

New Buildings Awards Scheme 2021

Salisbury Civic Society

The Salisbury Civic Society, founded in 1960, works to promote high standards of contemporary design in all aspects of the built environment within Salisbury and South Wiltshire, while safeguarding the historic buildings and landscape setting underpinning the area's special character. Over the years, the role of the Society has expanded. Today, it is not only the principal local organisation and guardian for the built environment, but also celebrates and promotes the area's rich heritage and cultural life through a stimulating programme of activities. Through a series of awards, talks, forums, open meetings, visits and our website we promote and provide information on the architecture, history and geography of the area. We are an entirely voluntary body, relying on our members, both individual and corporate, to support our activities, whether by their subscriptions or by active involvement in our work.

The Society's buildings awards scheme was launched in 1993, and in its present form has been run every year since 1996. It alternates between looking at work to existing buildings, under the title the Conservation Awards Scheme, and at new buildings, under the title the New Buildings Awards Scheme. The 2021 scheme, whose outcome this booklet is reporting, was the latter version.

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Panel Chair: John Walsh.

John Walsh had a career in the Army and subsequently in local education. At various points he has also served on the District, City and Wiltshire Councils, before standing down from the last two in 2021. He was Mayor of Salisbury, exceptionally with a two year term as a consequence of the pandemic. He expects to take up a new role shortly as a churchwarden at St Lawrence's Church in Stratford sub Castle.

Thoughts from the judging panel chair

Every year we invite a distinguished local person to chair the awards scheme judging panel, with previous holders of this role including, for instance, Terry Pratchett in 2004, and former Salisbury MP Robert Key in 2011. This time we were lucky enough to sign up former Salisbury Mayor John Walsh, who managed to set aside a day in his still very busy schedule for the judging process. Here he gives a brief account of the judging day, and his thoughts about the judging process.

"The invitation to chair the Civic Society awards scheme judging panel came very much out of the blue, and I was unsure that I was the best person to fill such a role.

When one becomes a Councillor, one is expected to support organisations which have a link to the Council. One of these is the Salisbury Conservation Advisory Panel (SCAP) whose role is to provide expertise and support to council planning staff as they grapple with the huge number of planning applications they receive in the course of a year. As someone who was not particularly knowledgeable about such matters, I enjoyed a steep learning curve as I listened to the various building professionals at our three-monthly meetings. I came to enjoy the cut and thrust as these eminent committee members discussed the various issues, partly I suspect because my family had its roots in the building trade.

Richard Deane, who is also the Chair of SCAP, assured me that no specialist knowledge of buildings was required, so on that basis I agreed to join up with the other members of the judging panel, all of whom were experts in their various fields. The panel duly met in the architect's office of member Paul Stevens, who together with his

staff couldn't have been more helpful. We sat around a table for a couple of hours looking at the information submitted on the various nominations, before making out a route to visit them all. I was amazed by the sheer variety of the new buildings submitted and that they were spread right across the old Salisbury Council district.

So began a most interesting day as we toured the eight sites. What added enormously to the occasion was the enthusiasm of the owners who conducted us round. They had all thought very carefully about the designs of their various projects whether it was a Memorial Garden Shelter in the new Salisbury Civic Cemetery, or a house in Stratford sub Castle with touches such as a laundry chute to avoid having to drag a laundry basket down the stairs! I was particularly impressed by the The Old Brewery site off Pennyfarthing Street which had enjoyed a makeover which had done much to improve the chequer. I do hope that owners with properties in other chequers will have a look at what has been achieved here. The Panel were all agreed that this project deserved our highest level award, the Lord Congleton Award.

We returned weary but elated at 6pm having been really impressed by all we had seen. The final icing on the cake was Richard's offer to put into words our feelings on each building. With some minor rewording this forms the basis of the project descriptions which follow.

Now all that remains is the presentation of certifications to the winners at Salisbury Art Centre on the 7th April. A sadly much delayed evening but well worth waiting as far as I am concerned."

Panel members:

Stephen Sims OBE is a retired Royal Air Force Air Commodore now living in Salisbury. He completed a major barn conversion on his retirement and is keen to develop his knowledge and experience in planning and architecture. He became a member of the Civic Society Development Committee in late 2019. He is also an Ambassador for Alabaré and an active member of the Harnham Water Meadows Trust.

John Comparelli left

Vancouver to study architecture at the Architectural Association, married the interior designer Lucy Elworthy and moved to Tisbury where they set up their respective practices. He has recently retired from his post as senior lecturer in architecture and planning at the University of the West of England and is able to spend more time on the Society's Development Committee.

Julie Mitchell is a Senior Planning Officer for Wiltshire Council, joining them in April 2019 after over 20 years experience in the planning field in Cornwall. She has a MA in Town and Country Planning and a BSc (Hons) in Social Science with Geography. She found that the judging day showed very well how good design can benefit the quality of people's lives, in a wide variety of settings.

2019 New Buildings Award Scheme

Clients and Contractors:

**Derek Warwick
Developments Ltd,
Salisbury**

Architects:

**Barclay + Phillips
Architects, Whaddon**

Architect's comment:

Using creative design and planning, the Old Brewery scheme amalgamated several sites to form a cohesive outcome. The historic building fronting Milford Street has been renovated, with two commercial units facing the road and three apartments behind. A new central pedestrian passageway from the street leads into an enlarged central communal courtyard. Overlooking this is a series of contemporary copper gables, reflecting the surrounding roofscapes and creating a further seven apartments. A glazed upper floor access link, picking up on an existing feature, provides an aesthetic spectacle above the passageway. To the north a barn has been converted into two duplex apartments. The scheme's materials have been carefully chosen to reflect the history of the site, with copper coloured metal cladding derived from traditional copper brewing vessels. Almost invisible from outside, the contemporary copper forms create a striking development within the heart of Salisbury. **Barclay + Phillips Architects**

Winner of The Lord Congleton Award, for the most outstanding project

The Old Brewery, Salisbury

A brewery was just one of several former uses on this complex site, in the core of the historic city. A Grade II* listing for part of it indicated the need for a sensitive approach, which was certainly achieved. Commercial uses remain on the Milford Street frontage, where historic buildings had been carefully treated. Further back, buildings of less interest had been removed, and new ones introduced, divided into flats. These are clad in copper-coloured metal, picking up the typical copper vats using in brewing, while roof forms mirror those of traditional buildings close at hand. A narrow alleyway running back from Milford Street combines a traditional city centre form with a contemporary style. Possible overlooking across the alley by residents had been averted by the clever positioning of windows, some in angled projections which added to the sense of a tight medieval passage. The interiors of the flats seen were spacious and nicely handled, with maximum advantage taken higher up of unexpected views across historic roofscapes. The judges felt that this development was a great demonstration of how a complex site within the historic chequers could be brought back to life with a good mix of residential and commercial provision, and of traditional and contemporary styles, in the process revealing an aspect of the city which normally remains hidden. The highest level award, the Lord Congleton Award, is not always given, but the Old Brewery was seen as an achievement which fully merited it.

Photography: **Infinite 3D**







Award Winners

Clients:

Arnold and Jo Harrison

Architects:

Affinity Architects, Wilton

Site Management:

David Shearing

Architect's comment:

The brief required an energy efficient home for retirement living, with capacity for entertaining and family initially but still proving suitable for later life. The layout, functionality and response to the site context were key drivers, and the impact on neighbours' views.

The split of house from a 2-storey block to single storey kitchen wing breaks up the massing on site and allowed for the couple's marginally differing visual preferences, with a more traditional house 'frontage' but a 'back' section that loosens to a more contemporary vernacular style. Modern timber framed highly insulated panels support natural larch cladding and brick facing, materials chosen to reinforce the modern vernacular language.

By angling the kitchen 'block' a more compact elevation faces the road, than that towards Old Sarum. The angle also maximises views from the house and natural light at different times of the day through careful positioning of openings. Small further touches meet changing needs for Lifetime living; floor trimming for installation of a through floor lift, a laundry chute, and full accessibility throughout the ground floor.

Melanie Latham

Parsonage Farm House, Stratford sub Castle

The previous house at Parsonage Farm was a modest bungalow, of no design merit.

The principle of replacing it was not seen as contentious, but it needed to do justice to a prominent position in the village, with Old Sarum as a backdrop. The judges felt that it rose to this challenge very well. The external design used a fairly traditional palette, of brickwork and vertical boarding, without attempting to directly mirror any other village houses, and was felt to work very well in this context - restrained and unshowy, while still having a contemporary feel. At the rear, a well-managed step down, from two storeys to one, helped to remove any risk of a challenge to the village's landscape setting through over-bulkiness. The interior was seen as particularly successful, with well thought out spaces centring on a very attractive staircase, and a nicely proportioned kitchen. The judges noted how well-lit the interior was in natural light, without any obvious emphasis on extra windows, and how maximum advantage had been taken of the available views, particularly to Old Sarum. They applauded the care taken to make the house flexible enough to accommodate future stages in the lives of the owners, as their needs changed, and to make it very energy-efficient. A laundry chute, from first floor to ground floor, was seen as a particularly nice touch, confirming the thought which had gone into creating a house of quiet distinction. An award was felt to be very well-merited.

Photography: **Dale Curtis**



Little Manor Care Centre, Salisbury

Clients:

Wessex Care Ltd, Salisbury

Architects:

**The Relpth Ross Partnership
Ltd, Salisbury**

Contractors:

**Front Row Projects Ltd,
Salisbury**

Architect's comment:

As with two previous care homes for Wessex Care, Little Manor presented a challenging set of design/level problems to overcome. It also required a design that retained, integrated, and complemented the listed building of Little Manor itself. The design philosophy evolved in an iterative process, led by a thorough review of constraints and opportunities, discussions with the heritage consultant, the Council's planning and conservation officers, the Wessex Care professionals, and the local community. Our intention was always a contemporary extension that met the brief, complemented the character of the area, maintained the significance of the listed building and respected surrounding residential properties. Integrating floor levels between new and existing buildings required a lot of thought. High levels of sustainability were built into the new elements, while planting in a new sensory garden enhances the biodiversity and provides ecological benefits. We were very pleased with the outcome, and delighted that the judging panel took the same view.

Jonathan Ross

Before the recent work, Little Manor was an attractive and prominently sited Grade II listed Georgian house, with a large C20th extension of no merit behind it. The new work was aimed at upgrading the care home facilities, and adding six new bedrooms, while treating the listed building with due respect, maintaining it as the focal point. The judges were happy that these aims had been successfully met. While certainly more prominent than the previous extension, the new L-shaped block had been carefully considered, adding its own character without challenging the Georgian building next to it. The walling materials, mainly brick, white render and timber-like boarding, gave interest to the elevations, and projecting oriel windows added to this, while benefitting the interior with a range of views out. Facilities for the residents had clearly been greatly improved, with a focus on the first floor which flowed through from the original building, and services concentrated below. Advantage had been taken of the levels on the site to give easy access from a first floor lounge directly out to a new garden, a clear benefit compared with the previous configuration. The needs of the listed building had not been forgotten, with care given to original features which had survived the earlier challenges of institutional use. The overall outcome was seen as a well-considered contribution to the increasingly important provision of care, one that certainly deserved an award.

Photography: **Wessex Care Ltd**



The Memorial Pavilion at The Avenue Cemetery, Salisbury

Clients:

Salisbury City Council

Design and Construction:

**PB Oak Framing, Steeple
Langford**

Landscape Master Plan:

**Indigo Landscape
Architects, Salisbury**

Consultant Engineers:

**Andrew Waring Associates,
Romsey**

Designer's comment:

PB Oak Framing were approached by Indigo Landscape Architects to review a proposed shelter as the centrepiece of the memorial garden at Salisbury City Council's new Avenue Cemetery. We felt an octagonal oak framed structure would best complement the high quality garden design.

We designed a hammerbeam roof primarily for decorative reasons, with curved bracing drawing the eye up into the open roof void. The structure also has a practical advantage with no horizontal surfaces allowing vandals to climb up and cause damage, a potential consideration in this secluded location.

The English Oak was sourced locally from a sawmills nearby in Wiltshire, with the supporting padstones supplied by a local stone quarry. The plain clay roof tiles were handmade in Kent and are complemented by the cast iron guttering, with a turned hardwood finial topping off the structure.

Phil Bonney

Of all the projects seen this was the one which required the least discussion by the judges. It was so obviously an award winner that no visit to the cemetery was really needed, but the judges went anyway, confirming their perception that this was a building of the highest standard, both for its form and for its method of construction. English oak had been used to create an octagonal structure, which used a hammerbeam and arched brace system to transfer the load from roof to vertical posts. This not only gave the shelter an obvious sturdiness, but also made it something of great visual interest. This was magnified by inspection from inside, where the excellence of the timber craftsmanship was obvious. The use of hand-made clay tiles and cast-iron rainwater goods added to the impact. The clients, Salisbury City Council, were applauded by having the commitment to focus the cemetery on a shelter specifically designed for the location and crafted by hand, rather than taking a cheaper option. The judges were not asked to judge the design and execution of the whole cemetery, which is outside the awards scheme's remit, but they could see that it provided an excellent setting for the shelter, and that the surrounding landscape and the building both complemented each other very well.

Photography:

Top: **Phil Bonney**

Below: **Indigo Landscape Architects**



Field House, Stapleford

Clients:

Peter and Anne Chalke

Architect:

**Niels Janus, Graabroder
Arkitekter, Denmark**

Steel Frame:

**B and E Services Ltd, South
Newton**

Groundworks:

Kevin Hopkins, Salisbury

Brickwork:

Barker Brickwork, Salisbury

Fitting Out:

Rod Musselwhite, Salisbury

Architect's comment:

The house site has declining terrain and an elongated footprint. This I answered with a clear horizontal and stretched building, on two floors. The main living area is organised on the 1st floor. Arriving from the low part of the terrain you have two different ways to enter. You can drive under the building and rise up from the inside stairs, or you rise from the outside stairs and access the 1st floor directly. Both ways giving you the same architectural start of the house.

The 1st floor has an open and floating plan between closed cores. Enclosed space contain toilets, bedrooms and depots. Related to served and servant space. The plan is divided into two, creating a courtyard, at the end of which a guesthouse/ everyday summerhouse appears. The building is expressed as a huge beam laid on pillars. With clear inspiration from Stonehenge. Pillars in bricks, and the beam expressed at the roof in zinc.

Niels Janus

Next door to another house for the same clients, which had won an award in 2011, Field House demonstrated the same desire to create something distinctive, rather than tamely mimicking other houses in the village. The essential difference was that this was a house designed to cater for old age, with its accommodation essentially all on one floor. The low horizontal form which this led to fitted well into its hillside setting, and had been executed with a white brick as the main material, laid with alternating projecting courses to give it more variety. This was well suited to the contemporary architectural approach, which worked particularly well in the rear part of the house. Here an open terrace divided the main part of the house from an annexe right at the back, equally suited to guests or to carers, if these became needed. The interior flows through from this terrace right to the projecting front of the house, where a sitting area takes maximum advantage of views across the Till valley. Plentiful use of ash internally bore out a Danish theme for the house, with a Danish architect responsible for the design. Sophisticated heat pump technology, and conservation of water, combined with high levels of insulation to create a very sustainable building. The house had clearly provided attractive facilities which exactly suited the needs of the owners, and the judges felt that a commendation was well merited.

Photography: **Chris Chalke**



Commendations

Clients:

Noel and Gwynne James

Designer:

Roger Eldridge, Alton

Contractor:

Dewey Building, Blandford

Designer's comment:

As an artist and a fine art restorer, Noel needed somewhere to work. The existing barn was in such a bad state, that it was falling down without any help from him! So he decided to build himself the ideal studio, and called me in to help. I tried to be as sympathetic as possible to the original barn and the cottage, and so the resulting design evolved. He needed light so we decided on a timber frame with glass infill, and as the previous barn was thatched, a thatch roof too. I included a 'false' barn door, to represent the original door, the top of which is an opening window. There is a huge amount of insulation and fireproofing below the thatch and I included underfloor heating so that the temperature remains at a constant 18° C, although twice during the summer it has risen to 20°. The view from the road remains largely the same, which was important.

Roger Eldridge

Studio at Farthing Cottage, Stratford sub Castle

Creation of a studio at the listed cottage was based on the prior existence of a small barn next to it, important because its rendered front wall, of cob, and thatched roof formed part of the roadside elevation of the whole group, but not otherwise having any particular merit. The cob was found to have failed, and the wall had to be rebuilt. Behind it, an oak frame formed the basis of the new studio, with large areas of glazing creating much of the walling. The judges decided that the effect of the new work was entirely positive. The important roadside elevation retained its contribution to the group, unaffected by the new building being somewhat longer than the old one, and behind it the new oak structure complemented the listed building very well. Internally, the single space created was clearly ideal for its purpose, the restoration of paintings. High levels of insulation under the thatch reduced the energy needs of the studio, and the glass infill to the framing took maximum advantage of natural daylight. The judges felt that the whole project had been designed and executed in an exemplary manner, and were delighted to give it a commendation.



Appleby's Bakery, Castle Street, Salisbury

Client:

Martin Quigley

Concept Architects:

DMW Architects, Wimborne

Detailed Design Architects:

JDW Architects, Newport, Wales

Contractors:

MQL Developments Ltd, Salisbury

Planning Consultants:

Allen Planning, Salisbury

Architect's comment:

This interesting project sought to make use of ad hoc ancillary buildings to the rear of a former bakery, and convert them to residential. On the north, a historic listed wall was retained along with other important features. This wall became the 'backbone' of the design, using the top datum to perch new lightweight structures on the south to form two dwellings. The new design was intended to reflect the previous built form and to add further layers of visual history to this interesting little 'sliver' of a site. All the elements were composed to reflect a utilitarian and ancillary aesthetic, akin to the previous buildings. DMW Architects were very pleased with the project's awards nomination, and feel it demonstrated how a coordinated and collaborative approach to design, working with Wiltshire Council and the Civic Society who we consulted, has helped produce an interesting and thoughtful reuse of a small corner of Salisbury.

Ryan Martin

The former Appleby's bakery had functioned within a narrow site running back from Castle Street almost to the Avon, with a baker's shop on the street itself. The closure of the business had left an opportunity for redevelopment, but not of the easiest sort, given the effective lack of vehicle access. Earlier permission for retention and conversion into housing of the buildings on the site, which were of the late C19th or early C20th, had not proved viable, and was succeeded by consent for part conversion and part rebuild. The judges felt that while other detailed choices might have been possible as to exactly what was kept, the broad thrust of the approach was a sensible one. The partial view from the south, over a wall, showed two new houses using a mix of retained brickwork and slate, and new cladding in timber and zinc, introducing a contemporary element into the group. Within the site itself, where the houses sit very close to the parallel listed terrace of Ivy Place, the approach chosen was particularly effective. The new units retain some of the sense of the old commercial development, while enjoying their own defined spaces, as private as is possible within this tight environment. The judges felt that given the constraints of the site, including what had clearly been a difficult construction process, the development was a very good example of how odd corners of the historic city could be utilised to maximise housing provision, and create something of visual interest in the process, reflecting credit on all those involved.

Photography: **Adrian Harris Photography**



Kings Croft and Plantation House, West Winterslow

Client:

Robbie Williams

Architects:

**Favonius Architects,
Salisbury**

Contractors:

**RJW Developments, West
Winterslow**

Architect's comment:

A small rural development of two new houses in a beautiful landscape setting, on a redundant agricultural site. The aim of the project was to provide modern homes that are efficient, well insulated, and functional for modern living, while integrating them into their village and countryside location. The design of Kings Croft has integrated the form of an original barn that stood on the site into the proposal, with the house designed as a simple cottage in handmade brick with a plain clay tile roof. The generous accommodation is housed within the cluster of linked buildings allowing the building to retain a modest sense of proportion. When designing Plantation House, we wanted to create a building that would suit the open landscape, and chose a form with the proportions of a timber frame barn. The aim was a building that complemented its neighbour but had a distinctive character of its own. Carefully selected natural materials provided a quality and timeless finish, enabling the buildings to appear settled and at home in their environment.

Stuart Pike

These are two substantial houses on the edge of West Winterslow, looking out over open countryside. They had been designed to look as though they might have arisen naturally on the site, following local traditions for rural houses, and intentionally dissimilar on the outside – in the vein of a Georgian brick house in the case of Kings Croft, and more like a converted barn in the case of Plantation House. The judges felt that with these aims in mind, the designs had been very well considered, and moreover that they had been executed to a high standard. The brickwork was of very good quality, and timber in various forms, plus clay plain tiles for the roofs, had also been well utilised. The judges were particularly struck by the quality of the interiors, into which a great deal of thought had clearly been put. Rooms were light and spacious, incorporating woodwork of better than standard quality and well chosen paint schemes, and the splendid views had been taken full advantage of. The first floor of Kings Croft had a particularly effective round arched opening within it, complementing the Georgian effect of the exterior. High insulation values had been built in. The above average level of the commitment which had clearly gone into the houses, both in developing the designs and building them, made a commendation for them fully merited.



2019 New Buildings Award Scheme

Client:

Phil Smith

Architect:

Gerald Steer, Salisbury

Contractors:

D and N Construction Ltd, Burcombe

Carpentry:

The Oak Frame Carpentry Company Ltd, Stonehouse

Stonemasonry:

Colin Avery Stonemasons, Salisbury

Roofing:

Ian Cormack, Salisbury

Architect's comment:

102 Crane Street in Salisbury was known for many years as 'The Compleat Artist'. This original building, built after 1820, had a dual role as both a summer house and a bridge to an island in the River Avon. A culvert, the remains of a tributary of the River Avon, runs under the building. Examination showed it to be near collapse. That and the building's poor structural condition resulted in a decision to replace the building but to retain the interesting and historically important architectural features discovered.

The design had to fit the Crane Street context and comply with the brief, which called for a traditional approach. These parameters guided the final design – one of oak-framing with pierced barge boards, under a tiled roof with

Winner of the Lord Congleton Award, for the most outstanding project

Crane Street Boathouse

(formerly the Compleat Artist), Salisbury

The judges made a deferred final decision on the former Compleat Artist building in Crane Street in July 2021, work not having proceeded far enough in October 2019 to go beyond a conclusion that an award of some sort would certainly be merited. They were delighted to find that all the promise initially shown by the project had been borne out, with a finished building of exceptional quality. The original one was beyond saving, and the opportunity had been taken to create something which echoed its character, but which also expanded it and gave it a wider range of possible uses. Timber elements in the eclectic original structure had been taken as the starting point for what is now a fully timber framed building, using traditional oak carpentry of the highest quality. One gable with ornamental barge boards has become three, with great benefits to the overall effect, and the clay tile roof is absolutely in keeping. The judges were particular impressed by the way in which valuable elements of the original building, including remarkable stone ceiling panels and a historic door, had been reincorporated and enhanced. They were also delighted that an absolutely appropriate user had been found for the property, ensuring that the very attractive interior can be fully appreciated, while the exterior adds immeasurably to this part of Salisbury. The exemplary level of commitment put into the project made it a very fitting recipient of the Lord Congleton Award, as the most outstanding of all the 2019 award winners.



rendered infill panels over a brick plinth. A large, working chimney stack completes the structure. Externally, the decorative design of the north gable contrasts with the square panel framing. The original, shop window was repaired and reset. Former cathedral masons were employed to substantially rebuild and conserve the bay window and its decorative stone soffit. Further to the north, a decorative porch with a gothic headed door was incorporated into the re-build.

Gerald Steer



Two previous winners

Lord Congleton Award, 2015

Architects:

Denton Corker Marshall

Stonehenge Visitor Centre

The quest for better visitor facilities at Stonehenge had been a long and controversial one. Within the sensitive context of the World Heritage Site, any false moves when a visitor centre finally came to be designed and constructed could have been disastrous. The 2015 judging panel, chaired by former Salisbury Cathedral Chapter Clerk Katie Sporle, were delighted to find that in fact both the design approach to the new building, and its detailed execution, were of the highest quality. The low and gently curving roof canopy, with its multitude of thin and angled supports around the periphery, had clearly been aimed at creating a contrast with the monument itself, out of sight beyond, and met the needs of its site exceptionally well. Detailed design points, and questions of sustainability, had also been handled with great care.

Award, 2015

Designer:

Garry Griffiths

Bowling Green House, Salisbury

Prominently sited at the lower end of Devonshire Road, the original building was of no visual merit, and added nothing to its location. The new one, by contrast, provides an uplifting new accent in an area dominated by pleasant but unremarkable houses of the 1930s or thereabouts. Its combination of timber boarding, white render and plenty of glass, set within a traditional gabled shape, adds a whole new element to the street scene, refreshing without in any way jarring. The fact that the house was largely a self-build project added to its merits, and the Civic Society's view was that its success deserved to have attention drawn to it, as an excellent example that might be followed in similar cases.



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