



## Celebrating our Heritage . Enhancing our Environment . Shaping our Future

Salisbury is a vibrant cathedral city, surrounded by the beautiful countryside and villages of South Wiltshire. People visit it or decide to live here because it is a welcoming community, working and trading in a marvellous historic setting. The challenges today are to maintain those attractive qualities and yet accommodate ongoing changes in population, lifestyle, and the economy.

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, whilst 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 & cultural life through a stimulating programme of activities..

Salisbury falls under two authorities, created in 2009, Salisbury City Council and Wiltshire Council. We are able to contribute effectively in many areas and are represented on several groups including the Salisbury Conservation Advisory Panel. We also have a good working relationship with Wiltshire Council, Salisbury City Council and Campaign to Protect Rural England. As a non-political organisation, the Society tries to maintain an independent stance on all matters.

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.

Amongst the many activities of the Society we:

- Monitor and constructively comment on planning applications and development proposals
- Run an active and stimulating programme of events for members and the public
- Publish a Quarterly magazine for members
- Maintain our involvement with the successor body to the Salisbury Vision and its project
- Protect and celebrate the traditional chequer names
- Run a prestigious new buildings and conservation awards scheme
- Organise the annual Salisbury Historic Open Days and the Salisbury Blue Plaques scheme celebrating our outstanding built environment and heritage
- Promote the economic vitality of the region

Our aims:

- To celebrate & commemorate the area's rich heritage & cultural life
- To enhance & protect the built environment & landscape setting of the area
- To encourage & promote high standards of design, management & maintenance
- To provide a stimulating programme of activities for our members

We welcome new members of all ages and backgrounds.

The skilled hand of Charles Villiers has edited the Society journal for many years. Under his editorship the publication has presented a considerable number of interesting articles providing members with informed opinions on many subjects. I am delighted to have the opportunity to build on such a wealth of experience and hope to keep you informed and entertained with future editions.

Apart from the Cathedral there is a paucity of public art in the city. Love them or hate them the Barons have been a resounding success attracting interest from residents and visitors alike. Richard Deane writes on public art in Salisbury giving the background to previous failed initiatives.

As we go to press the new [salisburycivicsociety.org.uk](http://salisburycivicsociety.org.uk) website will launch in early September. New developments in IT required an upgrade with information today retrieved on the move, through a variety of gadgets, mobiles and tablets and social media. Our twitter handle is @salisburycivic and we will shortly launch a facebook page.

Making the Most of our City seems an apt theme to take through into 2016, we welcome articles, suggestions and ideas for the December issue, meanwhile I hope you will enjoy what we have on offer in this issue.

Stephanie Siddons Deighton

## PROGRAMME of EVENTS 2015

### **Historic Open Days**

10/11/12 September

### **Go West - Award Winners and Hospital Sites**

The annual Salisbury Historic Open Days organised by Salisbury Civic Society celebrate Salisbury's architecture and culture by allowing visitors free access to interesting properties that are not usually open to the public or would normally charge an entrance fee. This year, the buildings are all in the Western area of Salisbury around Fisherton Street and the Wilton Road. Not all venues will be open each day and the times they will be open will also vary. Some buildings will have tours escorted by blue badge guides - others will have their own staff/residents to tell people about the building. Please see the following page for further details. Entry to the buildings will be by free timed ticket available from the Salisbury Information Centre in Fish Row, Salisbury SP1 1EJ T. 01722 342860

<b>HISTORIC OPEN DAYS</b>	<b>THURSDAY 10 SEPT</b>	<b>FRIDAY 11 SEPT</b>	<b>SATURDAY 12 SEPT</b>
<b>FORMER SALISBURY INFIRMARY</b>			
<b>PEMBROKE HOUSE</b> Fisherton St, Salisbury SP2 7SX		Tour led by residents committee 10.00am and 12.00pm	Tour led by residents committee 10.00am and 12.00pm and 3.00pm
<b>ST PAUL'S</b>			
<b>ST PAUL'S CHURCH</b> Fisherton St, Salisbury SP2 7QW and <b>SP2 COMMUNITY CENTRE</b> 159-161 Fisherton St, Salisbury SP2 7RB	Tour led by church members starts from church 2.00pm	Tour led by church members starts from church 2.00pm	Tour led by church members starts from SP2 community building 3.30pm
<b>FORMER OLD MANOR HOSPITAL SITES</b>			
<b>QUAKER MEETING HOUSE</b> 51 Wilton Road, Salisbury SP1 7EP	Open 2.00pm - 5.00pm 3.00pm Talk by Roger Harrison	Open 2.00pm - 5.00pm	Open 2.00pm - 5.00pm
<b>SALISBURY MEDICAL PRACTICE</b> FISHERTON HOUSE, Fountain Way, Wilton Rd, Salisbury, SP2 7FD	Tours led by blue badge guide 11.00am & 2.00pm	Tours led by blue badge guide 11.00am & 2.00pm	
<b>SALISBURY MANOR CARE HOME</b> 38 Wilton Rd, Salisbury SP2 7EJ and <b>4 THE PARAGON</b> Wilton Road, Salisbury, SP2 7EH	Tours led by blue badge guide 11.00am and 2.30pm  Guided tour of 4 The Paragon follows on from them	Tours led by blue badge guide 11.00am and 2.30pm  Guided tour of 4 The Paragon follows on from them	Tours led by blue badge guide 11.00am and 2.30pm.  Guided tour of 4 The Paragon follows on from them
<b>THE FOYER</b> 36 Wilton Rd, Salisbury, SP2 7EJ	Walk round from meeting place at Salisbury Manor Care home 12.00 midday and 3.30pm	Walk round from meeting place at Salisbury Manor Care home 12.00 midday and 3.30pm	

## The Fovant Badges

Thursday 10 September

A synopsis: 'Origins in WWI and subsequent evolution; their rescue and annual maintenance'

Dr Tony Phillips

6.30 pm Methodist Church, St Edmund's Church Street (Doors open 6.00 pm)

The Fovant Badges are a set of replicas of regimental cap badges, cut into the chalk hillside near Fovant, 10 miles west of Salisbury. Eight badges are maintained by the Fovant Badges Society, and five of these date from WW I when Fovant was home to a large training camp. Tony Phillips' talk covers the origins of the badges, rescue and current maintenance of the badges.

## Spitfire Plaque

Tuesday 15 September

3.00 pm Capita, Castle Street, Salisbury

Salisbury Civic Society have commissioned a blue plaque identifying one of three garages in the city where Spitfires were built during WW2. The plaque will be unveiled at the Capita offices in Castle Street by Norman Parker who worked on assembly of the planes in the area. As part of the Wings Week commemoration, Spitfires will be flying over the city on that day.



# Salisbury Cathedral and the Major Repair Programme

Michael Drury

Thursday 12 November

6..30pm Methodist Church, St Edmund's Church Street. Doors open 6.00 pm

The Major Repair Programme at Salisbury Cathedral emerged from the emotive SOS campaign (Save Our Spire) in the early 1990s when the English Heritage grant aid scheme for cathedrals was announced. It divided the cathedral into about twenty sections and progressed through them year by year although the West Front was the most complex and took five years from 1995. Michael Drury has been the Cathedral Architect from 1993 until 2015 and this year saw the completion of his circum-navigation of the cathedral, the conservation and repair process having at last returned to its starting point.

## Open Meeting

Tuesday 17 November

7.00 pm Alamein Suite, City Hall

## Making the Most of Our City: Public Art and Forgotten Corners

John Comparelli

David Bracey and Charlotte Moreton

The Society's annual Open Meeting will be held on Tuesday November 17th, with the meeting proper starting at 7.30pm. The aim is to make a particular effort to encourage guests who are not Society members to join, and with this in mind there will be an introductory session starting at 7, during which light refreshments will be available, with committee members present in order to explain what the Society is about. There will be displays on the Society's work, in addition to ones relevant to the meeting's theme. Those who already belong to the Society will of course be equally welcome to come along for this part of the evening.

The event's theme will be public art, viewed in the widest sense, and including the improvement of public open spaces within the city. There will be three speakers. John Comparelli, who lectures in architecture at the University of the West of England in Bristol, will be talking about his students' ideas for the Salisbury gasometer, as circulated with the March Quarterly. His talk will deal with wider issues than just that specific structure, and explore ways in which imaginative architectural approaches to difficult or marginal sites can produce gains beyond those achieved by merely putting up standard housing on them.

The second speaker will be David Bracey, one of the directors of the Fountain Workshop, responsible for a very successful set of new fountains at Granary Square in London, within the current major redevelopment scheme at Kings Cross, as well as many similar projects elsewhere. The Society has long had a hankering for a water feature of some sort in Salisbury, and a smaller version of the Granary Square one could work very well in our Market Place – though it would not be cheap. The hope is that David's talk will inspire us to get going with some serious thinking about how such a thing could actually be achieved.

The third speaker will be a Salisbury-based sculptor, Charlotte Moreton. The exact scope of her talk is yet to be discussed, but she is likely to deal with wider aspects of public art, and how it can be achieved in Salisbury. A major part of the Society's previous involvement with the subject is detailed elsewhere in this Quarterly, and the hope has to be that the ultimate failure of that particular enterprise can at some point be redeemed, with the Society able to contribute to the use of art in the improvement of public areas in a city which, while it has many obvious merits, still has scope for acquiring new ones.

# Making the most of our City: Public Art

As detailed elsewhere in this Quarterly, the Society's Open Meeting in November will be on the theme of public art, viewed in its widest sense. This is a subject which would have been seen as a 'good thing' from the Society's earliest days, but one period of particularly close involvement with it can be specifically identified, associated as it was with an offer of finance towards a work of public art from the Society's funds.

Development Committee minutes, which for the past 27 years have been written at a greater level of detail than is often the case for such things, enable the story to be traced, from tentative beginnings to a sad end. In June 1997 the district council was considering enhancement work for a major part of the High Street, in conjunction with pedestrianising it, and the Society suggested the inclusion of some art within the brief. In November that year the idea of a water feature makes its first appearance in the Society's discussions, and there is mention of an allotted site for public art outside Waterstones. The Society offers to sponsor a competition for a design, with the possibility of contributing to it financially. By January 1998, however, the feeling in the council

has moved away from some three-dimensional feature, in favour of incised plaques let into the paving, 'to commemorate events or buildings'. The Society continues to press for a sculptural artwork, with funding still available towards it.

During 1998 the work to the High Street was carried out, leading to an award in the Society's awards scheme that year, though with significant reservations over detailing. The incised plaques went down, and remain there to this day, appreciated by some unknown percentage of those walking over them – possibly rather a low percentage? A snap quiz as to what particular 'events or buildings' they depict, aimed at frequent visitors to the High Street, would give an indication of the answer. (Clue: in fact no event appears, and only one actual building.)

Attention then turned away from the High Street to other possible locations for something in three dimensions, with the August 1998 minutes recording the most critical moment in the whole story. The Society had written to the district council saying it was keen to see some public art in the historic core of the city, and ideally this should be a water-based feature. And moreover, the Society was willing to donate £5000 towards such a work of art, if the right site and



design could be found. In 2015 terms, that sum would be more like £8000, so it was a very substantial commitment.

However the then district council arts officer expressed a reluctance to do much to follow this offer up, in case the council elections the following year led to an administration with less interest in the idea. The minutes record that she was to be told that this was 'an outrageous attitude'.

Matters then dawdled on into the middle of 1999, by which time Salisbury had seen a very successful Festival-organised exhibition called 'Shape of the Century', with sculpture on display throughout the heart of the city. The Society reaffirmed its offer of £5000, and in a letter to the Journal congratulated the exhibition organisers, and suggested that some more permanent art feature should be pursued. However the August minutes record that the Executive Committee had decided not to take up the suggestion, from Festival director Helen Marriage, that the Society might like to be involved in helping to purchase one of the works included in the exhibition. This was almost certainly the 'Man with Arms Open' (see P 10), whose presence for several months in the Market Place was a delight to many, and the city's failure to secure him on a permanent basis still seems like a major lost opportunity.

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several months in the Market Place was a delight to many, and the city's failure to secure him on a permanent basis still seems like a major lost opportunity. Salisbury's loss was London's gain, and the sculpture can now be seen at Canary Wharf.

2002 was the critical year. A competition for artists led to the announcement in April of a winning design – in steel, (see P 10) and of no obvious treeness. At this point the Society throws a major spanner into the works, by the Executive Committee deciding that the design would only work in a more modern location than the High Street, and declining to commit the Society's £5000 to it. It may however be prepared to fund the runner-up design instead. No depiction of this has been found, but memory recalls it as a sort of 'pineapple on a stick' effort, which is probably unfair, though it is certainly true that enthusiasm for it at the Development Committee is limited. Its merits are in any case academic, since the council is not inclined to substitute the runner-up for the winner. Initial pleas from the council for a change of heart are rebuffed, but by August the Society has relented, and is now prepared to back the winning design, though other sources of funding have apparently opened up, and its contribution has been reduced to £2000. The project is now on course

to go to a council committee in October for approval, and the minutes record the comment that 'the Society could now confidently wait for abuse to be hurled once the design was put in the public eye'.

Thus perished an idea which might just have achieved some real benefits

At this point a separate but very relevant event took place, with the Society's 2002 Open Meeting being, like the 2015 one, on the theme of public art. There seems to have been only one speaker, Annette Ratuszniak, who had organised both the Shape of the Century and the In Praise of Trees exhibitions, and who is now curator of the Elisabeth Frink estate. The meeting was clearly seen as an opportunity to push the Society's aim at seeking public art generally, but a now inexplicable intervention took most of the force out of this. The committee minutes record that the launch of a Society initiative towards public art had been scuppered, by a council officer fearing that the Society was moving into council territory. Any mention of the initiative was therefore dropped, to avoid damaging Ms Ratuszniak's relations with that body. No other opportunity to launch the Society's promotion of public art ever seems to have been



PROPOSED ARTWORK for the HIGH STREET 2002  
(Apologies for the poor quality)



MAN WITH ARMS OPEN  
Giles Penny



### THE ORIGINAL BRIDGE MURAL

Photo John Palmer Thanks to the Milford Street Bridge Project



### ROUNABOUT SCULPTURE at OLD SARUM

Photo Richard Deane

found, and thus perished an idea which might just have achieved some real benefits, run aground on the shoals of some council officer concern which at this distance appears bereft of any shred of logic.

The October 2002 decision on the High Street artwork was postponed, and an exhibition held, in order to gauge public reaction. One thing it was felt necessary to do was to explain how the chosen design linked to the 'In Praise of Trees' theme, in the absence of either wood as its material or anything obviously arboreal in its shape. Hence, unfortunately, the comment by a committee member that 'the piece of appalling prose accompanying the exhibition was enough to put anyone off'. Criticising this prose now is probably no fairer than summarily dismissing the runner-up design, but a short extract does explain why that comment was made. 'One form needing and living comfortably with another. Neither exploiting nor being exploited. Different yet intertwined in a common purpose. A condition and not an image. An abstraction from the source into an essence....' It would, arguably, be somewhat cruel to continue, but clearly one way or another the link to 'In Praise' functioned as something of a lead weight round the neck of the whole project.

## Pieces of art in the city remain few and far between

Whether the prose had any influence on public reaction to the exhibition is unclear. What is very clear is the overall outcome, with 53 responses in favour, and 149 against. This did not bode well for the eventual decision by the relevant council committee, and indeed in December 2002 the axe came down. The City Area Community Committee decided that the working group's choice should not be endorsed, and that the artwork (which never seems to have had a title) should not be commissioned. More than five years after the first mention of a High Street location, the whole project had fizzled out.

The artist concerned survived this debacle, and indeed has had similar designs commissioned in recent years. Prose output seems to have also continued in a similar vein, though a hint that proficiency there lacks a bit behind artistic creation may be detected in a piece on the artist's website, which includes a reference to 'One thing leading to the next in an execrable logic all of its own.' Not quite the intended adjective, perhaps? As far as Salisbury in general was concerned however, and the Society in particular, the public art story pretty much ended at

that. point. The topic ceases to appear on committee agendas, and pieces of art in the city remain few and far between. The town of Bedford, while it gains immeasurably from the Great Ouse which runs through it, is hardly in the class of Salisbury, but a recent publication details a walk linking eleven public sculptures there, something Salisbury would be hard pushed to match. Some might say that excellence of buildings makes public art less important, but this is an arguable viewpoint. Since the High Street debacle the cathedral has undoubtedly been the best provider of temporary exhibitions, and has also quietly added to the store of permanent artworks, in the form of five very high quality statues by Jason Battle inserted into vacant niches on its west front. His two angels are at the top are particularly worth searching out, among generally rather bland Victorian imagery.

The idea of a water feature surfaced again briefly during the discussions about Market Place enhancement, with the Society asking for one to be included. The scheme chosen by the Vision to go forward did include such a feature, but probably only as a sacrificial victim. A running stream, or rill, down one side of the Market Place attracted predictable cries of alarm about litter and drowning children, and was duly removed. In

the end, of course, a tree-generated clamour scuppered the Vision enterprise completely, leaving other means having to be found to bring about the long-awaited improvements now visible. Meanwhile Wells High Street continues to have a water channel running down one side of it, as it no doubt has for centuries, without any evidence of litter or foundering children or any other obvious demerit. The importance of water to Salisbury as originally envisaged, to the point of its layout being taken away from a strict geometrical grid by the desire to introduce gravity-fed water channels into all the streets, makes the absence of water anywhere than in its rivers all the more regrettable. The scope for those rivers to have more made of them is a somewhat different subject.

The intention is that the Open Meeting in November should provide a focus on water features, and their relevance to Salisbury. Money will inevitably be a sticking-point when it comes to achieving one, though the story of the High Street art project indicates that even when the money is there, obstacles aplenty still lie in wait for any attempt to make Salisbury slightly better known for its public art, and for water-based examples in particular.

Richard Deane

# CHAIRMAN'S REPORT

## Address to the Annual General Meeting 17<sup>th</sup> June

We welcome everybody to our 2015 Annual General Meeting, on this very warm summer day, and a particular welcome to any new members attending for the first time.

It is traditional for us to deal with official business firstly and then we can relax with an excellent lecture on the subject of 'Chalk and Cheese – Wiltshire's Rocks and their impact on the Natural and Cultural Landscape'. We are fortunate to have Steve Hannath with us tonight to give us this talk.

This is of course the 800<sup>th</sup> anniversary celebration year of the sealing of the Magna Carta and many events are well underway in our city, with the recent Pageant on Monday evening. Also, for the first time in 30 years, we see no scaffolding on the Cathedral, which is a wonderful sight.

What a contrast then to less impressive scenes in Salisbury and I mention the increasingly scruffy Market Place which appears to be nobodies particular problem to solve, whether it be the cleaning of the surface or controlling the piling of refuse around the walls surrounding the public lavatories and the lavatories themselves.

The lack of any forward action to deliver the central car park re-development and possibly Malting's development as well, lies still on the desk of Wiltshire Council and Stanhope Developments and it suggests that increasing dereliction of that area will continue with no investment in essential services in the location, such as the coach park and its facilities, particularly the toilets. We are staying close to Wiltshire Council but nothing positive is yet come to our notice.

The Development Committee members review all planning applications regularly with feedback comments and objections raised, where appropriate. It is a very time consuming process which is a necessary part of our guardianship of the built environment and thank you in particular to Judy Payne, who chairs the Development Committee and Richard Deane, working tirelessly on the supporting data and recording the meetings.

As a single example of these reviews one was the proposed addition of glazed screens in the entrance way of St Thomas' Church, and it was initially considered to be justifying an objection. However, the Committee received a personal presentation from the Rector, David Linaker, and understood that the original doors were not to be removed and saw more images and gained an

understanding the purpose behind the visually linking glazed doors, lead us to reach a different conclusion.

Wiltshire's published map showing possible residential development sites around the City, including the land along Britford Lane, in particular is regarded as a wholly inappropriate location for even debate and discussion. The Society has written in strong terms to the Planning Department and owners stating the importance of keeping this waterside green lung as unspoilt water meadow.

Our General Purposes Committee, lead by James Woods, continues to arrange a wide variety of talks, walks and visits and this year's historic open days in September will take in the Lady Radnor Award winning Paragon, the Old Infirmary and the Quaker Meeting House amongst others.

Although the visit to the Mary Rose had to be abandoned due to lack of numbers, the visit to Houghton Lodge and the mystery visit in July, are both fully subscribed. Thank you to all those putting in the hours in organising these events.

The next Civic Society plaque will be unveiled on 15<sup>th</sup> September 2015 at the top of Castle Street and to commemorate the site's location as a works building during World War II for Spitfire Aeroplane production. Thanks to Jenni Duggan and Alan Clarke for organising this.

In the context of our Architectural Awards Programme, we have now named a new Award, intended for new building architecture of outstanding merit, titled the 'Lord Congleton Award' which will be the equivalent of the Lady Radnor Award which applies to excellence in conservation.

Finally, in regard to the election of officers, we welcome Adrian Harris taking over the role as Hon. Treasurer from Ron Miller and our grateful thanks to Ron for all his hard work over the years and Neil Beagrie will be now taking over as Publicity Secretary from Ron Smith.

Stephanie Siddons Deighton is continuing her great work on the preparation of the new website and also swaps roles with Charles Villiers to take over editorship of the Quarterly magazine whilst Charles will deal with membership affairs.

I hope all enjoy a very happy Summer.

Peter Dunbar  
Chairman  
Salisbury Civic Society



# Chalk and Cheese

At the AGM we were treated to a fascinating talk by **Steve Hannath** entitled 'Chalk and Cheese - Wiltshire's Rocks and their impact on the Natural and Cultural Landscapes'.

He made us think about the phrase chalk and cheese and drew our attention to the Wiltshire Coat of Arms - green and white horizontal stripes; white for the chalk and green for the grassy vales where the cheese was made.

With the aid of a geological map of Wiltshire, he showed how chalk covered around two thirds of the county and was the dominant rock. The rocks get younger as you move from NW to SE. All the rocks are sedimentary and therefore 'recent' in geological terms with the sands and clays around Alderbury being the youngest.

He then showed us the Wiltshire Landscape Character Assessment Map and how closely it correlated with the geology map as the latter influences the former. There are three vales: Pewsey, Warminster and Wardour where older rocks have been exposed (greensand, clay and limestone in what is known as an eroded anticline) and where stone was quarried. Hurdcott is the only source of local greensand now. The Chilmark area supplied limestone for building the Cathedral.

His talk concentrated on the chalk and the clay. There were some wrinkled noses at the thought that chalk was faecal ooze in origin but we warmed to its permeable qualities meaning it stays dry on top but holds water within it (known as an aquifer).

## Chalk has thin, stony soils called rendzinas

The upper chalk also contains flints and these three factors made it very attractive to early settlers.

Chalk has thin, stony soils called rendzinas (from the Polish 'to chatter') which support a grassland treeless landscape as still can be found on Salisbury Plain. However, elsewhere it is increasingly being ploughed for arable use. In terms of building, settlers always used the materials that came to hand.

Chalk yielded flint, and in places hard chalk blocks - leading to 'chequer work'. It could be mixed with water to make 'cob' and we were shown a Wiltshire wall with its thatched coping and flint foundation. Without this 'hat and boots' it would dissolve and collapse.

The impermeable clay was used for brick making. There were once extensive brickworks in Dinton which made red bricks whereas in brick fields off Devizes Road, Fisherton Grey bricks

were made which were used in the building of the Guildhall. Alderbury was once a centre of tile manufacture.

We should pay heed to  
what lies beneath our  
feet

He then turned to the landscape features distinctive to the chalk such as the misnamed dew ponds; coombes, cut by streams that have now vanished underground and springs where chalk and clay meet. This has led to a settlement pattern of spring line settlements along the valley sides

where both a dry site and a water supply were available.

In the valley bottoms there were cress beds as the chalk streams filtered the water and water meadows were constructed where managed regular flooding improved the grass and the grazing sheep then fertilized the soil. Harnham Water Meadows are one of the few places where the system can be seen working.

We should pay heed to what lies beneath our feet for it points the way to what is appropriate to plant or build in a particular area.

Judy Howles  
Lectures

Welcome to our new members: Professor Richard Clements, John Comparelli, Jennifer Taylor and Mrs Yvonne Fox

## ***WE NEED YOUR HELP!***

The General Purposes team plays an important role within the Society fostering the cultural life of the community by arranging lectures on a wide range of topics and visits to places of interest. Commissioning plaques to prominent people or places of local significance, and organising the Society's contribution to the national Heritage Open Days scheme. It promotes the Society by publicising activities through the members' newsletter, the media and the website.

If you would be interested in taking part please contact the chairman James Woods on [lisandjames@gmail.com](mailto:lisandjames@gmail.com) /01722422169

## Out with the Old in with the New.....

I was introduced to the Society in 1998 as a result of a recommendation over a garden fence; having recently retired from Practice, I was more than happy to serve the Society as Honorary Treasurer until 2015. I hope that during that period I made a useful contribution to the Society's affairs being responsible for the update of the Society's Constitution and the Stewardship of the Society's Financial Affairs during that period.

Old Accountants never die, they just lose their balance, so I was more than happy to hand over to Adrian Harris as Honorary Treasurer at the 2015 AGM. The Society is very fortunate to have such a talented person to act in this capacity. Adrian was born and bred in Salisbury, as well as being a qualified accountant he is a talented photographer heavily involved with the Salisbury Festival and as Chairman of the Board of Governors at the Trafalgar School in addition to his activities as a freelance accountant.

I will of course retain my Membership of the Society and offer my best wishes for the future.

R N Millar

*When the previous Publicity Officer resigned some six years ago as he had been elected onto the Local Council, the then Chairman, Alastair Clark, asked Ron Smith if he would take over "just for a short time" until a new Publicity Officer could be elected. The just for a short time period managed to last over six years and now Ron has handed over to Neil Beagrie, who was elected the new publicity officer at the Society AGM in June. Ron and Alastair served together in the Royal Artillery some time ago and Ron was always an excellent "fixer". He used his many talents to help the Society with publicity and, happily, ran the bar at our annual Awards Ceremony. We will miss his energy and sense of humour.*



Neil has lived in Salisbury for some 24 years and first moved to the city when he was working for the Royal Commission on the Historical Monuments of England. He now runs his own business in Salisbury specialising in digital preservation and research data management. He has an active interest in the heritage and architecture of Salisbury and is looking forward to working with members to raise the profile of the Society over coming months.

## OFFICERS as at 1<sup>st</sup> September 2015

### PATRON

The Lord Congleton MA, Hon LLD

### PRESIDENT

Dame Rosemary Spencer DCMG

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Mr Ken Wiltshire

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