

Conservation Awards Scheme 2024

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 2024 scheme, whose outcome this booklet is recording, was the former version.

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Panel Chair: Tim Crarer

Tim is a solicitor and the former senior partner of Parker Bullen LLP. He is the former chair of Wiltshire Creative, having previously chaired Salisbury Playhouse and overseen the merger of that organisation with the Salisbury Festival and the Salisbury Arts Centre. He has also served as governor of Chafyn Grove School and Salisbury Cathedral School, and as a trustee of the Salisbury Independent Hospitals Trust.

Thoughts from the judging panel chair

Every year we invite a distinguished person with a connection to the area 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 first chair of Wiltshire Creative, Tim Crarer, who was happy to find time to devote a day to the judging process. Here he gives a brief account of the judging day, and his perceptions of how the judging process worked.

'For me the words that sum up our judging day are enthusiasm, imagination, creativity and skill. As judges from very different professional backgrounds—in my case with very little experience of conservation or architectural design—we shared an excitement and deep interest in what we saw, ably guided by the excellent and tireless Richard Deane. Our own excitement was more than matched by the infectious enthusiasm of those we met—the proud owners, architects and craftspeople. The excellence of all the entries and their wide variety—ranging from pure restoration of historic buildings to imaginative extensions and adaptations—meant the decision as to which of them merited awards was hard. However the process (aided by the kind hospitality of Paul Stevens Architecture who again generously provided our base) resulted in unanimous verdicts laid out in the summaries of the various projects which follow. I was struck by the imaginative conversions of the Staddle Stone Barn and Calf Shed at Manor Farm, the former Village School, Donhead St Andrew and the farm buildings at Rookhaye Farm. The thoughtful and painstaking preservation and conversion of the old farm buildings has breathed a new life

into these attractive old buildings and created new environments in which rural business can thrive. The conversion of the old village school to create sustainable affordable housing showed particular flair in allowing light from the full height schoolroom windows into the upper and lower floors. These were shining examples of what can be achieved in repurposing existing buildings. The quality of the craftsmanship in all that we saw was exemplary. We learnt much about the highly specialist skills required in the repair and conservation of the Cathedral's high east gable, and in the finely detailed and careful safeguarding of the stonework and flint panels at the Old Mill, Harnham—this year's well-deserved winner of the Lady Radnor Award. The extent of the skill on display made me reflect on the large number of buildings in and around Salisbury that still lie empty and neglected and the importance of protecting them. We are told that if the full restoration of the Palace of Westminster proceeds—a project greater in scale and complexity than the restoration of Notre Dame Cathedral—it is likely to pull in all the skilled specialists and craftspeople for a generation. So it is vital to ensure a new generation of crafts people is trained and inspired to take the same pride in our astonishingly beautiful built environment. Without that we will all be the poorer. It was a great privilege to be able to view at first hand such remarkable work, and my fellow judges and I would like give our thanks to all those who gave up their time for us and shared their obvious passion for their projects, and to Richard for his wise guidance and diligence in preparing the attached detailed reports. We are all very much looking forward to meeting the winners at the awards ceremony on 27th January.'

Panel members:

Andrew Minting trained in building conservation and local history at Reading and Oxford Universities, and through practical experience with his own listed house. He joined Salisbury District Council as a conservation officer in 2005, and then Wiltshire Council on its formation in 2009. He was very pleased to see how careful understanding of historic buildings, coupled with quality of materials and craftsmanship, have produced such successful schemes as those in this booklet.

James Salman James is a chartered architect and lives in Salisbury with his young family. He runs his own practice, Loop Architects, working in Wiltshire and surrounding areas. James has been actively involved with the Civic Society for a number of years, as well as with voluntary work for other design review bodies, to champion design quality in the built environment.

Emily Way With degrees from Southampton and Bristol universities, Emily has taught History and Latin at Salisbury Cathedral School for 17 years, and is a Civic Society committee member. Interested for many years in built heritage, she is studying for an MSc in the conservation and management of historic buildings. She enjoys researching and writing about the historic environment, and found the judging process fascinating, with its recognition of craftsmanship and of beautifully-executed design and adaptation.

Client:
Greene King

Stonework Conservation:
Tom Beattie

Conservation Masonry:
**Jay Battle and
John Parsons**

**Stonework Conservator's
comment:**

As part of the refurbishment of the Old Mill, Greene King sought to address issues affecting the external stonework. Primary problems were the loss of flints, excessive amounts of inappropriate cement repair, heavy pollutant staining and the decay of vulnerable Greensand ashlar. As for any listed structure, a measured approach was required to restore the health of the stonework-care was needed to avoid disturbing the remaining flint panels, the removal of cement was always going to be delicate, excessive cleaning could result in a 'scrubbed' appearance and any mortar or stone replacement had to be judged as absolutely necessary. Of most concern was the decay of the ashlar inside the chimney flue, where the acidic effects of soot had reduced the depth of some stones to less than two inches! Hopefully the building now appears healthy rather than restored.

Tom Beattie

Opposite bottom left: before
Opposite bottom right: after
Overleaf left: before
Overleaf right: after

Winner of The Lady Radnor Award for the most outstanding project

The Old Mill, Harnham

The Old Mill is a historic building of exceptional importance and merit, prominently located and very distinctive. The oldest part displays late medieval doorways and windows, together with very high quality walling in chequerwork of flint and stone. The flint panels had given cause for concern, with a possible risk of flints coming loose, and some of the moulded stonework was suffering from blackening, which could lead to decay. The need for repairs could, in the wrong hands, have led to harmful effects, not least in visual terms, with the potential for a degradation of the mill's much-loved character. The judges were delighted to find that the work had clearly been entrusted to the right people, with blackened and encrusted stonework transformed by careful cleaning, and the application of a judiciously chosen lime/stonedust shelter coat, which both unifies the overall look, and provides some protection against future decay. Intervention in the flint panels had only been where necessary, with no filling of recessed joints for the sake of it, and the other walling stones had been carefully repointed where needed, with replacements only inserted where it was essential. The risk of clumsy work being carried out to the very sensitive flintwork, and spoiling the whole building, had clearly been averted with complete success. The overall result was a building which retains its character intact, and will not need further intervention in its stonework for many years. The judges had no trouble deciding that the project's achievement fully merited the Lady Radnor Award, for its quite exceptional merit.



Photography: **Tom Beattie, Richard Deane**





Award Winners

Clients and Contractors:

Richard and Gillie Strang

Architects:

Michael Lyons

Architecture, Salisbury

Planning Consultant:

**Benchmark Planning,
Salisbury**

Architect's comment:

Manor Farm is located in Sutton Mandeville to the west of Fovant. It is a working farm, and the owners asked us to help with diversifying and placing their original redundant farm buildings back in sound condition, while also giving them a new use. The former Calf Shed with its distinct corrugated barrel-vaulted roof has been restored and converted into a holiday letting. Equipped with specialist facilities, it has been designed by us for people with disabilities to have a vacation and enjoy the countryside. The Staddle Stone Barn, set the centre of Chestnut Tree Yard, has equally been restored and converted to provide a flexible working space for local people. It is a simple rectangular building with a lean-to to the side. We retained the large internal volume, with its impressive timber structure exposed.

Michael Lyons

Staddle Stone Barn and Calf Shed at Manor Farm, Sutton Mandeville

Manor Farm is a good example of a farm with a very diverse set of buildings, some of which were unsuited to modern agricultural practices and had fallen into poor condition. A thorough evaluation has seen some of the more interesting ones repaired and refitted, in order to guarantee their continued existence. With one of these, a C18th timber framed barn on staddle stones, the judges were impressed by the way that a new office use had enabled its interior to be retained as one undivided space, difficult to achieve with a residential use. Timbers had been repaired as necessary, with any interventions limited to ones linked to the new use, such as new timber dado boarding at low level, and a new window at one end, enhancing light levels and giving good views southwards. The calf shed, further south down a track on the other side of the A30, is a later and simpler building based on a timber frame, with a corrugated barrel roof. Its quiet siting, with views towards the downs, had made it a good subject for conversion to a holiday let, plentifully glazed and now clad in black timber boarding. The judges thought that both projects had been well conceived and executed, and worked well in moving Manor Farm forwards, into a future where imaginative diversification schemes can enable interesting buildings to be retained. An award seemed the obvious reward for this.



Photography: **Michael Lyons Architecture**

Clients:

Toby and Susannah Williams

Architect:

John Comparelli, Tisbury

Contractors:

Burfitt & Garrett, Sedgemoor

Windows and door restoration:

Kevin Moody, The Cranborne Craftsman

Kitchen supply and Fitting:

Searle and Taylor, Winchester

Architect's comment:

The owners of Cross Cottage chanced upon an old photograph of their house with an external kitchen or bake house. With the promise of recreating this structure and restoring the historic village streetscape, we obtained listed building consent.

Externally it was agreed to rebuild using the same stone, but rather than roofing with thatch we used handmade clay tiles to match the house. The gap between the house and the extension is maintained with the flat roof over, hidden behind what appears to be a garden wall. The illusion of a detached building is reinforced by the oak gate applied to that front elevation. Internally the gap is studded with a row of roof lights to provide daylight light and, again, reinforce the idea of a historic alleyway.

Internally the ground floor is open plan but notionally divided by a steel staircase defining the kitchen with a loft over and vaulted dining space facing the garden.

John Comparelli

Extension at Cross Cottage, Barford St Martin

Cross Cottage is a Grade II listed house of c.1800, in Chilmark stone, prominently situated across from Barford St Martin church, on the road out towards Dinton. The creation of an extension to the building, on an unoccupied site between it and the road, had clearly been seen as acceptable by the planners because of evidence of a previous ancillary building on that site. The judges needed to decide whether the new extension took proper advantage of the opportunity offered, coming across as a natural filling-in of the space, subservient to the main house and respecting its character. They decided that it met all these requirements. While the walling was mainly in local greensand, rather than Chilmark stone, this was logical enough given that the previous building appeared to have been a greensand one, and did not create any visual jarring. At the back of the house, where the connection of the extension to it had the most impact, the use of a more contemporary material, aluminium, for door and windows, worked well. The judges were particularly impressed by the interior, which had a well-lit unified kitchen and living space downstairs, and then a mezzanine loft occupying half the available space upstairs, accessed by an attractively detailed metal staircase. The combination of a clearly very valuable addition to the house's interior, with a well-judged exterior which was entirely appropriate to the building's listed status, made the decision to give an award an easy one.



Photography: **Lance McNulty**

Client:
Salisbury Museum

Lead Architects:
**Dmitri Martin Associates,
London**

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

Main Contractor:
**H. Mealing and Sons Ltd,
Bath**

Conservation Contractor:
**Cliveden Conservation,
Kilmersdon**

Project Management:
**MEA Construction
Consultants, Bath**

Structural Engineer:
**Andrew Waring: Consultant
to AWA, Romsey**

Glazing:
**Salisbury Cathedral Stained
Glass**

Principal Funder:
**The National Lottery
Heritage Fund**

Client's comment:

In the past the institutional needs of the museum have often taken a priority, while the problems with the fabric of the Grade I listed medieval building have increased. So the recent £5.1 million redevelopment project did more than just create new galleries dedicated to Salisbury's history – we have also dealt with some urgent conservation issues, including restoring the fabulous 17th century King's Room at the building's heart. We have also made some modest alterations to the building to make it work better, including a new entrance and lift.

Adrian Green

Salisbury Museum: Conservation and Repair Work in association with the Past Forward Project

The recent creation of new galleries at the Museum had been accompanied by a thorough-going exercise in ensuring that the building, Grade I listed and with a very distinctive historic character, was in tip-top condition. The visible work was mostly to the exterior, particularly to the stonework of the windows. Photos and a visit showed the judges that this had required major interventions, with problems of stone decay often exacerbated by the expansion of rusting ironwork within the stones. The judges could see that the remedial work was all of high quality, as it was in other areas such as repairs to leaded lights. The roof timbers had been overhauled and renewed as necessary, and rainwater disposal problems sorted out through repairs to lead rainwater goods and other measures. Invisibly, work had ensured the integrity of high quality early C17th plaster ceilings in some of the first floor rooms, where clumsy earlier repair attempts had been replaced by intricate measures to re-attach them to the timbers supporting them. The project had also included a large new entrance into what is now the new Salisbury Gallery, set into a new wall of carefully executed flintwork and now enabling large display objects to be brought into the building. This was felt to be a very successful design. Overall, the project had clearly met the needs of the building, at a time of a major upgrade to the way it functions as a museum, and the judges applauded the achievement



Photography: **Richard Deane**

Clients:

**The Dean and
Chapter of Salisbury
Cathedral**

Architects:

**Dittrich Hudson Vasetti
Architects, Bristol**

Contractors:

**Salisbury
Cathedral Works
Department**

Glazing Repair and
Conservation:

**Salisbury
Cathedral Stained Glass**

Structural Engineer

**Andrew Waring: Consultant
to AWA, Romsey**

Clients' comment:

With much anticipation, the scaffolding was removed in February 2024 from this final area, after working its way around the building during this modern era of repair and restoration. The Cathedral now stands in glory, scaffold- free as it did in the 14th century after the spire was added, and the rooftops and parapets that were recently accessible will fall back into quiet, unvisited obscurity. I feel a bit sad about not being able to look closely from the scaffolding at the amazing work done by our team, but incredibly proud of what they have achieved; I know we leave it in the best condition possible as it faces its next 800 years and beyond. I would like to thank all the craftsmen and women, past and present, who have worked on the Cathedral's epic repair programme for nearly four decades. You truly are the unsung heroes.

Gary Price

Clerk of the Works

Salisbury Cathedral High East Gable

While awards are not usually given to phases of work on a building, Salisbury Cathedral is, unsurprisingly, an exception to this, with various awards having been given to it since 1996, early in the award scheme's life. Using submitted evidence, and a visit for a look from ground level, the judges decided that the repairs to the Chancel high east gable fully reached the standards which had led to the earlier awards. The area in question, above the Trinity Chapel roofs, included large amounts of 800 year old stonework, some of it in very poor condition, with over 400 stones needing replacement. Extensive stone cleaning had been carried out, both to improve the appearance and to reduce the risk of future decay, with the most obvious result being the removal of extensive rust staining from iron window bars. The remarkable Moses window of 1781, very prominent internally in views eastwards down the Cathedral, had been fitted with iroko frames on the outside to take protective secondary glazing, and the long-term condition of the five lancet windows above it had been ensured. The southern pinnacle had been taken down completely and rebuilt, with new stones where necessary, and mortar repairs had been used across the elevation, to remedy defective stones whose condition was not bad enough to justify replacement. The judges were able to establish that all the work had been executed to very high standards, by the Cathedral's own Works Department, and that another award was fully justified.



Clients:

**Hugh MacDougald and
Olivia Talbot**

Architects:

**The Classic Architecture
Company, Wilton**

Contractors:

**Millway Builders,
Stockbridge**

Architects' comment:

This former village school building has undergone several changes. The original 1880 stone walled building had a single main school room with a rear projection with a smaller room. A later, brick walled extension, provide a third school room. Finally, a modern flat roofed extension was added in the 1960's. The principle aim of our clients' brief was to convert the building into two houses. The division of the building fell naturally along the divide between the original school and the later extension. One house formed within the early stone walled school room and the second smaller house within the later brick-built school room. The design removed the modern extension and respects the early historic plan form of the original school. Externally the two separate dwellings are easily read in the materials of the two distinct stages of the early construction.

Peter Borchert

Conversion of Donhead St Andrew former village school into two houses

This Victorian building, mainly in stone with some brickwork, had seen the creation of two residences. Respect for the original design led to these being of unequal size, one of two bedrooms and one of three, and this respect was obvious throughout. Repairs to fabric necessitated by the removal of an attached toilet block, itself a major gain, had clearly been carried out very well. Insertion of stairs into full-height spaces had been very skilfully executed, retaining some sense of the original character while still providing upstairs accommodation. Frameless glazed balustrading had been a key technique, minimising the impact of the stairs and also enabling the windows to continue to light all the spaces. The judges were particularly impressed by the way this had been done, with the new floors kept back from the windows and safety ensured through unobtrusive glass panels. They were also impressed by the carbon-neutral energy standards achieved, and by the now obligatory creation of fire escape routes, which might have impacted clumsily on the windows, but in fact had been achieved through new openings, which internally just look like cupboards. The interiors all have a contemporary feel, while still being sympathetic to the historic fabric, and the fact that the school might have become an expensive single dwelling as originally consented, but had actually been turned into homes at a reasonable rent for local people, for a charitable trust, was particularly applauded. This was clearly a very well considered and executed project.



Photography: **Classic Architecture**

Clients:

Rookhay Farm

Architects:

**Michael Lyons
Architecture, Salisbury**

Main Contractor:

**R. Moulding & Co
(Salisbury Ltd)**

Architects' comment:

Rookhay Farm is located in Bowerchalke within the Chalke Valley. We developed the scheme to utilise existing redundant farm buildings, and provide five residential and two office units.

Constructed in brick and flint with natural slate roofs, the existing buildings are typical of local farmsteads. There is a dovecote tower to the corner and we retained original features such as the pulleys, winches and boarding. The north east building was formed into a two-bedroom property with two new gablets constructed to match existing. Modern concrete lintels were removed and the brickwork repaired. We retained the north western large open milking parlour, and used it as a kitchen, dining and living space. The western buildings formed three smaller residential units. We converted the open cart shed, with hay loft above, into offices while retaining original features.

Pete Sperry

Rookhay Farm, Bowerchalke

The courtyard of buildings at Rookhay Farm is largely Victorian in date, and typical of Wilton Estate developments of that period – something similar, though smaller, can be seen a few miles away at Faulston, Bishopstone. Complexes of this sort, in flintwork and brick, are important components of the local rural heritage, but typically have been overtaken functionally by the requirements of modern agriculture. The aim of the Rookhay project was to find new uses for the buildings, while maintaining the character, and indeed enhancing it by removal of later accretions. The judges had no doubt that this had been well achieved, to high standards. The conversion into five residential units, one a holiday let and the other four permanent lets, and two office units had seen the clutter visible in before photos removed, and judicious work carried out for instance to replace upvc doors with timber ones. Interiors had been sympathetically treated, with the retention of a wooden pulley wheel in a former granary retaining the memory of how sacks of grain had been lowered into carts in the former cartshed below. The planning history showed significant involvement from a conservation officer, who saw the principle of the application as laudable but made some detailed points, which had been met with amendments. The judges saw the overall achievement as one of great merit.



Photography: **Michael Lyons Architecture**

Commendations

Clients:

**Salisbury City Almshouse
and Welfare Charities**

Designer:

**Stephen Linard,
Netherhampton**

Project Management:

Andy Munt, Salisbury

Clients' comment:

The Grade II Listed cottages were in extremely poor condition, and in need of full refurbishment and modernisation, when administration was taken over by Salisbury City Almshouse and Welfare Charities. The cottages were stripped back and renovated according to current Building Regulations. Work was carried out by a team of the Charities' contractors who followed design principles specifically adopted to minimise impact on the heritage and character of the buildings. A new single storey terrace of five bungalows (Lady Benson Almshouses), each with their own private gardens, was built at the rear of the site in a style which complemented the older cottages. The external areas, which were very neglected, benefitted from being landscaped and a car parking area was constructed. The Charities' aim was to create a comfortable, modern and low-cost 'home for life' for local residents of limited means which we feel proud to have achieved.

Susie Coen

St Mary Magdalen Hospital, Wilton

Prominently located by the major roundabout on the A36, St Mary Magdalen Hospital is an almshouse previously in the care of the Wilton Estate. Its transfer to the Salisbury City Almshouse and Welfare Charities had seen major works carried out, in order to bring the facilities up to the standard needed for 21st century almshouses, and to add additional units. Externally, the original building had been upgraded particularly in terms of its windows and stonework, with the latter having needed some small replacements together with mortar repairs and light-touch cleaning and shelter-coating, the whole amounting to a conservation project which had clearly been very well-executed. Internally, new staircases had seen the units given better access for those of sometimes limited mobility, while before photos showed the extent to which bathroom and kitchen facilities, in particular, had seen major improvements. The judges also liked the way in which the interior faces of the stone windows had been stabilised, but left exposed and with their characters intact. To the north, a new annexe had created six more units, in a style which respected that of the original building, without attempting to compete with it, and with interiors clearly attractive to the residents. Overall, the improvements achieved by the project were felt by the judges to be certainly something which deserved recognition.



Photography: **Andy Munt**

Client:

Minette Batters

Architects:

**Barclay + Phillips
Architects, Whaddon**

Main Contractor:

**Greendale Construction
Ltd, Poole**

Structural Engineers:

**Harvey & Snowdon Ltd,
Wilton**

Joinery:

Salisbury Joinery Ltd

Architects' comment:

In 2021 our client purchased the site, cottage, and associated outbuildings. The buildings were in a severe state of dilapidation, lacking in amenities and in desperate need of restoration.

Phase 1 was the restoration of Trafalgar Gardens Cottage, with sympathetic repairs and internal reordering to create a 4-bedroom family home, including complete external repair using traditional techniques and materials.

The new sitting room extension is distinguished by a contemporary design, and the existing historic garden wall was incorporated into the north elevation. Full height glazing to west and south elevations provides uninterrupted views into the restored walled garden.

The cottage revealed its evolutionary history during the works, with challenging structural issues overcome by the insertion of an internal steel frame.

**Barclay + Philipps
Architects**

Trafalgar Gardens Cottage, Downton

The walled garden near the Avon, adjacent to Standlynch Mill, is part of an extremely interesting historic site, having formerly served the Grade I listed Trafalgar House half a mile to the north-east. The garden is long disused but now part of a project which will see it used for growing flowers, and along with this the cottage has been significantly upgraded and extended. Long-term neglect had seen it in need of the insertion of a structural frame, which at the same time enabled great improvement in thermal performance. Photos showed a very notable enhancement of internal spaces and facilities, with the insertion of a new floor to a single storey element enabling the creation of a master bedroom with views into the walled garden. On the garden side of the cottage, an extension in contemporary style improved the accommodation without compromising the historic character. Similarly, new paths and areas of paving provided improved amenities for the cottage, but did not have any intrusive effect on the walled garden. The opportunity had been taken to repair brickwork and roofs, and generally reverse years of neglect and bring the cottage back to a sound state. The walled garden project is on course to be a very beneficial one, with the cottage playing a full part in this.



Photography: **Barclay + Philipps Architects**

Clients:

John and Pauline Tremlett

Architects:

Michael Lyons

Architecture, Salisbury

Main Contractor:

**Maidment & Carter Ltd,
Blandford**

Garden Designer:

**Sandy Burton Garden
Design, Fordingbridge**

Architects' comment:

Chicksgrove Manor is a designated Grade II* listed Manor House, dating back to the 14th century, partly thatched, and built of local stone, with stone mullion windows, low beams and room panelling. The main Manor House was restored along with the Annexe and Bothy which are subject to the award. The Annex to the rear of the site presented us with the opportunity to create a more contemporary intervention, with a fresh and clean space using traditional materials in a modern way. For the Bothy, on the east of the site, we carried out a simple restoration with a glazed extension, taking in the views and allowing the occupants to become immersed in the landscape. We finished the project off with a beautiful garden and landscape design, using reclaimed York cathedral grade paving and local stone for the drystone walls.

Mark Davis

The Bothy, Garden and Annexe, Chicksgrove Manor

The judges were presented with a nomination with several elements to it, and were very impressed by two of them. Behind the mainly 16th century house, a single storey annexe had been transformed from something with rather dull fenestration, in strips, to a building focused on two full height areas of glazing in a contemporary mode. These contrasted with stonework in between, significantly and skilfully altered in a seamless way. Inside, a contemporary feel had been created without losing all the building's historic character. Across the road, a garden area between the house and the river Nadder, with a small stone building in traditional style, known as the Bothy, had seen the building given a contemporary extension which was fully glazed on its south side, successfully creating a garden room which takes advantage of the views down to the river. The garden which formed the remainder of this area had been upgraded, resulting in a formal stonework centrepiece flanked by lawns, running down to a boundary which was previously just a fence, but has now been changed into a ha-ha, a very effective way of maintaining the function of a barrier, while removing the previous visual constraints. Both the annexe and the garden area were felt to have resulted in significant improvements to the whole property, and to merit a commendation.



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