

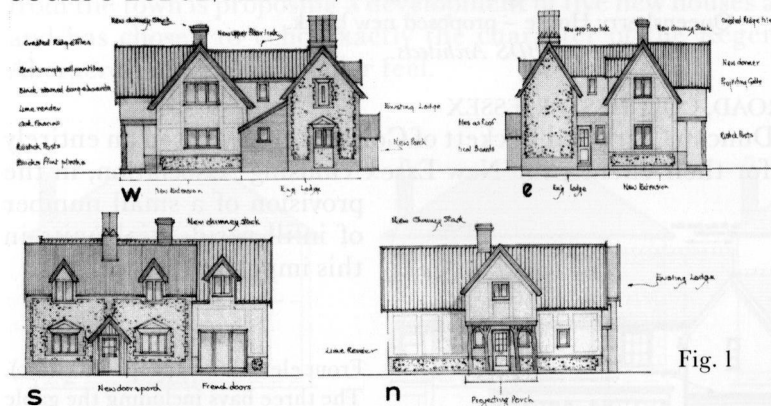
The Society's Casework in 2002: Review of Selected Cases

by

MATTHEW SAUNDERS and FRANK KELSALL

Local Planning Authorities in England and Wales have been obliged to consult the Ancient Monuments Society and the other National Amenity Societies on all applications for listed building consent involving demolition, either total or partial, since 1972. In recent years the number of part-demolition cases has settled to about 5,500-6,000 a year and those for complete demolition to around 200. The exact number of listed buildings threatened by application for total demolition in 2001, the last full year at the time of writing, was 212. A full list of these cases can be obtained from the Society's office and the website. There was a time in 2002 when we thought that our role as consultee was under severe threat as part of the Government's reform of the planning regime but we were reprieved along with the other Societies as one of the last acts of Lord Falconer as Planning Minister before he was moved to another Department. The cases discussed here, which deal very largely with proposed extensions, include some of the most interesting of the year although in choosing them we are limited by the availability of illustrations. The drawings have been kindly supplied by the architects of the various schemes and the names of the practices concerned are given in the text.

CUCKOO LODGE, MERTON, NORFOLK



Here the designer, Dirk Bouwens, is proposing to extend the mid-nineteenth century west lodge, one of three serving Merton Hall, in an idiom which does not ape the original but nevertheless uses an historically

Fig. 1

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derived language. The mixture of vernacular with the quasi-vernacular device of the 'primitive' three-bay loggia or porch, indebted to eighteenth-century Neo-Classical precedents, is telling. Everything on the north elevation is new.

QUEENSBERRY HOUSE, NEWMARKET, SUFFOLK

This is a substantial grade II listed Queen Anne design of 1898 by the architect Robert Edis (1839-1927), built for Lord Wolverton. It was converted to offices in the 1980s and is now owned by the British Bloodstock Agency. Like most buildings of that period there is a telling attention to detail particularly in the shell which is laid in English Bond. Internally genuine eighteenth-century features from the preceding house have been reused. BDS Architects of Great Shelford, Cambridge are proposing for their clients, NHP Country Houses, to convert the Edis block into six flats but also to provide a new block in the grounds. It is this which is portrayed in the drawing. The language of Edis has been used although in a more formal and almost exactly symmetrical composition. We quite liked it but the planners did not and it has been refused consent.



Fig. 2

Queensberry House – proposed new block

Courtesy BDS Architects

Nos. 24 – 26 MERSEA ROAD, COLCHESTER, ESSEX

Here the architects Duncan Clark and Beckett of Colchester have used an entirely historical language for their clients, the New Essex Housing Association, in the provision of a small number of infill residential units in this important street.



Fig. 3

Front elevation as proposed (west). The three bays including the gable to the cross wing on the left are brand new

Courtesy Duncan, Clarke and Beckett

THE OLD POST OFFICE, ENFORD, WILTSHIRE

The original post office serving the village was burned out in July 2000 and a consensus emerged that repair was not practical. As part of the reinstatement, the architects,

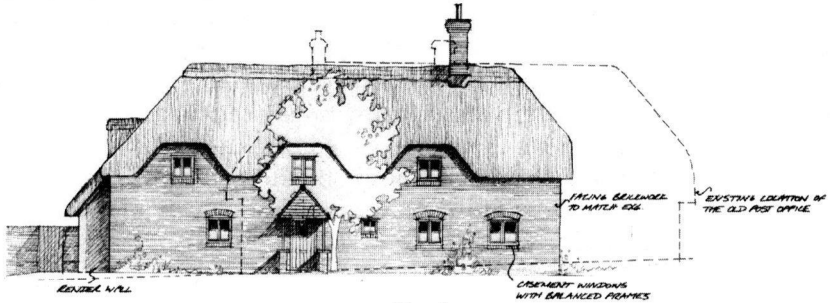


Fig. 4
North elevation
Courtesy Michael Fowler

Michael Fowler of Marlborough, proposed to build this charming essay in the Wiltshire vernacular. In the words of the architect – ‘the new dwelling is very simple in appearance and the thatched roof rolls over the first floor windows and has a lower eaves level to its south-east corner. Window openings have been kept to an absolute minimum and the size and appearance is traditional in an attempt to reflect the traditional pattern of fenestration in other village cottages and in the original dwelling’. The roof is to be thatched after the local authority refused permission for the use of plain tile. The shell is to be in Michelmersh bricks and render.

THE FEATHERS ROYAL HOTEL, ABERAERON, CEREDIGION

Aberaeron is a delightful planned late Georgian town which has been in receipt of considerable investment of public money via Cadw in recent years. The Feathers Royal Hotel of c. 1815 is one of its major landmarks. Andrew Davies who practices from the town is proposing a development of five new houses at the back of the site and has chosen to echo exactly the character of the Regency villas which give Aberaeron its very particular feel.

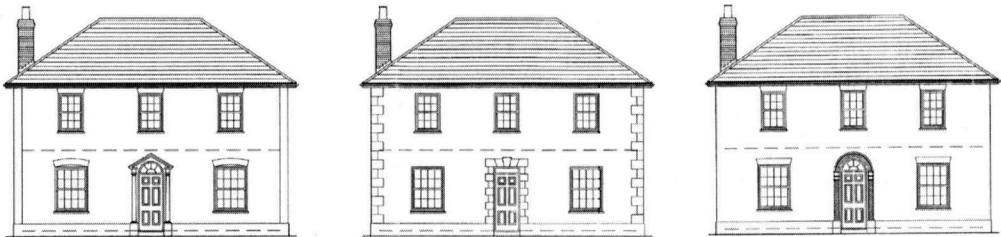


Fig. 5
Plots 1, 2 and 3 front elevations – brand new Regency
Courtesy Andrew Davies

NORMAN HOUSE, No. 1 NORMAN AVENUE, HENLEY-ON-THAMES, OXFORDSHIRE

This site only came to our attention because the development involved some demolition of the listed boundary wall of 1907 serving the adjacent United Reformed Church. However, we noticed that the architect for this entirely new build, Christopher Tapp of Tapp Associates, presented two alternative models to the planning authority. One of them was this painstaking echo of some of the eighteenth-century town houses which mark most of the principal streets in the town. The shell even contains echoes of the polychromatic 'chains' of brickwork which put the town's Georgian bricklayers on their mettle. Planning permission has been granted.

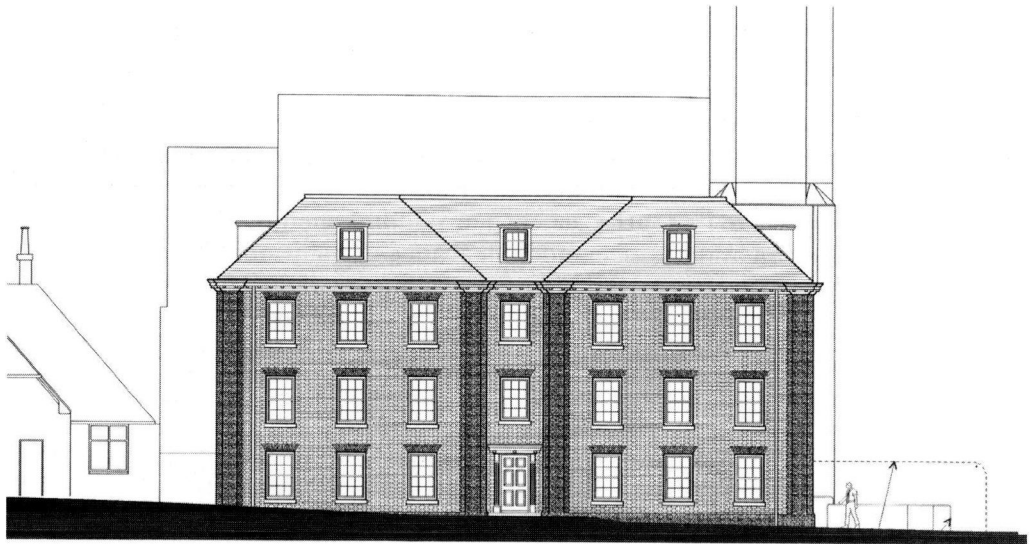


Fig. 6
General elevation
Courtesy Tapp Associates

ST BARTHOLOMEW'S, LEIGH, SURREY

The well known ecclesiastical practice Thomas Ford & Partners of South London, was responsible for the rebuilding of a number of important churches after the War. It remains a key player and at this grade II* listed church is proposing an extension to provide a meeting room and a replacement post office for the one that has closed in the village. They had originally planned to convert the disused mortuary in the corner of the churchyard but this did not prove practical and the new build is now to be in the form of a low key extension on the north aisle. The architects describe their intention thus, 'Care has been taken to ensure that the elevations of the new extension harmonise with the existing church. The proposed material for the walls is Reigate stone, random and uncoursed, to match the existing



Fig. 7

North Elevation – the new build is the gable and the cross-wing

Courtesy Thomas Ford and Partners

church as closely as possible, with Bath stone quoins and dressings. Windows will be constructed of Bath stone mullions, tracery, cills and dressings. Window frames will be seasoned oak, glazed with diamond panel leaded lights. Doors and frames will also be in seasoned oak. The pitched roof slopes will be of Horsham stone to match the existing roof as closely as possible.'

ST MARGARET'S, SOANE STREET, IPSWICH, SUFFOLK

Nicholas Jacob is proposing an extension to the north of this outstanding medieval building which consciously echoes its original equivalent on the far side of the church, the south porch. St Margaret's is very well attended and has 300 worshippers on a Sunday. They now need a new kitchen and WC and Jacob is to provide these in a structure with a medievalising exterior approached through the existing north door. It will be faced in flint, knapped and squared on the parapets but left in random ball form on the shell. The dressings will be in natural stone. The pattern of external panels increases in complexity the higher their location. The site has been examined for its archaeological sensitivity but nothing of any moment was discovered. There is a pre-existing planning permission of 1999.

Three particular church cases carry the lack of competition between the historic and the newcomer to its logical conclusion and place the new facilities far from the church in the corner of the respective churchyards. There is a fashion verging on a fad for providing kitchen and a toilet within the church itself, often financed by the



Fig. 8
 Proposal drawing of the West Elevation of St
 Margaret's, Soane Street, Ipswich, Suffolk.
 The new build is on the left
Courtesy Nicholas Jacob

sale of perfectly serviceable church halls. The three entries show how modern congregations can live with new meeting rooms placed in free-standing buildings, in defiance of this particular trend.

A) ST MARY THE VIRGIN, PUDDLETOWN, DORSET

At first sight it seems impossible to pick a location that does not impair appreciation of this exquisite building but David Illingworth, whose practice is based in the village, has come up with a scheme that, after a great deal of consultation, the Society's Casework Committee felt able to accept. The photograph shows the present site. Eight headstones would need to be resited, one English yew would have to go as would three unhealthy Irish yews. However, we felt that the new building by its low key language and use of traditional materials should blend in. The structure is to be a light steel frame with timber roof and cavity masonry in

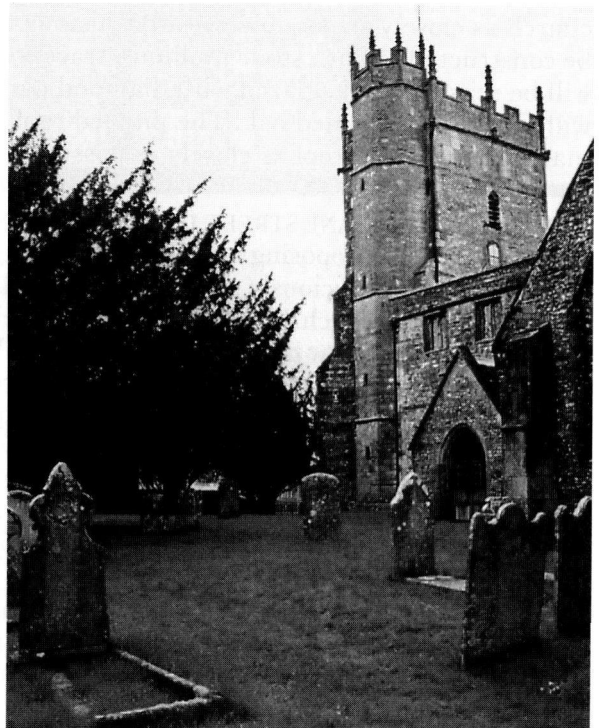


Fig. 9a
 The site at present

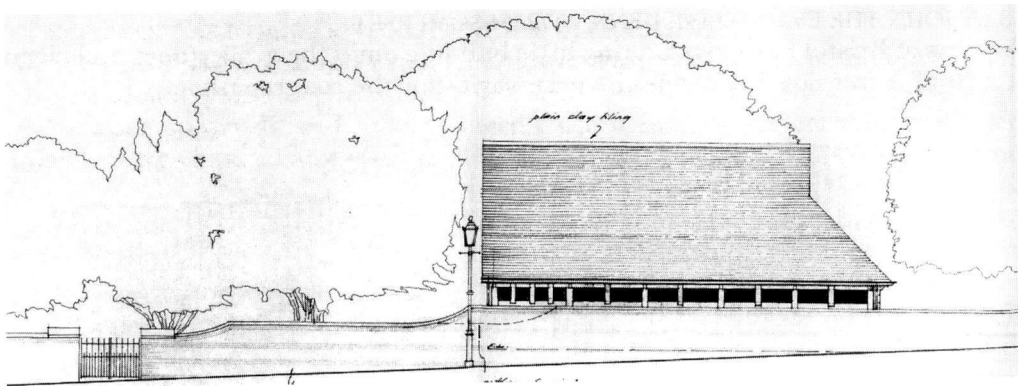


Fig. 9b
The newcomer *in situ*
Courtesy David Illingworth

natural stone. The internal walls would be cedar cladding on a timber frame and there would be vertical cedar cladding externally on the north elevation which would be left to weather naturally. The newcomer replaces the present parish centre in the grade II listed village Reading Room which is to be sold for conversion because there was a consensus that it could not take the expanded accommodation required.

B) ALL SAINTS, DATCHWORTH, HERTFORDSHIRE

Packman Clarke of Knebworth are to replace an existing timber meeting hut with a simple unpretentious substitute with red brick plinth, clay plaintile roof and dark stained timber boarding, on a site out of competitive range of the church.

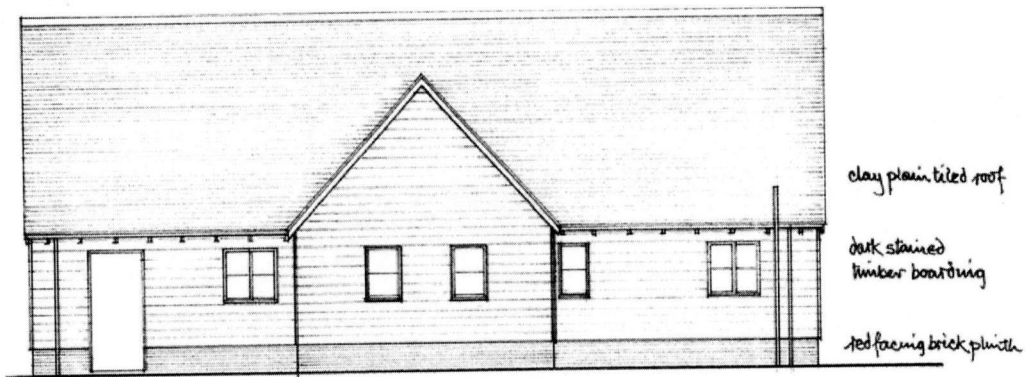


Fig. 10
Courtesy Packman Clarke

C) ST JOHN THE EVANGELIST, KENN, NORTH SOMERSET

Arturus of Bristol have taken a tiny little building amid the gravestones and given it a small extension to provide the necessities for the congregation.

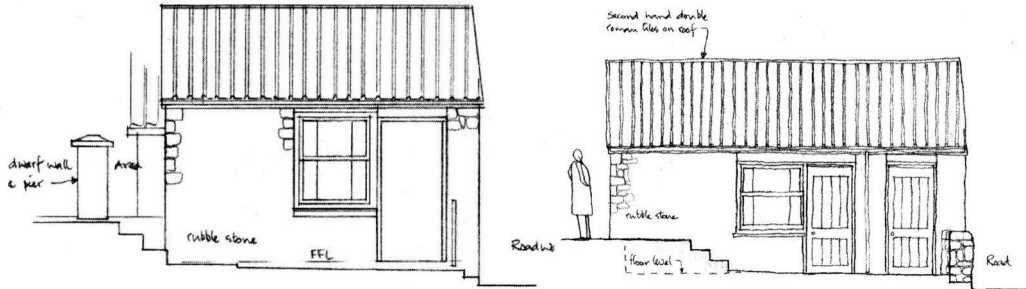


Fig. 11

Left Existing and right proposed
Courtesy Arturus of Bristol

No. 8 HIGH STREET, LEDBURY, HEREFORDSHIRE

Alex Clive, based in the town, is proposing this extraordinary organic structure on a virtually invisible backland location to the rear of the seventeenth-century grade II listed No. 8. It is to provide a retail showroom for lighting products both traditional and modern and to serve as a showcase for his own established business 'of designing and installing a wide range of architectural elements such as stairs, shopfronts, shelving systems and decorative glass'. He continues, 'Our business already uses a number of engineers and craftsmen in the area and it is our intention to expand and develop this approach. We feel that the showroom itself will be an important advertising tool'. The structure is to be in stainless steel and the echo of rhinoceros hindquarters comes from 'downstand gully type joints'. We thought this little touch of bravura and eccentricity would do no harm, even in a town as precious as Ledbury, in a location where no historic townscape would be intruded upon.



Fig. 12

Courtesy Alex Clive

CHELTENHAM ART GALLERY, CHELTENHAM, GLOUCESTERSHIRE

Terry Pawson is proposing as radical an intervention as might be imagined. The original building of 1889, by Knights and Chatters, is to receive a new sister in a very contemporary dress. It is to be faced entirely in Corten steel which weathers to an attractive variegated orange or ruddy brown. However it takes its cue from

its context to the extent that the two share an interrelated proportional balance as shown on the architect's drawing (Fig. 13d). On the rear elevation a new oriel will provide a glimpse of the parish church of St Mary's which, incredibly, is being considered for redundancy. The Society's Casework Committee appreciated the boldness of the approach but felt strongly that there were unacceptable sacrifices. A listed mid-eighteenth century neighbour, shown on the photograph, would have to go whilst the 1989 extension also illustrated had its own Post Modern strength. The redevelopment would resite the stained glass by Chinks Grylls and the entrance sculpture by Alan Evans, which has an Art Nouveau fluency. However, both clearly look best in the 1989 context designed for them. Revised plans may yet be submitted.



Fig. 13a (left)

The existing street scene. The Georgian town house with the shop on the ground floor immediately adjacent to the site would go on current plans

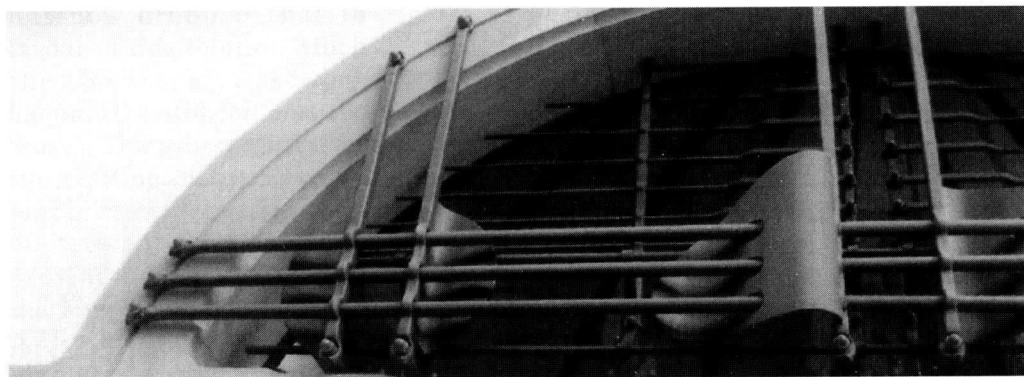


Fig. 13b

The 1989 sculpture by Alan Evans. This would need to be resited



Fig. 13c

The new building as proposed by Terry Pawson

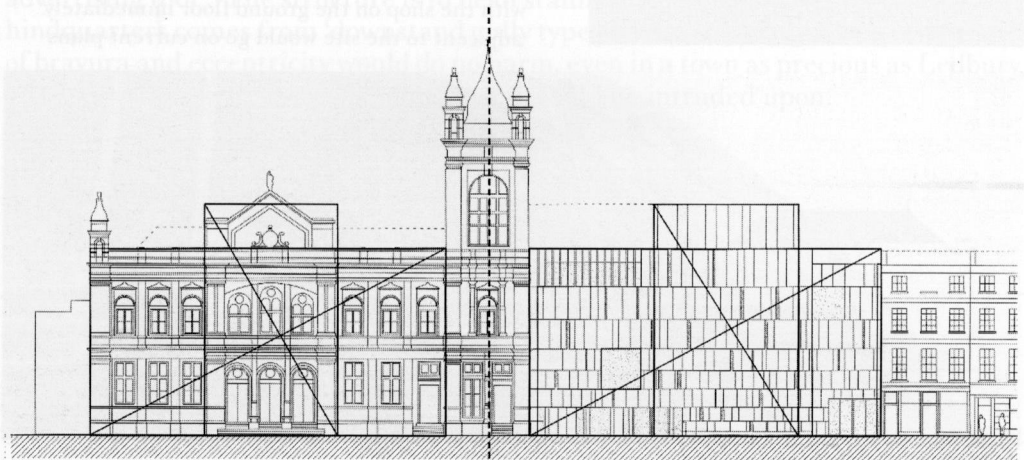


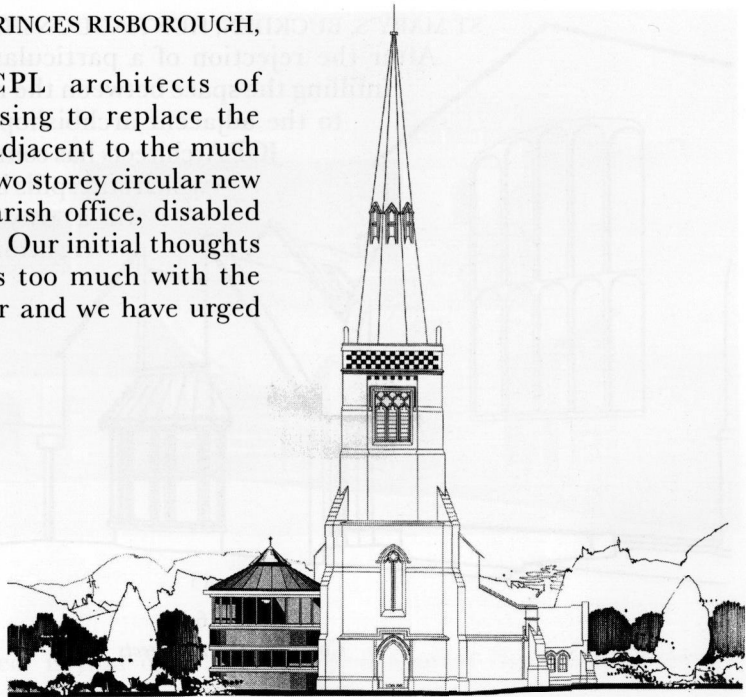
Fig. 13d

The architect's comparison between the proportional systems of the existing and the proposed

ST MARY'S CHURCH, PRINCES RISBOROUGH,
BUCKS

Derek Kemp of CPL architects of Eastbourne is proposing to replace the existing boilerhouse adjacent to the much restored tower with a two storey circular new build containing a parish office, disabled toilet and choir vestry. Our initial thoughts are that this conflicts too much with the character of the tower and we have urged great caution.

Fig. 14
Courtesy CPL Architects



ST MARY'S, WARGRAVE, BERKSHIRE

St Mary's was largely rebuilt by Fellowes Prynne in 1914 after it was burnt out by the suffragettes, although he kept the tower of 1634. Jack Warshaw, now in private practice but formerly conservation officer for Wandsworth, has been designing various options for the extension of the church since 1997. At one stage he was proposing a newcomer with a great arc as a footprint but has now dropped that in favour of this solution which the Society's Casework Committee still felt was too 'busy'. The scheme involves the resiting of the existing porch around the Norman door in the north wall to provide a second lychgate marking the entrance to the path which will lead to the new facilities. The materials will be a mixture of flint, stone and oak.



Fig. 15
Courtesy Jack Warshaw

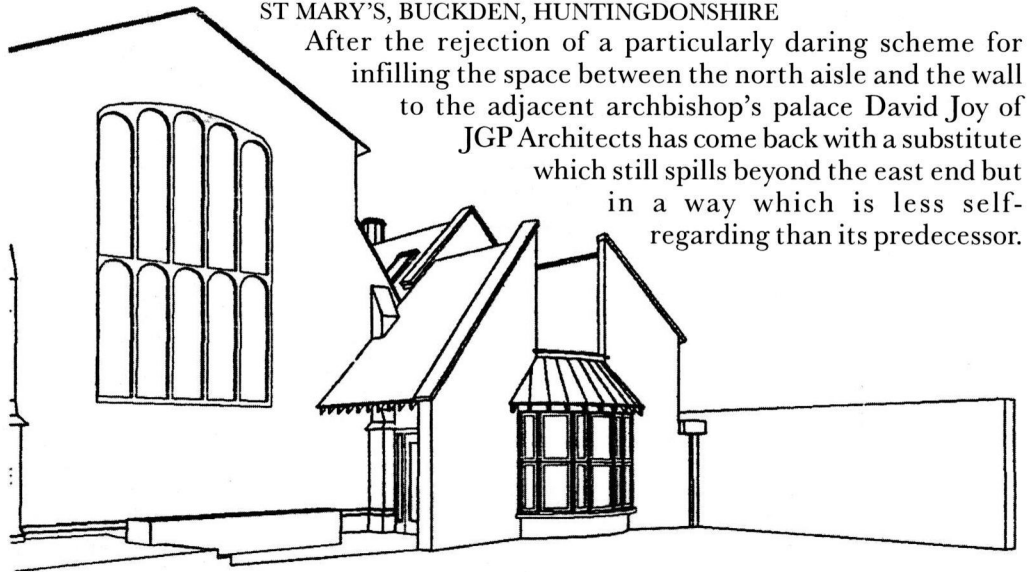


Fig. 16

Courtesy JGP Architects

ST LAWRENCE, ALVECHURCH, WORCESTERSHIRE

Audacity if scrupulously defended and explained can sweep all before it. No-one from among the Societies opposed this scheme put forward by Michael Reardon (project architect, Graeme Beamish) for an extension to a fine church that is largely the work of William Butterfield of 1859-61.

The architect explains his own approach: 'The design is based on three principles – that the new building should be distinct from the existing and joined to it for part only of its length, that it should, if possible, receive direct sunlight for at least part of the day and that the architectural form should express the aspirations and confidence of the parish. The shape and orientation of the plan are derived from a simple diagram of sight lines as you approach the church, from the topography of the land and the movement of the sun during the day. The new building will reveal itself gradually as you approach the church from the South as a dramatic and sculptural form. The façade stands slightly forward of the tower so that sunlight will enter the hall for more of the day but, because it is much lower and more than twenty metres away, will not compete with the ancient tower. The introduction of a second floor level, reduces the footprint of the building. The sweeping roof reduces the apparent height of the building but gives an impression of a steeper pitch than it actually has. The orientation of the glazed 'prow' will limit solar gain during the day when the sun is high but allow sunlight into the Hall in the evening and in Winter. Glazed dormers on the sides will admit natural light into the meeting room. The linking foyer will be glazed for maximum

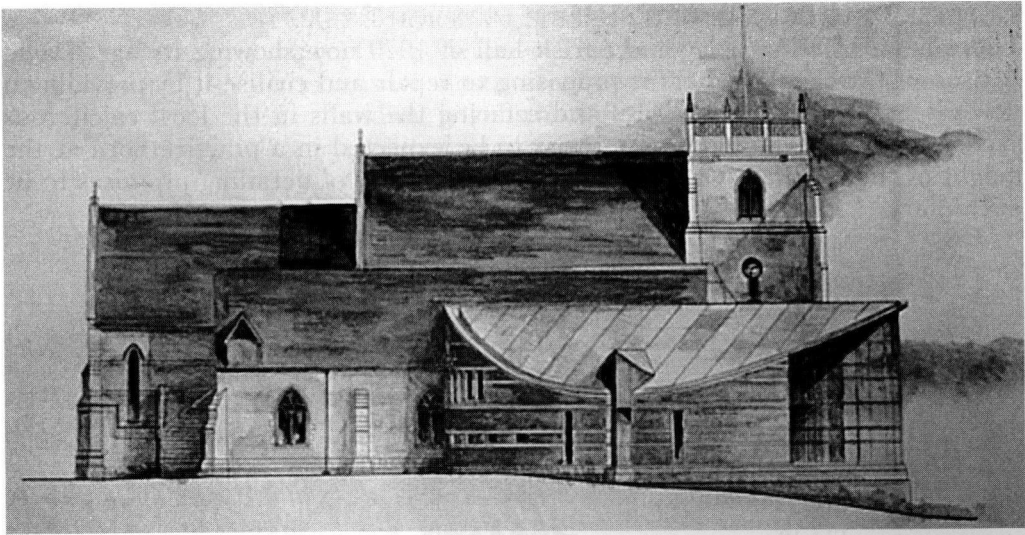


Fig. 17a

transparency. The effect is that of a 'ship' moored against the existing church which is an appropriate image for a Christian Community facing the future with

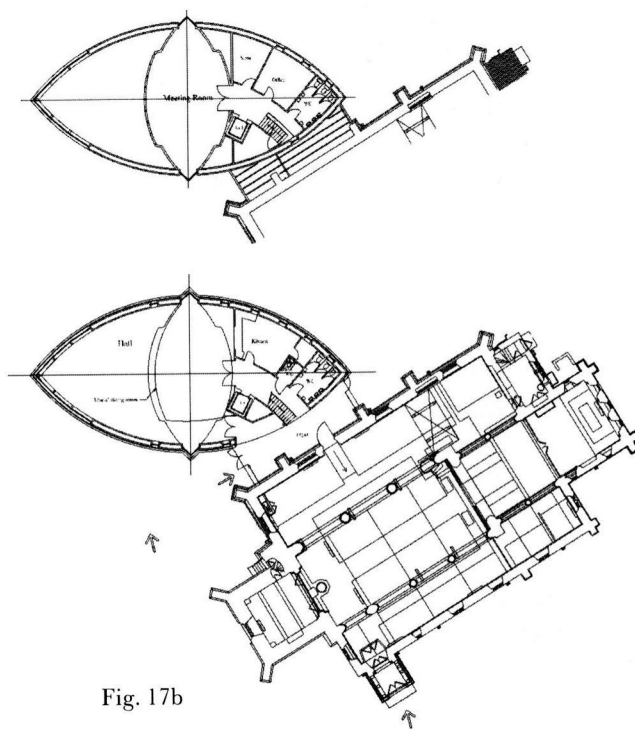


Fig. 17b

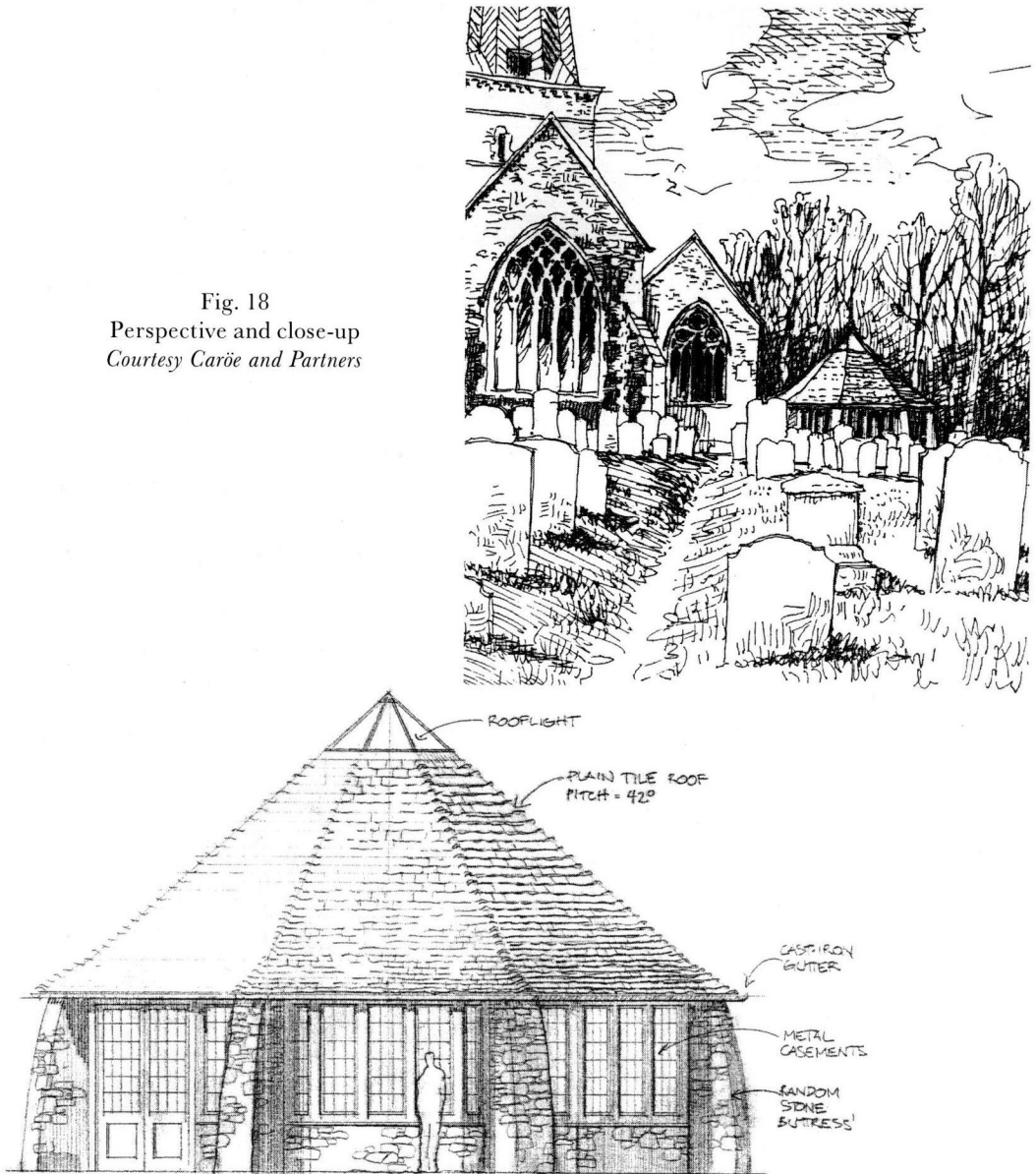
hope and confidence – and of course links with the symbolism of the Church as the Ship of Christ – and indeed the derivation of the word 'nave'. There are symbolic links with the early Church too. Almost by accident, we found, in the Royal Chapel at Stockholm, a close precedent for this approach. The Funerary Chapels of the Kings of Sweden, each built in the style of the day, cluster around the Medieval nave like so many small boats moored against the side of a great ship.'

Some individuals were not persuaded as we were, and there was a consistory court called for the autumn of 2002.

S.S. PETER & PAUL, GODALMING, SURREY

There is an existing polygonal parish hall of 1970 now showing its age. David Benson of Carøe & Partners is proposing to repair and civilise it by providing a new pitched roof with clay tiles and refacing the walls in the local calciferous sandstone with stone buttresses. As is to be expected in a practice born at the height of the Arts and Crafts movement the quality of detailing promises to be exemplary.

Fig. 18
Perspective and close-up
Courtesy Carøe and Partners



ST MARY'S, HORSHAM, SUSSEX

Here, Clive Mercer of Chichester is proposing a two storey extension mostly for a choir vestry and song school. The building is substantially medieval but was extensively repaired and extended by S.S. Teulon.

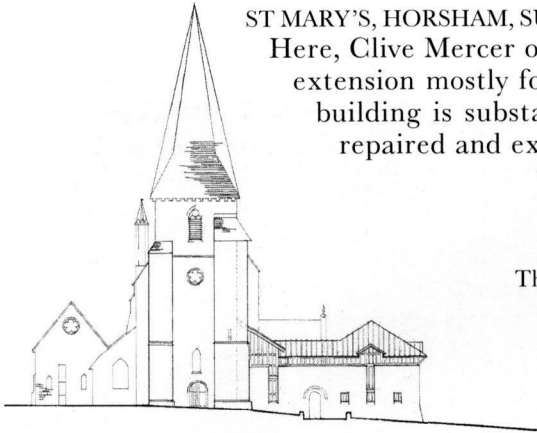


Fig. 19

The medieval tower and new song school
on the right

Courtesy Clive Mercer

ST NICHOLAS, CHELLINGTON, BEDFORDSHIRE

This is the only church under consideration which is redundant. For the last thirty years it has served as the Diocese of St Albans Community Project known as Reach Out. This is run by Trustees and seventy volunteers and provides resources for work with the young centred on four canal boats moored nearby on

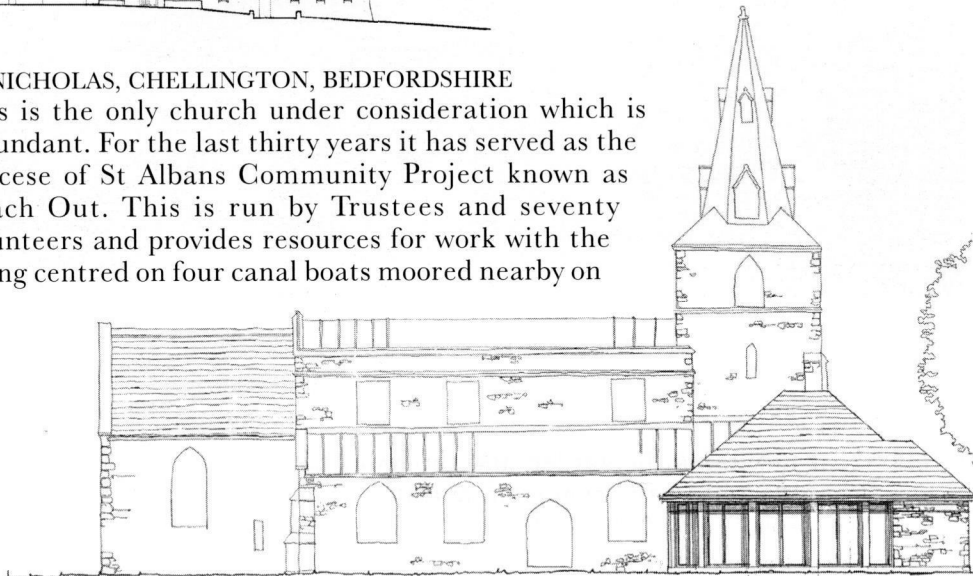


Fig. 20

The new build is tucked in the lea of the tower

Courtesy Bruce Deacon

the Grand Union Canal. The youngsters eat and sleep in the converted church. Now however the facilities are considered unsatisfactory when tested against modern regulations and the solution proposed by the architect Bruce Deacon, which has just won planning permission, is to provide these in a larger detached structure in limestone, timber windows and pegtiles and metal sheet for the roof.

ROWLANE FARMHOUSE, DUNSDEN GREEN, SOUTH OXFORDSHIRE

We were consulted about proposals for this very fine II* farmhouse whose original front had many of the characteristics of the brick buildings erected in London in the generation after the Great Fire. The house has been turned round so that the



Fig. 21
Rowlane Farmhouse, Oxfordshire
Photograph courtesy Jeanne Bone

formal front now faces the garden and the lower part of the staircase has been reconstructed to reflect the change in entrance arrangements. The most recent extensions, probably by Claude Phillimore, had themselves become part of the history of the house. The Society expressed reservations about the initial scheme, in part because the development of the building was unclear and we were unsure about the importance of some items affected and in part because we felt that some of the work could be intrusive on to the fine *c.*1700 front. The local planning authority supported our reservations and the owners commissioned a report from the Oxford Archaeology Unit. This resolved some of these issues. Others await investigation when building work is carried out. A revised scheme has been submitted and we are delighted that our initial reservations have led to a scheme which is now acceptable.

GREY HOUSE, TORQUAY, DEVON

Torbay Council asked us about repairs and proposed painting at Grey House, a substantial mid nineteenth-century villa forming part of a group on the hills above Torquay. The original surface appears to have been in Roman cement, a material not often used for stucco because it sets so quickly. The Society thought the villa



Fig. 22

Grey House, Torquay, Devon
Photograph courtesy Torbay Council

should remain unpainted as its matching twin remains; examples of unpainted stucco are now quite rare though, as the paint specialist Ian Bristow's research has shown, many of the products available in the first half of the nineteenth century were intended not to be painted. So often, as in this case, painting is undertaken to hide the differences between original work and repair. The applicant's own technical expert suggested that any colour difference could be toned down by a wash (copperas was used in the nineteenth century). We found that our views matched those of Torbay's officers who had already refused an earlier application by the use of delegated powers. The aggrieved applicant did not appeal against the decision which would have meant that the technical and historical issues could have been debated before a planning inspector. Instead he made a second application (the one on which we were consulted) and the council's officers were pleased to get our expert support from outside. But on this occasion the applicant insisted that his application be heard by the full planning committee and he persuaded them to overturn a recommendation for a second refusal.

THE OBELISK, MARKET PLACE, RIPON, NORTH YORKSHIRE

Harrogate Borough Council consulted us about a proposal put forward by the Ripon Civic Society for a plaque to be attached to the Grade I obelisk in the market place

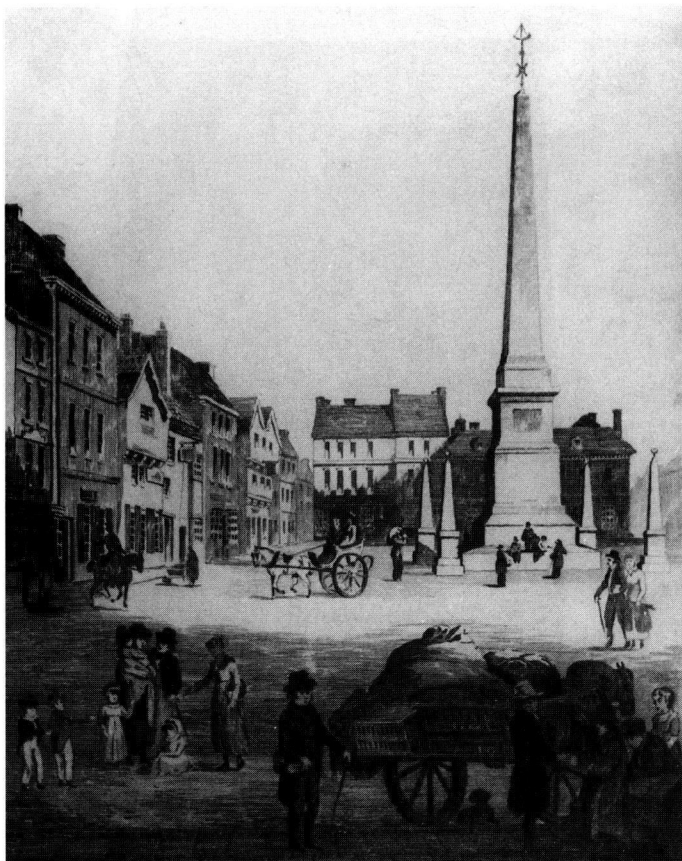


Fig. 23

View of Ripon Obelisk by Charles Barker, an etching after a painting by J.C. Ibbetson, c.1810

Photograph courtesy Richard Hewlings

to mark the Rising of the North in 1569. The Society felt that was misplaced heritage enthusiasm. The obelisk is a most important structure which Richard Hewlings has shown to be designed by Hawksmoor as part of a scheme for a 'forum populi'. There is already one unrelated commemorative plaque attached to it and we believe it would be better to remove this than to use the obelisk as a convenient structure on which to hang information plaques, however interesting and important that information might be. We are pleased that the application has now been withdrawn. In our comments we did not attempt to minimise the importance of the Rising of the North or the significance of the market place as a proper place for its commemoration. We

await with interest to see if our suggestion that the Rising should have its own separate commemoration is taken up.

THE JOHN WHINNERAH INSTITUTE, BARROW-IN-FURNESS, CUMBRIA

This proposal for very substantial demolition came to us after an application for total demolition was withdrawn following the spot-listing of the building in November 2001. The listing was amply justified on both historical and architectural grounds. Built 1937-8 it was an important step in the provision of training for young women from industrial areas, described at its opening by the President of the National Union of Teachers as 'the finest Women's Institute in this country'. Its design, by John Charles, followed the Art Deco factory style most notably associated with Wallis Gilbert and Partners. The revised proposals retained two of the principal



Fig. 24
John Whinnerah Institute, Barrow-in-Furness, Cumbria (boarded up)
Photograph Susan Wrathmell

façades but little else and we have urged that attempts be made to retain more of the depth of the historic building in the conversion to new retail use.

LODGES, DOVECOTES AND OTHER SMALL BUILDINGS.

While it is often the large historic buildings which appear in the headlines many of the notifications which reach us affect very small ones. Their diminutive size and special features are essential parts of their character. They do not easily accommodate a new use when the original specialist use is lost and often become maintenance burdens to their owners; many appear in buildings at risk registers. The frequently offered panacea of residential conversion with extension often seems to defeat the object of the exercise, radically altering the miniature quality of the original. The following is a selection of such cases on which we have commented in the last year.

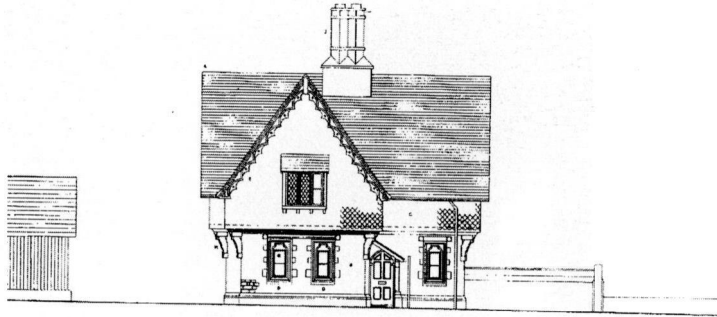


Fig. 25
South Lodge, Goodrich Castle, Herefordshire
Courtesy Herefordshire Council

SOUTH LODGE AT GOODRICH CASTLE, HEREFORDSHIRE
This is one of the estate items left after the demolition of the Castle which had documented work by Edward Blore and Henry Harrison. Here we commented on proposals for a large extension and other alterations. The extension has now

been satisfactorily reduced but an intriguing issue about windows awaits resolution. The present structure has two phases of diamond leaded glazing, one very recent. We suspect that neither is original and that some surviving two light windows in timber frames may be the original. The Society has therefore encouraged the council to leave a final determination of this matter open; it would be unfortunate if original fabric is unwittingly removed in favour of conjectural restoration. Research has not yet solved this problem but has produced evidence of an unsuspected period when the lodge had some mock timber framing in an area now tile-hung.

THE FORGE, FLEMPTON, ST EDMUNDSBURY, SUFFOLK

This was listed as a working forge and was in use until recently. It is a plain building of early nineteenth century date but retains its working hearth; it must be of note more for historical reasons than for architectural interest. We encouraged the council to resist conversion proposals which, although not asking for an extension, did remove the hearth and introduce a gallery into the historic working area. This advice the council accepted and refused the application. They are now exploring with the owners the possibility of keeping the forge in use, using information supplied by us and the Crafts Council.

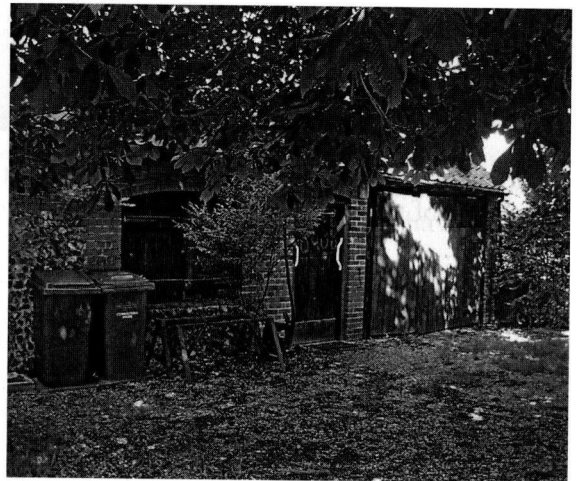


Fig. 26
The Forge, Flempton, Suffolk
Photograph courtesy St Edmundsbury Borough Council



Fig. 27

The Dovecote, Barnby, Nottinghamshire

THE DOVECOTE, BARNBY, NOTTINGHAMSHIRE

This is both a listed building and a scheduled ancient monument. Local objectors drew our attention to a proposal by the owners to fund necessary repairs by building two houses on adjacent land, the effect of which would have been to spoil the setting of the dovecote and hide views of it from most public places. We made representations supporting the council's view when the application went to appeal. It was refused but the inspector

did not rule out any building on the land. The result is a second application which in our view is little better than the first, although the development now forms one large house rather than two smaller ones.

THE GAZEBO, FALMOUTH, CORNWALL

The Gazebo, c.1830, began life as the coach house to Belmont House and has a striking and unusual tent roof and Gothick arcade. In motoring days it became a garage to the house but as surrounding land was developed it took on its own independent existence in the 1970s. Because it is single storey it has been the home of wheelchair users since then, for whom a flat roofed addition to one side was made in the 1970s.

We commented on a proposal for a further extension, objecting to a large hipped roof which we felt competed with the original tent roof, but not to any extension provided it matched the earlier one in its massing and had its details more carefully handled. The earlier application was refused but a new one has been received which, subject to some amendment of detail, we have been able to support.

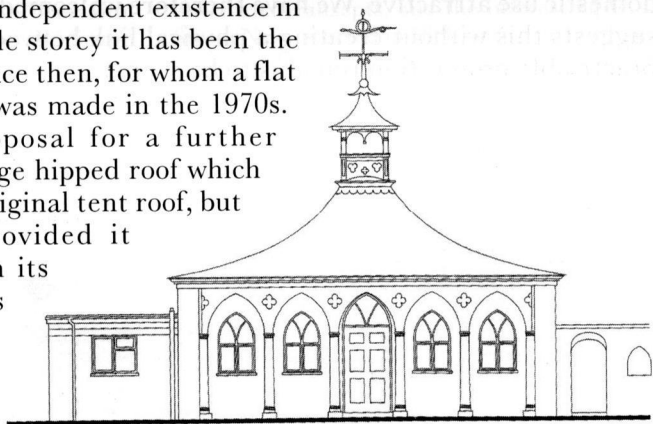


Fig. 28

The Gazebo, Falmouth, Cornwall

Drawing courtesy Jeremy Winderbank

THE BATH HOUSE, MELTON
CONSTABLE, NORFOLK

This is one of the buildings in the grounds of Melton Constable Hall, a major country house of the late seventeenth century still on the Buildings at Risk Register. A bath house was in existence by the early eighteenth century but the character of the present building is mainly that of Gothick work in the 1760s, probably by Capability Brown. There were early nineteenth century extensions and we feel that the bath house has more or less reached the maximum size possible. We therefore



Fig. 29

The Bath House, Melton Constable, Norfolk
Photograph courtesy North Norfolk District Council

objected to a proposal which would have meant that it became, in effect, a small country house with five bedrooms with en-suites and two guest suites.

THE LODGES TO HEVENINGHAM HALL, SUFFOLK

These lodges are the face to the public road of one of England's major country houses, now gradually being rescued by dedicated new owners after a long period of uncertainty. A proposal to use them together in single occupation seems a suitable way of securing the critical mass of residential space which would make modern domestic use attractive. We have therefore welcomed in principle a proposal which suggests this without creating a physical link between the two. Whether this is a practicable proposition remains to be seen.

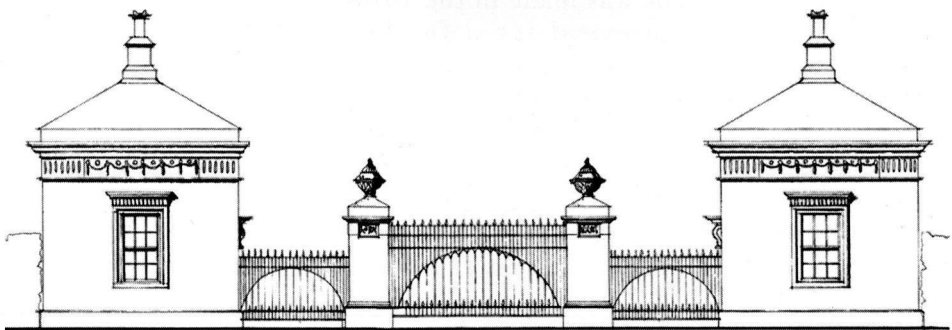


Fig. 30

Lodges to Heveningham Hall, Suffolk
Drawing courtesy Robert Adam Architects