
- Know where to source traditional C19th building materials from contemporary suppliers; [b]
- Research how traditional building methods are applicable to today's building technology, such as how to spray lime plaster under pressure from a nozzle (!), or using rigid wood-fibre insulation panels on battens in place of lathes behind the plaster surface. [b]

The project was the first of four I have directed under this THF funding scheme. Two others were facade conservation only (not the interiors), both in the region of £65,000, and the other was turning a council car park at the north end of Dalby Sq back into a formal public garden (£100,000 net).

My main conservation-related tasks through the project were as follows (all were supported by Pt 1 Assistants):

- I) Carry out measured survey, including 1:25 and 1:1 records of all fenestration and mouldings;
- II) Carry out photographic survey, with a focus as much on the social history as the spatial and material qualities; [a]
- III) Input into a schedule of urgent repairs and enabling works, carried out by a RICS surveyor who had been appointed by the client before me; (NB. The surveyor's role ended after the urgent works had been carried out); [m]

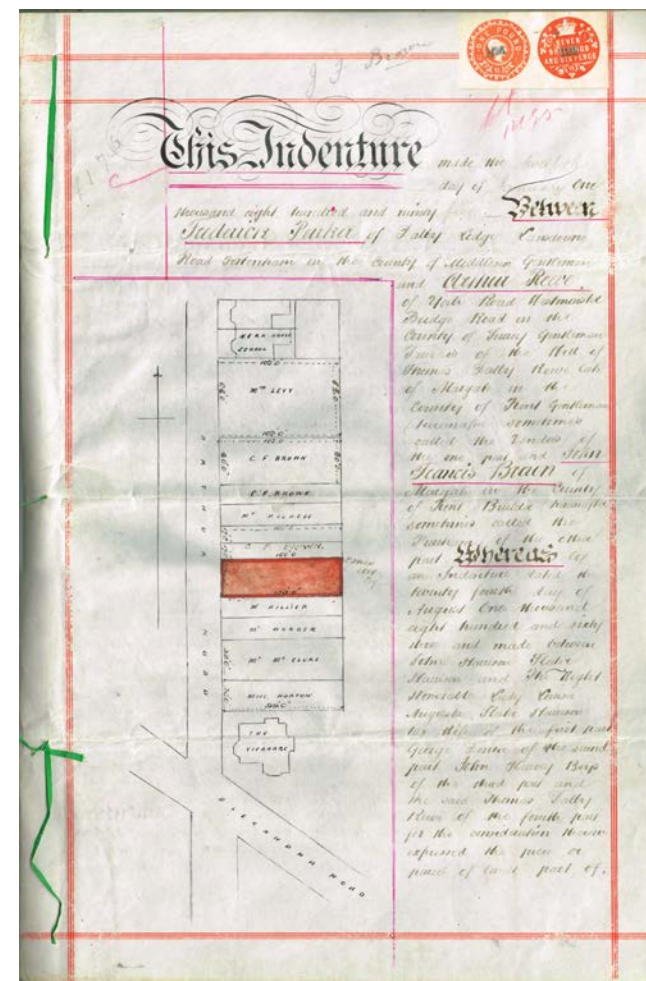


Fig 2.2. The oldest of over 75 documents I scanned, kindly lent from the collection of the previous owner of the house, Ivy Gregory. This shows the deed of sale of the plot, and is dated 1895.

- IV) Gather and scan all social history documents relating to the building, including the full collection of deeds of ownership, etc in the collection of the previous owner; [a, d]
- V) Read same to piece together a basic narrative of the history of the house; [g]
- VI) All design work;
- VII) Preparation of application for Planning Permission, including writing the Heritage Statement;
- VIII) Commissioned a Wallpaper and Paint analysis from Helen Hughes ACR FIC of HIRC;
- IX) Arranged a quotation from paint specialists Britain & Co to carry out all light oak graining and gold leaf decorative work to the joinery in accordance with Helen Hughes' report (it was over £100,000, so outside of budget, so has been

archived for future consideration); [g]
 X) Prepared all documents for submission to the THI grant scheme (NB. the grant totalled over £300,000, so was a significant investment from the HLF) [n]
 XI) Prepared all Tender Documents including Drawings, Specifications and Schedules;
 XII) Contract Administrator on site;
 XIII) Adapted designs and material specifications on site as the condition of the building became known. [i]



Fig 4.2. Historic photo. Date uncertain (reads 22nd May (19?)08 consistent with contemporaneous evidence suggesting early 1900s [d]



Fig 4.3. Historic photo. Date unknown, thought to be early 1950s from the clothes. Shows what would typically be the owner of the house gathered together with the summer boarding guests of that particular day, a common practice of that time to keep as a souvenir. [d]

BACKGROUND TO THE AREA

I acknowledge the assistance of the THI team in writing this history of the area.

While there are some remains of Margate's origins as a fishing village and minor trading port in the Tudor period, the most significant story of the town is as one of the first and most popular seaside tourist destinations in the UK, from the latter part of the C18th onwards. More of this early part of the story can be read in my case study nos. 3 (15/16 Hawley Square) and 4 (Margate Coastal Park). This particular study is focussed on the late C19th suburban residential development to the east of the 'Old Town', known initially as 'New Town' and later as 'Cliftonville', taking its name from the successful early C19th Clifton Baths which sat on its western boundary. [a,b,c]

The growth of the town can be attributed to the coming of the railway in 1846, following which the town grew dramatically. The success of the Cliftonville Hotel, which opened in 1869 on the corner of Dalby Square (at the sea-end of Arthur Road) led to the area changing from predominantly residential into an exclusive resort town, as a rival to the famously raucous Old Town of Margate. As its popularity - and number of visitors - grew, reaching 6 million a year, following WWI, the tourism 'offer' became increasingly less exclusive, which can be seen in the transformation of the Clifton Baths into the more proletarian 'Lido' in 1926. After a long period of closure during and after WWII, with the beaches covered in rolls of barbed wire, the town 're-opened' to tourists in 1949. In this period of 're-birth', Butlins bought up five of the grand old Hotels in Cliftonville to become a single, immensely popular resort. [a,b,c]
 Steadily during the '50s, '60s and '70s the cost per room decreased to such a level that it became no longer possible to host tourists, and most of the hotels were converted into bed-sit flats, care homes or bail hostels. This in turn closed more hotels, and by the 1990s the Cliftonville West ward was amongst the most deprived in the country. [a,b,c]

Up until the 1980s this period of intense growth, followed by steady decline is mirrored exactly in the house at 12 Arthur Road. Constructed in 1895 as a high-specification suburban villa in an exclusive neighbourhood, it became even more grand in the early years of the 1900s, becoming a hotel - The Cecil - in the early '30s, extended upwards to accommodate more visitors, then converted to holiday-makers' bed-sits in the '60s. [a,b,c]

The Cliftonville Lido closed in 1978, and by 1990 most of the hotels surrounding the Cecil had closed and been converted into small flats and bed-sits, ripping out most of the historic features in the process. The owner of The Cecil stayed in residence until 2013, but closed the business in the early 90s. The innate frugality of the owners ensured very little was changed, and consequently the evidential value of 12 Arthur Road is extremely high. [a,b,c]



Fig 4.4. Historic photo. Date unknown, thought to be circa 1950s. From the collection of the previous owner Ivy Gregory. [d]



Fig 4.5. Historic document, taken by author. Each of the 13 bed-sit rooms had one of these notices pinned to the back of the door. [d]

DETAILED HISTORY OF THE HOUSE

The image far left (fig. 4.2) shows the double-fronted 12 Arthur Road before the top storey was extended (see above left Fig 4.4). It also shows no. 28, a very close twin of no. 12. Documentary evidence suggests the buildings were constructed together, and Fig 2.2 shows the empty plots were in the same ownership of Mr Edwin Levy, a successful fruit merchant from London. [a,b,c,d]

I have been able to piece together the detailed history of the house using the complete set of legal documents retained by the former owner, Ivy Gregory, dating back to the deed of sale of the plot of land (Fig. 2.2). I have scanned and catalogued all of these documents and granted them to the house, with Ivy's permission of course. [d, g]

The Levy family owned the house then known as Kennington Lodge until it was sold to the Frederick Henry Reeder and his wife Gladys Elizabeth in 1929, who ran it as a hotel (known as The Cecil, part of the Frederick's Hotels chain) while they lived next door at no. 14. The blocked up doorway connecting the properties is left evident in room 0.03. Ownership then passed to the Warners (a bakery manager) in 1937, the Davidges in 1949 and then straight away to the Deebank family, whose daughter, Ivy Gregory sold it to my clients in 2014.

No. 12 has two notable historic differences with no. 28: 1) The leaded lights and lantern to the front, perhaps contemporaneous with a 12m long conservatory to the rear, thought from the paint analysis to



Fig 5.1. Author's photo 2015, before work began.

date from around 1905; and 2) The extended top floor, thought from wallpaper analysis and photographic evidence to date from the 1930s. [a,b,c,d,j]

Looking closely at the way the roof was formed, we can see evidence on site of the earlier front-back duo pitch, evident in the photo fig. 4.1. The form of the brickwork and the way the staircase is made suggests there were two attic rooms with dormers to the rear. In the 1930s the roof was lifted to become flat with asphalt coating (extant in 2015 with fibreglass coating over), which allowed two additional double bedrooms to the front, and enlarged rooms at the rear. [b]

There was a significant uplift in expenditure on and status of the house when the leaded lights, lantern and conservatory were added to the original construction. This uplift is matched in the decorative scheme



Fig 5.2. Photo 2017, following completion. Photo David Grandorge.

on the interior, with magnificent black and red marble fireplaces on the ground floor, and a layer of gold leaf on all of the internal ground floor window and door architraves, set in surround of 'light oak' graining. This is all below several layers of later paint. The presence of paint *beneath* the gold leaf suggests it was not original, but installed later. This uplift is all consistent with a local rumour that the house was rented to accommodate a recuperating Marchioness of Salisbury, who had come to be treated for TB at the Royal Sea Bathing Hospital in Margate, which would explain why the name of the house was changed from 'Kennington Lodge' to 'The Cecil' when the house was briefly a hotel run in the 1930s. I contacted the Cecil family archivist at Hatfield House, but they say there is no recorded stay of the Marchioness at Margate in this period. [b,d,j]

Fig 5.3. Photo 2017, during construction. Paint being stripped from the render and mouldings with a poultice.



Fig 5.4. Photo 2017, during construction. The condition of the render and mouldings before repair work was carried out by specialist sub-contractor.



Fig 5.5. Photo 2017, following completion. Photo David Grandorge.



Fig 6.1. Pre-strip out condition of lime plastered brick internal wall with C19th tiling mostly intact.



Fig 6.2. Room 1.04 as bed-sit room.



Fig 6.4. Room 1.02 as bed-sit room with kitchenette in the alcove and gas fire. Various wallpapers.



Fig 6.3. The floor of the south east corner of room 1.04 had clear evidence of fungal rot, caused originally by unattended leaking gutter. [f]

These photographs are from the early days of our appointment in 2015, when we were keen to record the house 'as found' including the small details which spoke volumes about the social life of the house, such as the bars of soap in plastic mesh bags on the back of each door, and the notices warning of the need for coins for the hot water meter in the house's two busy bathrooms. We are fortunate to know a great deal of the social history from the 1950s onwards as the house had been in one ownership since then, and Ivy Gregory still lived close by. She was delighted to impart stories of when the house hosted up to 13 families in the separate rooms, when her mother Amelia would cook breakfast for up to 60 people a day, cigarette in her mouth, before she had a breakdown and passed on the house to her daughter who streamlined



Fig 6.5. I asked the contractor to carefully dismantle all ironmongery to see what could be cleaned, what is still forged / made in similar manner. [d]

the operation by installing a kitchenette in each room. The rooms were often decorated in the winter 'low' season in the latest tastes, all of which were left as layers for Helen Hughes to pick through. The original doors were over-boarded and painted in bright colours to match the wallpaper and curtains in each room. [a]

I struggled with how to retain the evidence of the social history within the fabric of the house, feeling that the special quality of this place was in its ability to communicate with visitors about its past lives. I developed a system of 'light touch' or 'just enough' conservation to ensure the layers of time were felt, but not to the level of fetishisation. ie I asked Should we keep the 1960s kitchenettes? No, I felt that recording in photograph



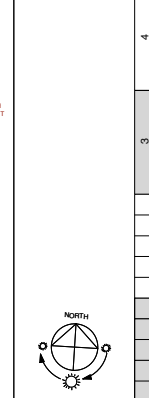
Fig 6.6. Room 1.01 with kitchenette, gas fire, lino and carpet on the floor. Gas cooker has already been removed.



Fig 6.7. Room 1.01. All keys were still in the doors, soap hanging on the back despite being unused for 30 yrs [a,d]

and text, and a scar on the walls was sufficient. And the gas fires or the over-boarding on the doors? Again, no, I felt that these were obscuring more significant and better-considered layers beneath. Instead, I commissioned a specialist sub-contractor Jonathan Griffith to carefully conserve each of the 8 marble fireplaces to ground and first floors, and make four operational. [a,b,h,i,j,k]

- Room plan and detail elevation drawings;
- Door detail drawings (previous page);
- Window detail drawings;
- The decorating plan (extract right, Fig. 9.1);
- The decorating schedule, which listed how each wall type should be conserved and treated;
- Door Schedule;
- Window Schedule;
- Ironmongery Schedule;
- Specifications.



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[illegible]

12 ARTHUR ROAD CLIVE, IOWA	
8	TITLE 800 FLOOR PLAN
SCALE: 1"= 8'-0" 1"= 10'-0"	STATUS CONSTRUCTION
DWG NO GA_002	PROJECT NO P451011N G

1ST FLOOR PLAN

AS PROPOSED

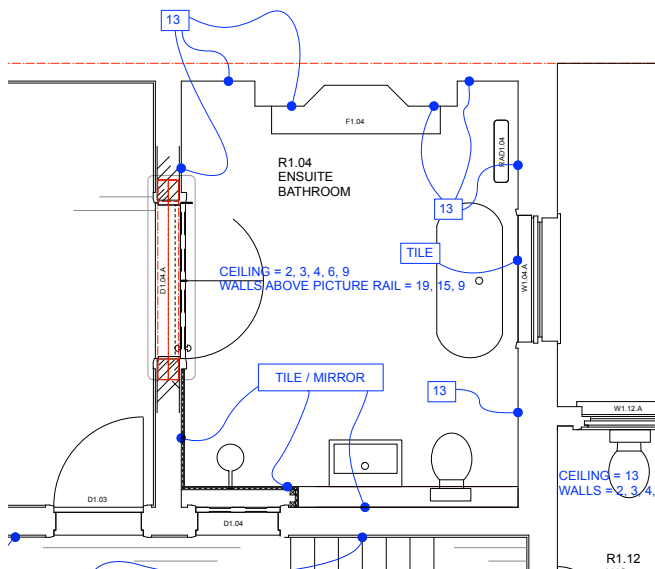


Fig 9.1. Room 1.04. Decoration plan, identifies to where the different instructions on repair and treatment of walls in my decoration schedule applies.

Fig 9.2, 3 (Below, left). Rear before. Fig 9.4 (Below, middle). Rear during construction, with bay and single storey extensions removed and new sash windows installed.



Fig 9.5 (below). Completed rear. Note new single storey extension (LHS) and new brick repairs and infill following removal of bay.



Fig 9.6. Foreperson Simon Aspinall inspecting the existing flashings during demolition, assessing suitability for re-use in same position. Also note scar of historic sloping roof, preceding the flat roof as found in 2015.

Fig 9.7. Room 1.04. THI Project Officer Rob Page, talking with plaster specialist sub-contractor Toni Andreou about Toni's collection of historic books on plastering. Toni carried out repairs to all internal and external mouldings. Inset left: tubs of the ready-mixed fine top coat of plaster. [b,d]



Fig 9.10, 9.11 (below). THI Project Officer, Site Foreperson and Architect (me) inspecting a window frame to agree where repairs need to be made, and how. This is one of the reasonably well preserved 1930s window frames from the top floor front facade. The sashes to the rear had all been replaced in metal in the 1950/60s, and were severely rusted due to lack of maintenance.



A number of discoveries were made through the course of the works on site which impacted our proposals. The photographs on this page illustrate these issues, such as: [i]

We had originally proposed to demolish the poor-quality 1950/60s lean-tos at the rear and side of the building and replace with an 8m long single storey infill. When the roof was demolished (Fig. 9.6) we found a sloping scar in the brickwork, indicating an earlier lean-to roof, which coincided with a red/black quarry tile floor we discovered beneath the screeded floor. We then decided to shorten the length of the new extension back to this length, and expose and clean the quarry tile floor in situ. The proposed height of the extension was also adjusted to suit the existing line of flashing from the 1950/60s roof, which was found to be in usable condition. The new extension was painted a buff tone to gently blend in to the tones of the existing cement plastered walls, the last remaining evidence of an early C19th long conservatory, which must

Fig 9.8 and 9.9. Rooms 1.14 (left) and 1.09 (right). Specialist sub-contractors spraying the lime plaster onto the walls insulated with wood fibreboard. I am now reminded of the need to wear goggles and skin protection when working with lime as the alkaline content can cause serious injury to eyes and skin. Fig. 9.9 shows the completed walls. [d]



Fig 9.12. New Accoya timber window frame installed in re-pointed brickwork. Looking at the photos now, I see one brick (bottom centre) that I should have instructed to be replaced or turned (if possible) as the end face is badly compromised with what could have been the screw hole to fix the previous metal window frames. [b]



have post-dated the original small lean-to space. The triangular cement plaster work was left in situ, as evidence of this period in the house's history. [a,b,h,i]

The condition of the sash windows to the front facade was found to be reasonable on the whole. I took a careful schedule of condition of each window and minimal repairs were made with timber to match scribed in where necessary. [g]

The rear annex and top floor had previously been un-insulated. I surmise that these parts of the house were added in the 1930s, when the use of wet plaster on walls without lath was predominant, which resulted in cold walls. I took the decision to insulate the walls with wood fibre board on battens, and use a spray technique to apply the lime plaster to the interior, following manufacturers' guidelines. The finish was completed with 3 coats of marseille soap/water to keep dust down. [e]



Fig 10.1. Lantern Room 1.08 fully repaired.



Fig 10.2. Window W1.01A. Stained glass leaded lights restored by local specialist sub-contractor Rob Croudace.

Fig 10.3. Bedroom 1.01 completed. Note the scars on the wall to the left of the bay marking the earlier presence of the kitchenette. Photo: David Grandorge.



THE CONSERVATION WORKS

Works carried out to the interiors were as follows:

Windows & external doors. With the contractors I carefully examined the condition of all fenestration, which was dismantled if necessary to fully examine. If required, joinery was repaired by splicing in new timber with species and moisture content to match. All 30+ leaded light panels were taken out with their frames by a local specialist subcontractor where they were re-leaded and repaired using those carefully retained from the demolished 1950/60s single storey extension, which I believe was made using parts of the *previously* demolished long conservatory. Very few parts of the front porch joinery were found to be salvageable when it was taken apart in the joinery workshop, due to not being painted in over 25 years, and its position exposed to harsh winds and changes in temperature due to sunlight. I therefore decided to re-make the whole timber frame in Accoya wood, a specially treated pine, which is formulated to prevent movement and rot from water ingress and guaranteed for 50 years against decay. [b,e,f,i,k]

All metal-framed windows to the rear facade were taken out; they were in a poor state of rusting. In most cases, I instructed the brickwork openings to be adjusted back to original size, usually just by lowering raised cills. New timber sliding sash windows with slimline double glazed units were made with details to match the turn of the century windows of the front facade. The outsides were painted a dark brown, and the insides an off-white, to gently blend with the plastered interiors without creating too strong a contrast. Helen Hughes' report indicated that the windows were originally a 'light oak' grained inside and outside. I would have liked to re-apply this finish, but the costs were too high for the budget. I

did consider a *flat* 'light oak' colour, but felt that since the walls were not of the original (likely dark) colour, the light oak would not work as originally intended with the bare plastered walls. The records of the original decorative schemes are with the owners, and they can be re-instated in the future. All old ironmongery was taken off and recorded (Fig 6.5). I sourced and specified new, unlacquered solid brass ironmongery to match. [b,e,f,i,k]

Internal doors

The over-boarding and mid-C20th ironmongery was removed, and recorded. I specified new solid, unlacquered brass ironmongery. The original panel and frame doors were twisted and adjusted where required, to close properly in line with fire regulations. Discreet white intumescent seals were installed into the leafs (another reason for the light paint colour). Where working doorways were no longer required, we left them locked in situ and tiled (for example) on the bathroom side leaving architraves intact on both sides so this work is all reversible. [b,e,f,i,k]

Internal Walls. Following careful analysis by Helen Hughes of HIRC, (ref page 7), I instructed the wallpaper to be stripped carefully, taking back the layers to reveal the bottom layer, where possible. We found fragments of what Helen Hughes believes to be the original paper in the first floor hallway and staircase, an orange & black mosaic pattern. The oldest papers found elsewhere were from the 1930s, onto bare plaster, suggesting the earlier paper had been removed, and the plaster had never been painted. I instructed all but the mosaic paper to be carefully stripped, which revealed pencil markings onto the plaster indicating the original frieze and frame pattern. The bare plaster walls were carefully sanded, repaired with off-white lime to closely match the

grain of the original, and sealed with 3 coats of marseille soap and water to consolidate but allow to 'breathe'. The fragments of mosaic wallpaper were gently pressed back onto the wall with wallpaper paste, and very *delicately* sanded at the edges to prevent lifting or catching. You can see the finished state in figs 11.1,2,3 to the right. [b,e,f,i,k]

Ceilings and mouldings

The anaglypta moulded frieze and ceilings were found to be in remarkably good condition on the ground floor. According to Helen Hughes's report, they had been painted in various layers of greens and reds. Rather than showing the 1960s top layer, I instructed them to be painted off-white down to picture rail level. I felt this helped harmonise the rooms while retaining the archived layers intact, and allowed the walls to 'speak' more gently than if competing with strongly coloured ceilings. The top floor 1930s lath and plaster ceilings were substantially damaged from water ingress, so removed and replaced with a contemporary version: lime plaster sprayed onto a rigid wood fibre board to create a breathable insulated ceiling. [i,j,b]

Fireplaces

The house had one fireplace for each of the 4 main rooms on each of the 3 floors = 12 in total. The ground floor were the most grand, in black, red and green marble. Many had been repaired and amended over time from heavy use and decay, with new grates, new tile inserts, new hearths and some loose fenders.

I first of all instructed them to be opened, gas fire and boarding to be removed so we could see the condition. The four to the first floor were all identical, and intact original fire grates (see above). The hearths are made



Fig 11.2. Original wallpaper revealed in first floor landing

Fig 11.3. Stairway Room 1.05 looking towards the rear.

Fig 11.1. View from Hallway 1.05 to Bedroom 1.01, showing fragments of the original 'mosaic' wallpaper, left intact.
Photo: David Grandorge.

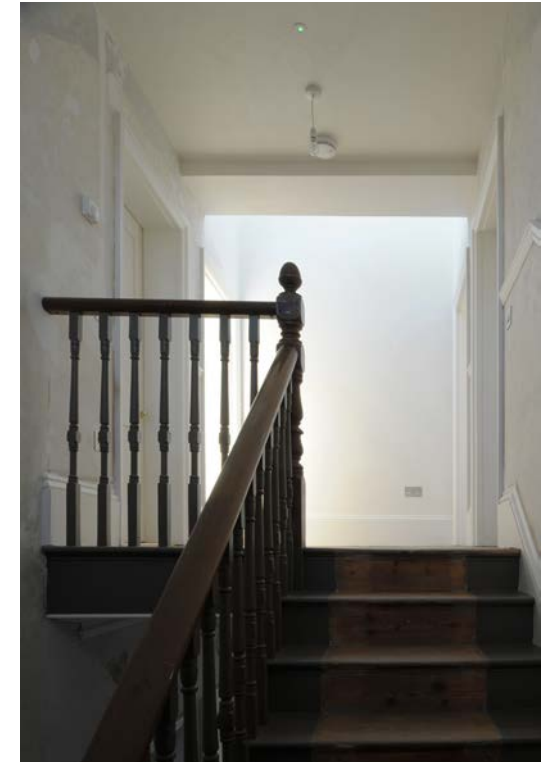


Fig 11.4. Staircase looking up to top floor and new rooflight.

from what appear to be 1930s tiles, which I left intact and repaired the two front bedroom ones with tiles carefully removed from those that would be covered over in the rear bathrooms with floor tiles. The distracting modern loose fenders were removed. Only the four ground floor flues were lined and made safely operational with new in-floor fresh air vents. All marble surrounds were cleaned and waxed, and the grates blackened by the specialist sub-contractor. [b,e,f,i,j,]

Floors

The floors throughout the house were in great condition, protected by the layers of lino and carpet laid over. Some local repair works were required, where rot and /or other physical damage had occurred. Areas of fungal rot were treated, then cut out around. We used floorboards from what would become tiled bathrooms to repair other rooms. The remaining floorboards in bathrooms were left intact, and covered in ply sheets to achieve a level finish for tiling. Many of the boards were lifted to install services, so the ceilings could remain intact. Insulation was stuffed into voids to provide greater sound insulation, partly required as there are no carpets envisaged. We sampled many types of treatment to the floorboards, with different levels of sanding and different finishes. I wanted it to look like we hadn't done anything, so instructed a very light sand to make them walkable in bear feet but retain the patina of age. I instructed a Osmo Polyx hard oil wax finish which has a very soft sheen, enough to not show dusty footprints, but appear 'un-finished'. [b,e,f,i,]

As Built Set

I have updated all documents to represent the 'As Built' state, and gave these to the client in digital and paper format. This includes an Operations and Maintenance Manual listing each of the items and aspects of the house that require maintenance, detailing how, when, with what and by whom this should be carried out. [L]

COMPLETED PROJECT

Fig 11.5. Bathroom 1.04.

The glass mosaic tile wall and buff-coloured ceramic floor tiles don't compete for attention with the bare paired walls. The original picture rail remains a predominant feature, an upper limit for new interventions such as mirror or tiles to preserve the coving and 'frieze' area. Concealed behind the shower area (RHS) is an intact, locked door and architrave. Photo: David Grandorge





Fig 12.1. Room 1.02. Before strip out.



Fig 12.2. Room 1.02. After completion. Note new sliding sash windows with cill lowered to original position. Photo: David Grandorge

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