

Conservation Awards Scheme 2022

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 2022 scheme, whose outcome this booklet is reporting, was the former version.

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Panel Chair: Helen Birchenough

Helen's early career was in advertising and brand development and she has always enjoyed working with creative people. Since moving to Salisbury in 1997 she has served on the boards of the Salisbury Playhouse, the Salisbury International Arts Festival and now Wiltshire Creative; as well as Wiltshire College and the Wiltshire Community Foundation. She now chairs the Arts Council in the South West and represents National Council on the Acceptance in Lieu Panel. Helen is also a board advisor at Messums Wiltshire, and a Deputy Lieutenant of Wiltshire.

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 the Chair of the Arts Council in the South West, Helen Birchenough, who managed to set aside a day in her busy schedule for the judging process. Here she gives an account of the judging day, and her thoughts about the nominations.

"It was a huge honour, delight and surprise to be asked to chair the judges of this marvellous awards scheme, not least because I came to it with very little experience or knowledge about conservation and the built environment. But I was blessed with a terrific panel of experts and the support of Richard Deane and embarked upon a speedy journey of learning and discovery!

Our judging day started early at the offices of Paul Stevens Architecture in Salisbury who generously fuelled us with coffee, as we embarked upon our first task, to assess all the entries. A very focused couple of hours followed, with lively debate about the merits of each entry and the formulation of a plan to visit them. We were able to travel in one car and thus to continue our discussions as we progressed from one fascinating project to another. Each visit was made all the more enjoyable and inspiring by the warm welcomes that each host gave us.

I was struck by how lucky we are to live in a community that cares so much for our heritage and is prepared to do what it takes to look after it. In every case the preservation, the creativity, and the skill, has come at significant cost and each project we saw is the result of people committing time, hard

work and huge personal investment. Our city and our county are the richer and more beautiful for it. And it was always the attention to detail that stood out. I was most impressed that Greenfields Gunmakers in Salisbury had preserved some beautiful details both in the store and behind the scenes. A number of projects at St Thomas's in Salisbury have come together to transform this place of worship, with its new glazed entrance lobby welcoming people for many many years to come. We were all enchanted by Shoebottle Barn in West Grimstead, named after the still perfect small glass bottle and silver plated lead shoe found behind the cladding during restoration. They have certainly done their 'apotropaic' job and protected this wonderful barn from evil forces right to this day! Finally, we were inspired, indeed mesmerised, by the stunning glass extension at Long Close House in Downton. This lovely home dates back to the 17th Century and has seen many changes, in line with architectural trends of the time. The latest contemporary addition, using modern technology and materials, adds an exciting new chapter. Vast glass 'walls' seem invisible so that the garden is welcomed into the home and the home into the garden, creating a magical space that we thought was truly exceptional. We were unanimous in awarding this project the highest honour —The Lady Radnor Award.

A long and fascinating day left us delighted that the Salisbury area has produced such a great set of entrants yet again. We are grateful to Richard for collecting our thoughts about the merits of each one and setting them out so well in the project descriptions which follow. And we all look forward to meeting the winners at the awards evening on the 19th January."

Panel members:

Michael Lyons started out at art school, then trained as an architect in London under David Greene, before moving down to Salisbury in 1994 and setting up Michael Lyons Architecture in 1999 with his wife Alice. Michael and the practice are committed to the highest standard of design and construction of buildings and have won the national Development of the Year Award, Best Timber Frame Home Award and Salisbury Civic Society Awards.

Rosemary Pemberton

moved to Salisbury twelve years ago, after working in the charity sector and the NHS. She has a lifelong interest in the arts and historic buildings and was a guide at Woburn Abbey for 20 years. She has served as a Trustee of Salisbury Museum and, as well as being Secretary of the Civic Society, is a Trustee of The English Ceramic Circle and Salisbury Women's Refuge.

Joe Richardson is a Senior Planning Officer for Wiltshire Council, joining them in May 2015 with 11 years of experience within planning including planning enforcement in Wiltshire. He has a Masters in Urban Design. He found that the judging day showed very well how good design has high importance, as it can and will benefit the quality of people's lives, in a wide variety of settings.

Conservation Awards Scheme 2022

**Winner of The Lady Radnor Award, for the
most outstanding project**

Glass Pavilion Extension at Long Close House, Downton

Clients:

**Dr Robert Greville-Heygate
and Dr Stephanie
Greville-Heygate**

Architects:

**The Classic Architecture
Company, Wilton**

Contractors:

**Stonewood Builders Ltd,
Castle Combe**

Architects' comment:

This project carried the responsibility of adding to an historic house that has been in the same family for three generations. Its 17th century origins had additions in the 18th, 19th, and early 20th centuries. Each element reflecting the architecture of its time. Our clients' ambitious brief was for a large extension, not in an historic style, but a design of this time.

The result has a contemporary appearance and introduces a large, high ceiling, multi-functional living room kitchen. A crisp modern glass walled space. Part of the extension is a reimagined former outbuilding that brings the delight of an oak framed roof overhead as you transition from the new to the historic house. This is the second project with our clients here that has received a Civic Society award. That the product of our collaboration has been successful again is not a coincidence but a reflection of an ideal working relationship.

Peter Borchert

Located tight on the road, Long Close House adds a typically harmonious Georgian frontage to the local streetscape, but on the garden side it is much more expansive. Here redbrick bays extend across to what was previously an outbuilding on the left, set off by a spacious lawn. The idea of an extension here was premised on a rebuilt roadside frontage with little change, but something radical added behind it. Transiting from the reformulated elevation through new spaces takes one into the new extension room, which is glazed on three sides. A large glass panel faces outwards into the garden, flanked by two large glass sliding doors on each side which when retracted allow the space to become almost one with the garden around it. Slender steel columns support a very low pitched copper roof, and minimal framing to the triple glazing helps retain an uncluttered feel to the space. Enormous care had clearly been taken with the roof form, with remarkably narrow eaves angled upwards, calculated to maintain shade in the summer and maximise solar gain in the winter, and with barely visible guttering and downpipes. Equal care had gone into the storage and other spaces beyond the glass room, with an initial wall built of end-on clay roof tiles, and then behind it a mix of curved walls and squared spaces, below a traditional roof with exposed timbers. The sense of transition back to the historic host building was enhanced by exposed brickwork, but with a sense of scale which emphasised that apart from on the road,



the extension was not driven by any attempt to match existing styles. Doors were notable for their above average size, and floors were made of very large and very thin porcelain slabs, whose laying to such a level of accuracy seemed an extraordinary achievement. From inside the glass room, the historic house remains fully visible, while seen from the other side of the lawn the house and its C21st extension achieve a marvellous harmony, born out of entirely different styles. The judges had no trouble at all in deciding that the project's achievement fully merited the Lady Radnor Award, as something of quite exceptional merit.



Photography: **The Classic Architecture Company**



Award Winners

Clients:

**The Church of St Thomas,
Salisbury**

Architects:

**St Ann's Gate Architects,
Salisbury**

Altar:

Matthew Burt, Hindon

Historic Paint Conservation:

Peter Martindale, Fovant

Stackable Benches:

**Luke Hughes and Co,
London**

Main Contractor:

**Gallagher and Sons Ltd,
Salisbury**

Architect's comment:

The re-ordering of the nave and aisles at St Thomas's results from many years of planning and hard work by the church community. As church architect I have been privileged to be involved since the start. In 2013, a target date for completion of 2020 seemed a long way away, but this deceptively simple scheme took those seven years to deliver, in several phases. The work creates great flexibility, while retaining a clear liturgical arrangement. The contemporary design approach used in the entrance lobby, and by Matthew Burt in the nave altar, is an interesting counterpoint to the Perpendicular Gothic setting. And presiding over all is the Last Judgment painting over the chancel arch, magnificently conserved by Peter Martindale. This has been a true team effort, benefitting both the church and the wider community.

Antony Feltham-King

The Church of St Thomas, Salisbury: Re-ordering Project

The judges appreciated the chance to visit the always beautiful interior of St Thomas's, to assess whether recent work had enhanced it even more. They had little difficulty in deciding it had. This commenced with the actual entry into the church, through new glass doors which enable a view of what's inside even when the building is locked, into a new glass porch which provides a much better welcome than previously. Once inside, the undistinguished C19th nave pews have been replaced by movable oak benches, introducing flexibility to a previously static arrangement, and a new nave altar is a particularly striking feature. The Doom painting over the chancel arch has been cleaned and conserved, guaranteeing the future stability of this major feature of the church. Above it, the second bay from the E of the nave roof has been transformed by cleaning of paintwork to the timbers, much of it C18th but some of it medieval. In the Lady Chapel, further cleaning work has seen previously dingy monuments brought back to life. Other works, not always obvious, have been carried out to add to the enhancement of the building. The judges applauded the skill, commitment and hard work clearly put into the project, and deemed it fully deserving of an award.

Photography: **Andy Marshall@Fotocade**



Belle Vue House, Salisbury

Clients:

Janet and Paul Draper

Architects:

Affinity Architects, Wilton

Structural Engineers:

**Alexander Associates,
Salisbury**

Builder:

Neil Rolls, Salisbury

Electrical work:

Mark Kelly, Salisbury

Plumbing:

MRC Plumbing, Salisbury

Roofing:

**Chris Snell Roofing,
Salisbury**

Clients' comment:

By 2020 Belle Vue was in poor shape, with much damp and rot. Many features needed attention, and sympathetic structural repair was required.

The change from offices back to a home meant fire safety, insulation, and energy conservation were priorities.

We sought to sensitively revive the listed building, with its long history and its character. We were able to restore some earlier features, reopening an archway, restoring the back stairway, demolishing partition walls, and reinstating the separated top floor. A new porch created a better welcome, and a new west window added light to the hall. The house is a delight to live in: spacious, light and equipped for living. We seek little more.

Special thanks are also due to Jim Rose, Chris Spittle, Kevin Hopkins, Robert Renner and many more.

Janet and Paul Draper

Originally a single house mainly of the early C19th, the building had been through various vicissitudes in recent decades, with residential use upstairs and offices below, and a minimal maintenance routine. Most recently it had been owned by McCarthy & Stone and used as builders' HQ during the construction of the retirement flats and houses around it. The fact that it had escaped from this period and been returned to a family house, rather than being divided into flats, was an immediately positive sign. A new front porch was a judicious addition, sensitively designed. Inside, through a hall made much lighter by a new window, an integrated whole had been created out of the disparate mix resulting from a range of predominantly commercial uses. It was clear that obvious improvements, such as fully functioning French windows and shutters, had been underpinned by unseen fundamental works, like replacement of structural timbers and wooden flooring. Re-incorporation of the previously separate upstairs flat had enabled the removal of inappropriate partitions, and the first floor landing had been greatly improved by the opening up of a blocked arch, and the use of mirror glass to add an extra dimension to the effect. Functioning of the house had been improved by the re-creation of a lost upper flight to a service staircase, and the whole effect was testament to a great deal of well thought-out work, leading the judges to the conclusion that an award would be the appropriate response.

Photography: **Paul Draper**



Greenfields Gunmakers, Milford Street, Salisbury

Client:

**Alan Pike, Greenfields
Gunmakers**

Architects:

**Favonius Architects,
Salisbury**

Heritage Consultant:

Elaine Milton, Salisbury

Structural Engineer:

**Andy Simpson, Andrew
Waring Associates, Romsey**

Builder, Cabinet Maker and

Joiner:

**Ferguson Joinery Ltd,
Wilton**

Client's comment:

Over the past 5 years we have carried out an extensive amount of work to restore an important historic 13th century listed building, securing what had become a very deteriorated property, back to a stable condition. We have been able to reunite this building under one ownership, ensuring all parts can now be carefully maintained and preserved for the future. We have reinstated the building's frontage back to its earlier appearance, helping to restore its character and enhance the street scene and wider conservation area. We have been able to rediscover some of the building's history and display it once again, where it can be enjoyed by visitors to the shop. The refurbishment has helped a long-established local business to adapt and provide for its customers for many years to come. **Alan Pike**

Greenfields Gunmakers previously occupied Nos 21 and 21A in Milford Street, and have now incorporated No 21B as well. The addition of its interior to the shop premises was achieved by re-using original openings, later blocked in, and the whole scheme gave an opportunity to remove layers of shop fitting alterations, revealing some much earlier finishes. Access was also created to areas in need of rescuing from decay. One moulded timber beam, found buried in a ceiling, may well come from the C14th Bolehall which once occupied part of the site, and much of whose roof survives. Moved down to below ceiling level, the beam is now a very interesting feature of the shop interior. Other newly revealed historic elements include a section of flint and stone walling, and part of a C14th roof truss, now visible behind a glass screen. On the ground floor, C18th panelling was found, and had new panelling, to the same design, added on top. In an upper floor room, more panelling and an early C18th fireplace are in the process of being conserved. A two storey extension had been sensitively formed at the back, and the finishing touch to the whole scheme was the unification of the shopfront across the premises, 15 years or so after sash windows had replaced ugly casement ones above much of the frontage. The judges applauded the commitment and skill which had clearly been put into an exceptionally beneficial project.



Shoebottle Barn, West Grimstead

Clients:

Hayley Clark and Ed Waters

Architects:

**Favonius Architects,
Salisbury**

Contractors:

**S Foyle and Son,
Hanging Langford**

Oak Framing:

**PB Oak Framing,
Steeple Langford**

Architect's comment:

Shoebottle Barn was an opportunity to revitalize an unused and slowly decaying staddle stone barn to create a modest but delightful new home. The original oak frame was

carefully repaired and the existing openings retained. The frame and original timbers were left exposed.

Advantage was taken of previous internal adaptations to have a lowered floor in part with a first floor over, these subsequently became kitchen and principle bedroom.

A simple lean-to extension was created with its own oak framing.

An attached modern stable block was taken down and its footprint used to create a new wing with two further bedrooms, following the former stables and built off the original farmyard wall.

The final result retains and embraces the beauty of the original barn and ensures this is the focus around which the modern home revolves.

Simon Lock

As a three bay C17th timber barn on staddle stones, this presented plenty of challenges to a residential conversion project, partly from its condition and partly from the need to keep most of a very compact interior undivided. The basic framework was in reasonable order, but floors had decayed, as had the timber cladding where corrugated iron hadn't already taken over. Second-hand metal windows had disfigured the west side, and to the east were unlovely C20th stables in blockwork. These were replaced with a single story wing clad with timber, to create additional accommodation. In the main barn there was room for one bedroom on an existing mezzanine level, now rebuilt, in one of the bays, plus a kitchen. The other two bays were left undivided and form a full-height living space. Insulation had been inserted between timbers to create high energy values, without compromising the original appearance. The judges were impressed by the care taken not to intervene when work was unnecessary, and to do things to the highest standards where work was needed. And they were delighted to find that the barn's name was a new one, derived from two objects now on display, found built into walls during the work, following an old tradition aimed at warding off evil — a glass bottle, and a silver-plated lead model of a shoe. They were delighted to give Shoebottle Barn an award, for the excellence of the work that had gone into creating a splendid home.

Photography: **Ed Waters**



Abbey Church of St Mary and St Melor, Amesbury: Nave Roof Repair Project

Clients:

**PCC of St Mary and St
Melor Church**

Architects:

**St Ann's Gate Architects,
Salisbury**

Structural Engineers:

**Andrew Waring Associates,
Romsey**

Contractors:

**Daedalus Conservation,
Melbury Osmond**

Architect's comment:

This urgent programme of repair was completed within just 12 months, enduring a global pandemic and many technical challenges. The project's delivery is testament to the hard work and dedication of all involved; from the professional design team who drove the project and consistently met tight deadlines, to the PCC who managed to secure grants and other funding within a very short timeframe.

As is the joy of saving ancient buildings, we uncovered many surprises throughout the course of the works; including the decayed state of the roof structure, 40,000 honey bees and a previously unknown secondary structure introduced by architect Detmar Blow 115 years earlier.

The main aim of the project was to save the roof from structural collapse, ensure it is watertight and structurally sound for the next 100 years and to retain and enhance the character of the interior; all of which has been achieved.

Emma Mullen

All parish churches have a watch kept on them, to assess whether any parts are getting to the stage where repair works may be needed. In the case of Amesbury, any doubt regarding the nave roof was removed when a section of ceiling plaster fell to the floor, leading promptly to closure of the church. The judges could see that the resulting project had been impeccably organised and executed. It involved complete replacement of all the lead on the nave roof, and repairs to what was revealed below, with timber and plaster damaged by water penetration. Complications came from timbers being embedded in concrete at the wall heads, and by a secondary roof structure created in 1905, linked to the main one with iron. New timber was introduced where necessary, with original fabric retained as far as possible. Lath and plaster was conserved or replaced, and new ventilation introduced at the eaves and ridge. Sections of lead recording those involved in 1905 were re-used, alongside new comparable text referring to the 2020 work. Further complications came from the pandemic, and from bees living in the roof space, along with bats. There was scope for new oak carvings to be introduced, and these acknowledge both the bees, and the work of the NHS. The judges had no difficulty at all in deciding that every aspect of the whole project put it very firmly into the award category.

Photography:

Above: **Daedalus Conservation**

Below: **Emma Mullen**



Myrfield House, Salisbury

Clients:

Liz and Lloyd Slater

Architects:

**Favonius Architects,
Salisbury**

Exterior works:

**M I Hazzard and Sons,
Upper Woodford**

Renovation and internal joinery:

**Russell Jones and
Christopher West, Hale**

Additional joinery:

**James Babb Workshops,
Coombe Bissett**

Heritage and planning
consultant:

Elaine Milton, Salisbury

Clients' comment:

Myrfield House is a landmark at the corner of St Nicholas Road and De Vaux Place, which leads to the Cathedral Close. Unfortunately, with rotting timbers, a leaking roof and dodgy drainage, the Grade II* Regency structure was nearing collapse when we bought it in 2019. Today the property is transformed. It is now watertight, with sound timbers and period features retained, including reeded skirting boards, rare vertical shutters and an original stone floor. Two new chimney pieces replace those that had been removed at some point in the building's history. Conversion of the adjacent cottage and garage provides extra accommodation to what, despite the façade, is a modest structure, only one room deep. A new front garden and mini-wildflower meadow have made the site a fitting gateway to the precincts of The Close.

Liz and Lloyd Slater

Myrfield House is a very attractive Regency house, prominently sited near the Harnham Gate entrance to the Cathedral Close and with splendid wrought ironwork around the front door, under a typical Salisbury oriel window. When the recent work commenced, however, it had been suffering from years of neglect. While the visible exterior is little changed, its internal appearance now is testament to a whole-hearted repair project, even if many of the stages along the way are necessarily out of sight. Rotten timbers and decaying plasterwork had been replaced, using traditional craftsmanship. Wiring, plumbing and heating had been completely restructured, and windows repaired. The staircase, elegantly curved but surprisingly steep, had been a particular focus of attention. Characterful stone flooring to the kitchen had been uncovered and repaired and allowed to maintain its distinctive contribution to the whole. Roofs had been replaced, and a discreet dormer added to allow access for maintenance. In the single storey element to the N, the previous cottage layout had been greatly improved, not least by incorporating a garage into the accommodation, with a new bedroom in what had been its roofspace. Care had obviously been taken to maintain the character of this part, with new oak beams, while a window, mundane in itself but with a view out towards the cathedral, had been transformed with gothick glazing. The beautiful first floor space inside the oriel window bay typifies the treatment of the whole interior, and the overall achievement seemed well deserving of an award.



Commendations

Clients:

Robert and Valerie Gardner

Architects:

**Esdon Architecture,
Salisbury**

Structural engineers:

**AWA Structural Engineers,
Romsey**

Contractors:

**Arch Property and
Development Ltd, Salisbury**

Architect's comment:

The brief was to retain and cherish the character of the main building, protecting heritage and respecting the listed status by redesigning the kitchen extension and garden outbuilding. The clients, who were integral throughout, wanted to improve the view from the dining room and kitchen and harmonise the link between garden and house.

The new extension introduced a modern design to differentiate from the existing property, using dark zinc and cedar cladding, improving on the previous 1980's brickwork. The improvements have been further elevated through landscaping and garden design provided by the clients, creating a fluid connection through internal and external spaces.

Opening up of a blocked original window has restored balance and original character to the dining room. The shared party wall has been extensively restored and rebuilt, improving the structural integrity and overall appearance of the original wall for both the clients and the neighbouring property.

Ed Esdon

35 Bedwin Street, Salisbury

Previously used as a bakery, this house had a fairly complicated history of outbuildings to its rear, which when the current project started had settled down to a very undistinguished extension used as a kitchen, followed by a storage building which partly blocked access to the unexpectedly spacious garden beyond. The extension was in brick like most of the house, but not an attractive brick. The new extension sought to make a clear contrast with the house, by using dark zinc and cedar cladding, with generous windows and a partly glazed roof, in an obviously contemporary approach. The judges felt this had been exactly the way to go, resulting in a new kitchen much lighter than the previous one, and connected more successfully with the main house, with much improved access through a previously blocked former window opening. At the far end a large area of glass incorporated the garden visually into the sequence of spaces. The storage building beyond, previously in brick, had been made much narrower and clad in timber, to make it much less obtrusive. New hard landscaping linked together the various elements to the rear of the main house. The overall effect, both externally and internally, clearly represented a significant improvement to the property, and the judges were agreed that it fully merited a commendation.

Photography: **Esdon Architecture**



Emmanuel Church Stonework Refurbishment

Clients:

Emmanuel Church Trustees

Stonework:

**Colin Avery Stonemasons,
Salisbury**

Clients' comment:

The Trustees of Emmanuel Church have an ongoing duty to the building's fabric as well as its members' spiritual welfare. Noticing that parts of the building at the front were clearly the worse for wear, it was decided to make a plan for work to begin. This was based entirely on looking after what is now there, with no thought of seeking to reinstate the original brick wall, with iron railings and gates, which separated church from pavement before the wartime call for scrap metal. The Trustees took advice from various specialists who then carried out the agreed work over a planned time span. The Trustees of Emmanuel Church are thankful for the advice and work of Dale Roberts and stonemason Colin Avery.

Andrew Woodger

The Emmanuel Church, built in 1860, is quite prominent on the N side of the Wilton Road, just after St Paul's roundabout. Its front elevation is constructed of brick and stone, the latter contributing its most distinctive feature, a half-domed projecting porch. While the brick was in good condition, the Bath stone, typical of the period, had fared less well and was clearly in need of attention. The church sensibly conserved its resources by having the work carried out in two phases, spread across two years. The initial process was to use a conservation-accredited high temperature steam system to clean all the stonework, which both greatly improved its appearance, and also reduced the chances of further decay. Badly damaged stone elements were replaced with newly worked pieces, while lesser areas of damage were repaired in non-cement mortar. The final process was to apply to the stonework a lime/stonedust shelter coat, which both unifies the appearance, and creates a sacrificial layer to slow down any more decay. Comparison of before and after photos, both of the whole front and of individual elements, showed the judges that the overall appearance was now greatly improved, and that moreover an entirely appropriate approach had been adopted, which removed the worst defects without attempting to make the whole building look brand-new. No further work should be needed for quite a while, and a commendation seemed exactly the right response to this very laudable project.



Two previous winners

Award, 2010

Architects:

Stanton Williams

Bourne Hill extension, Salisbury

This project included careful work on the original C17th house, now council headquarters, to look after its historic features. However the most visible reason for the award is the quite exceptional extension, which many would see as the most outstanding contemporary building in Salisbury. A tricky transition zone from the very different style and materials of the historic house was very well handled, and the extension, with its stone fins on the two sides most often seen, was felt by the judges to be a brilliant response to the question of how to add a major extension to an old building, proving that repetition of traditional forms is not the only option. Salisbury has gained greatly from the ambition of the project, and the thought and care put into it.

Lady Radnor Award, 2014

Architect:

Melanie Latham,

St Ann's Gate Architects

The Paragon, Wilton Road, Salisbury

These four listed, early Victorian houses had fallen into a state of utter dereliction after years of institutional use, and were then returned to domestic use by this enormously successful project. What particularly impressed the judges was the wholehearted commitment put into the scheme, going well beyond what a standard commercial exercise might have achieved. Historic elements had been retained wherever possible, and faithfully matched where decay and vandalism had put them beyond repair. Small-scale additions had been carefully designed, and the visible workmanship was of the highest standard. The Lady Radnor Award, for particular merit in the Conservation version of the awards scheme, is not always given, but the judges had no hesitation in deciding that this project richly merited it.



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