



At this year's AGM Loraine Knowles, Stonehenge Director for English Heritage, gave an account of the progress of the new Visitors' Centre at Stonehenge. Her explanation of the complex details was especially clear. There are illustrations of the new geography on the back page.

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SALISBURY CIVIC SOCIETY

PROTECTING OUR HERITAGE, SECURING OUR ENVIRONMENT,
SHAPING OUR FUTURE

***To promote high standards of planning and architecture
To educate in the architecture, history and geography of the area
To secure the preservation, development and improvement of features of
public interest within the former Salisbury District***

- The Salisbury Civic Society, which was founded in 1960 as the Salisbury & District Preservation Trust, is involved with the past, present and future of the City and its district. This generates a substantial amount of work which is carried out largely by the Development Committee.
- Its meetings are monthly. New planning applications are examined where they concern listed buildings or conservation areas. Other applications are also looked at where they have special relevance to the future of the city and district. The remit is both ancient and modern. Opinions are formed and comments made where appropriate by this committee the members of which are a mix of both lay and professionally qualified, including architects.
- The Society keeps its members well informed and arranges a very active social calendar. Interesting visits are arranged as well as an exceptional programme of lectures. There is also a scheme to install Society Blue Plaques which are prized by their recipients. All this is the responsibility of the General Purposes Committee.
- The Society's remit is broad so that complex wider issues can be addressed such as the Salisbury Vision, where the Society is represented on the Executive Board.
- The Society is a charity and there is no connection with or formal affiliation to any Local Authority. However the Society is frequently consulted by the Local Authority and has built up a respected working relationship.
- There is a prestigious Architectural Awards Competition, covering both Conservation and New Build with the Awards being presented each year at a New Year's party, traditionally in the Guildhall. Each year a person of distinction is invited to chair the judging panel.
- Members are kept informed through our website, by emails and this quarterly publication.
- The affairs of the Society are overseen by the Executive Committee. Committee lists are on the inside back page.

Contributions to this Quarterly on any relevant subject are welcomed by the Editor and will be acknowledged. Opinions expressed here are those of the contributors and not of the Society, unless attributed.

Editor: Dr Charles Villiers.

Printing: Salisbury Printing.

Registered Charity no. 293143

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Illustrations:

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of Rosemary Harris.

PROGRAMME.

Meetings will be held at 6.30 pm - doors open at 6 pm - in the Sanctuary of the Methodist Church in St Edmund's Church Street unless otherwise stated. Details of visits and any changes will be notified on this page and on the Website.

FAMILY QUIZ - SATURDAY 14TH SEPTEMBER 10.30 - 2.30

A reminder that all members, and particularly those with children of family or friends, are welcome to drop by at the Civic Society stall by the Guildhall steps on Saturday 14 September between 10.30 to 2.30, to find details of our Family Quiz. At 11 am there will be an informal launch ceremony. Free copies will be available in the Salisbury Information Centre or downloadable from our website from that date and can be used at any time thereafter. *Jean Lunnon.*

Thursday 10 October

Lecture: Ruth Newman & Jane Howells, Local Historians
A working man's Samuel Pepys? William Small's unique memoirs of Victorian Salisbury

Thursday 14 November

Lecture: Arthur Millie, Playhouse Archivist
From the Chapel to the Beehive – the story of Salisbury Playhouse and its people

Tuesday 19 November

Open Meeting In the Guildhall, at 7.30pm
Shared Spaces

Thursday January 9th at 6.30pm

Awards Presentation in The Guildhall

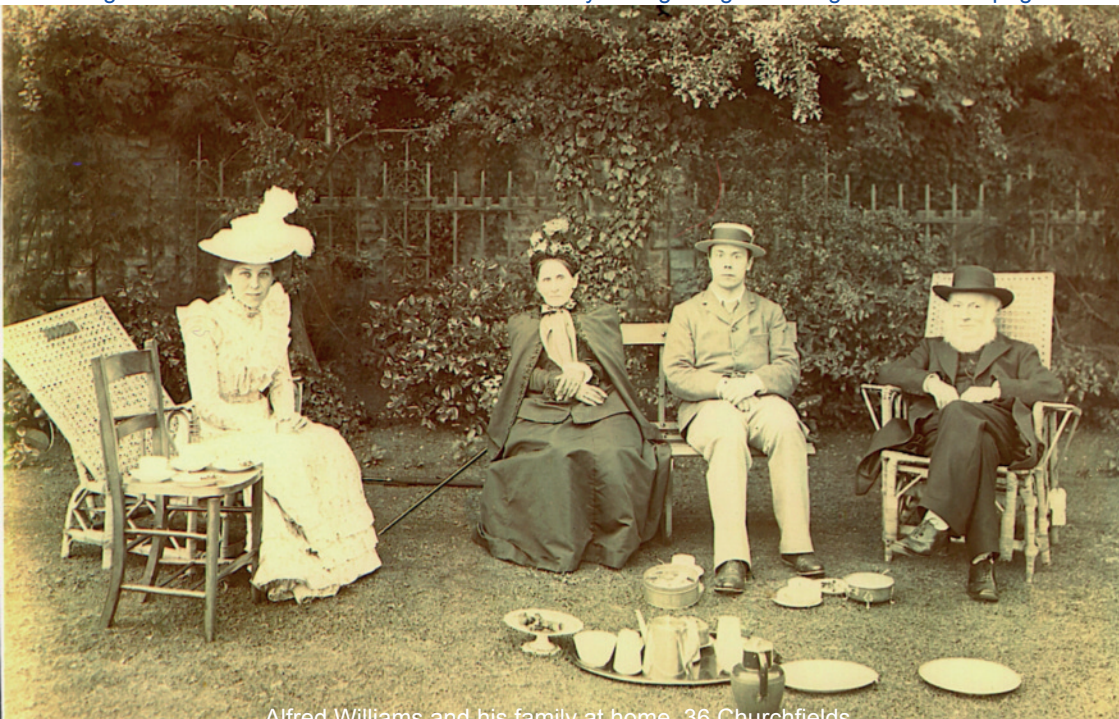
We welcome Mr Peter Filtness as a new member.

VISITS SECRETARY

The retirement of Judi Cross means that we are now seeking a new Visits Secretary and volunteers are sought. It is not a particularly arduous role as we only run about four trips a year. In the meantime any members who have a special affection for a particular place are encouraged to offer to organise a visit on a one-off basis. This would be much appreciated. Please contact our Secretary, Marguerite Scott, on 01722 328311 in the first instance.



Alfred Williams was a noted painter - see his work on page 12. However he and his brother owned the Maltings and were maltsters there in the 19th century. His great grand daughter writes on page 13.



Alfred Williams and his family at home, 36 Churchfields.

FROM THE SECRETARY OF THE DEVELOPMENT COMMITTEE

The last Quarterly reported on the state of play at the time regarding proposals for the Castle Street Tesco store, which would add a hotel on the Maltings side to replacement supermarket premises on the eastern side. The comment then was that the published design, not yet the subject of an application but submitted for the purpose of pre-application discussions with the council and others, was drawing criticism because of its long unvarying Castle Street elevation. There were signs, for instance the construction of a model for the public exhibition of proposals, that Tesco were determined to push ahead despite a lack of enthusiasm from various quarters, and the Quarterly piece surmised that the progress of any application based on that approach was 'unlikely to be through particularly calm waters.'

No such application was in fact submitted, and things have now moved on. Tesco, or to be more precise their developing arm, Spen Hill, did listen to the criticisms, and came up with a revised approach. Key to this was a decision to retain existing brick frontages at the southern end of the Castle Street elevation, which, after an initial suggestion that they did not predate the 1960s, were identified by the Spen Hill team as in fact being from the early 1800s, having been hung on to since then when the buildings behind were redeveloped, probably on more than one occasion. This retention reduced the amount of new frontage for the new store to around three fifths of that originally proposed, and was allied to a redesign for the new work which saw elements such as exceptionally high shop windows and a 'false balcony' on the upper floor disappear. In addition the previously linear design was given an element of articulation, by introducing a rhythm of projection and recession, which was also applied to the Maltings elevation. An application incorporating this approach was submitted in early July.

The new design was not universally welcomed, with one viewpoint being that the previous version was at least an honest attempt to design for the historically anomalous use of a large supermarket in an area where frontages were traditionally narrow and varied, and that the new one sacrificed honesty for the sake of a shallow device which neither reflected functional realities, nor did anything to introduce genuine design merits. The Society has now put in a response to the application, which welcomes the principle of the rebuild proposal, without being able to work up enormous enthusiasm for the architectural treatment.

Detailed comments in the response focus more on suggestions for enhancement of the public realm on the western side of the building, where Tesco control part of the key riverside corridor running from the northern part of the city into its heart, and own a sizable car park which protrudes well into the Maltings area for which Stanhope are preparing redevelopment plans. The application does propose some improvements here, but leaves a lot of scope for much greater improvement, which without involving enormous financial outlay could be a major benefit to the public.

Indications are that the planners are unlikely to come down against the general approach now adopted for the new store, and its associated hotel, and that approval for the application, after no doubt some amendments, is the likeliest outcome. Whether the planners will be able to persuade Spen Hill to give further thought to the landscaping and public realm aspects, or whether this will always be viewed as something of a missed opportunity, remains to be seen.

Richard Deane.

ENGLISH IRONMONGERY - OCCAM AND MORTON

The ironwork section in Salisbury in Detail is not one of the longer ones in the book; it has some interesting objects, but probably missed a few others located quietly in out of the way places. What it certainly doesn't cover are the two great medieval examples of English ironmongery, neither of them actually photographable at all - Occam's Razor and Morton's Fork.

Occam's Razor, probably the better known of the two, is the prime legacy of the C14th century Franciscan friar William of Occam (or Ockham) a leading theologian of his time, who probably took his name from a village in Surrey. The proposition behind his Razor (a label that post-dated him) can be expressed in many ways, but a reasonable one would be that 'simpler explanations are, all things being equal, generally better than more complicated ones'. This doesn't sound like an earth-shattering revelation, but philosophers, given half the chance, can add a great deal of nuancing to the idea.

There is perhaps a parallel with the statement, put into Sherlock Holmes's mouth by Conan Doyle in The Sign of Four, that 'when you have eliminated the impossible, whatever remains, however improbable,

must be the truth'. This might be taken as a special case of the Razor, rather than a re-expression of its full meaning.

Morton's Fork was a rather different kettle of fish, rooted in practical matters of governance rather than the abstruse zones of philosophy. The Morton in question was John Morton, who lived some 150 years after William of Occam, and was Archbishop of Canterbury from 1486 to 1500. Leading church figures of today occasionally encounter criticism from those who feel they are getting involved in matters outside their remit, but they pale by comparison with John Morton, who was happy to combine spiritual duties with acting as Henry VII's tax collector. His Fork was the ingenious principle he applied to this mission, which started off with the proposition that anyone whose lifestyle involved displays of conspicuous consumption was clearly in a position to hand over generous sums to the monarch. If someone was living modestly and cheaply, however, this simply meant that they were hoarding their wealth away, so the outcome was the same - 'let's have your lolly, chum, the king needs it more than you do', perhaps expressed in a manner more befitting to an archbishop.

The Fork principle, in its full mode at least, seems to have fallen somewhat into abeyance in recent times, but George Osborne may be keeping it in the locker, in case he gets really desperate. While moans about taxation have been one of the constant features of the human experience, ever since the first Cave Tax was introduced in the year dot plus one, modern tax regimes do tend to have some sort of rationale behind them, however hard it might be for some of their targets to admit this. Five hundred years ago, rulers were more unabashed and direct in their revenue-seeking. In the century after Morton brandished his implement, Edward VI's Commissioners worked on the basis that 'as the Kinges Majestie had need presently of a masse of money', parish churches should hand over most of their silver plate without further ado. The practical consequences of this, in terms of surviving church silver locally, would be worth exploring in a future Quarterly.

Richard Deane.

CHAIRMAN'S REPORT – September 2013

AGM. In my report in the June Quarterly I made mention of the fact that the main business of the AGM held on 19th June would be to elect the successors to myself as Chairman and to Marguerite Scott as Secretary. The nominations of Peter Dunbar and Philip Price respectively were unanimously approved and Peter will take over from me at the Executive Committee Meeting on 2nd December this year and Philip will take post on a date to be agreed in the New Year. The post of Publicity Officer remains with Ron Smith for the time being as Bill Pender was not available for election at the AGM. The remaining Officers were all unanimously re-elected and I warmly thanked all committee members for the tremendous amount of dedication and hard work they contribute towards the undoubted success of our flourishing Society. I also made special mention of Judi and Don Cross who have for some time applied their encyclopaedic knowledge of the area and its history in committee but who now wish to take a back seat.

The most enjoyable and illuminating part of the evening then followed. Loraine Knowles, the English Heritage Stonehenge Director, gave an absorbing and wide-ranging review of the project entitled "Stonehenge: A New Dawn". The talk was very warmly received and many questions were put to Loraine which she answered comprehensively and in fascinating detail.

Visits Secretary. The retirement of Judi Cross means that we are now looking for a new Visits Secretary. Judi is still planning to organise a trip to the Stonehenge Visitors' Centre when it opens later this year and I would like to encourage any members who have a special affection for a particular place to offer to organise a visit on a one-off basis. We already have one such offer and I think another may be in the offing. Naturally we would like to have a permanent Visits Secretary and volunteers are sought. It is not particularly arduous as we only run about four trips a year.

Mystery Visit. On 24th July members who were lucky enough to get their bids for places in quickly were rewarded with an outstanding visit centred on Houghton Lodge arranged by Jennifer Blake and Wendy English. There is an article on the visit elsewhere in this edition.

Lectures. We are very fortunate in that Judy Howles has taken over responsibility for lectures from James Woods. The two remaining lectures this year are on 10th October, when Ruth Newman and Jane Howells will talk to us about William Small's unique memoirs of Victori-



Tesco's is likely to retain part of the old brick frontage - see [page 5](#).



an Salisbury, and on 14 November Arthur Millie, the Playhouse Archivist, will tell us the story of the Salisbury Playhouse and its people "From the Chapel to the Beehive".

Historic Open Days/Family Quiz. There will be an informal launch near the Guildhall of the Society's 'Family Quiz' on Saturday 14th September 2013 from 10.30 a.m. It is suitable for all ages and is based on architectural details in the Cathedral Close featured in our book 'Salisbury in Detail' (not necessary for the answers). The Quiz entails a 40-minute walk to view buildings around Choristers Green and in West Walk and North Walk, mostly visible from the safe, grassy areas. As well as simple 'Can you spot ...?' questions, there are others linking the architecture with historical aspects and suggesting background information which could be looked up later. Free copies of the Quiz will be available in the Salisbury Information Centre from the morning of Saturday 14 September. It will also be downloadable from that date from our Civic Society website and so this year's 'Historic Open Days' experience can be enjoyed at any time at your own convenience.

Open Meeting. This year's Open Meeting, on 19th November at 7.30pm in the Guildhall, will be on the theme of 'shared spaces', a now widely accepted approach to traffic management. It is based on the idea of removing physical differentiations between spaces for vehicle traffic and those for pedestrians, which in practice makes motorists become much more aware of the needs of others, and creates a much better balance between the various users of streets. The meeting will probably include a 15 minute video of a major project incorporating the concept in a town in Cheshire, where it has been very successful. The Society has long campaigned for the use of shared spaces in Salisbury, particularly for Blue Boar Row, Minster Street and Silver Street, a far less ambitious idea than the one put into practice in Cheshire, and the general concept is written into Wiltshire Council policy, and incorporated into other guidance documents. The meeting should be a good opportunity to convince doubters that it should work well in Salisbury. For those with good memories there was previous coverage of the idea by Ben Hamilton-Baillie at our 2004 Open Meeting.

Headless Sheep. The story of the headless sheep at 51 High Street (former SPCK shop) which was damaged and removed and rebuilt by the Society has been told in several issues of the quarterly over the past two years. We have good news in that the premises have now been sold. The ram is to be collected from David & Rosemary Allen

shortly and stored in the shop prior to being positioned once other external works have been done. We plan, with the owner, for there to be a small unveiling ceremony in the not too distant future. The significance of the sheep is that it marks the former use of the shop by a firm called Stonehenge Woollen Industries, which was founded in the early years of the C20th, and ran a shop here until about 1960. The firm had social as well as commercial aims, and was started as a way of reviving the rural economy. It offered employment to local women, who were able to knit items for it on a piecework basis. These would have been sold here, and also in three shops which the firm ran in London. The Society will be installing an informative plaque.

New Buildings Awards Scheme. The Playhouse Director, Gareth Machin, will chair the judging panel and the awards will be presented, as is customary, in the Guildhall on Thursday 9th January 2014 under the direction of your new Chairman.

Alastair Clark.

RAZOR AND FORK - NOTHING TO DO WITH OCCAM AND MORTON



Above - Forks were introduced from the Middle East to Italy in the 11th century then to England in the 16th but then only to be viewed as an Italian affectation. This example with a likely bone handle, from Austria or south Germany, was sufficiently prized to have its own leather case.

Left - Iron Age bronze Razor from the Hallstatt culture. Musée de l'Ardenne, France. The handle is fixed and the razor has two cutting edges. Decorative ridges can also be seen following the direction of the handle into the blade. The pointed tip of the blade indicates additional uses as a knife or a weapon. The three circular holes on the handle and the blade body indicate the possibility they could be used for fasteners in a spear head as well. It is on exhibit at the Ardennes Museum in France.



The Matterhorn by Alfred Williams of the Maltings - see pages 4 and 13.

Alfred Williams, 1832-1905, was born in Newark on Trent, the youngest of the three sons of Charles Williams, a congregational minister and Mary Smeeton. Alfred was educated at a private school and then University College school in London. He was a talented artist. He learnt drawing and painting at a private Academy and landscape painting from William Bennett. As a young man he supported himself by drawing on wood for book illustrations. From 1854 when he made an extended walking tour of northern Italy and Switzerland his interest in painting centred on mountain scenery, especially the Alps and Himalayas. He exhibited his paintings widely including at the Royal Academy. *(His work is shown on page 12, and photographs of him and his family on page 4.)*

In 1861 he settled in Salisbury founding there, with his brother Charles, the Maltsters business afterwards known as Williams Brothers and was engaged in trade until his retirement in 1886. Alfred married Sarah in 1863 who was the daughter of George Gregory of Salisbury. There were no children. In July 1866 he married Eliza who was the daughter of Samuel Walker of Northampton with whom he had a daughter and a son. They lived at 36 Churchfields.

Alfred was also a mountaineer and was a frequent visitor to Zermatt being there when Whimper first ascended the Matterhorn. He was a founder member of the Swiss Alpine club.

The earliest reference to what became the largest maltings in Salisbury occurs in a deed of March 1861 when Charles Williams bought a plot of land to the north of Fisherton Street. This plot was part of a larger site which Lord Malmesbury had sold in 1796. He paid £275 for it. A further deed of October 1863 gave a two fifths share to Alfred Williams, his partner. In seven separate deals the two brothers established a site for malting that covered three and a half acres including numbers 34 and 36 Fisherton Street. Number 36 became their office and counting house.

Barley had to be brought in from a large number of sources in the country. In 1862 the Williams Brothers helped make a private sidings agreement with the Salisbury Railway company. Nearly all the malthouses had loading jetties out to the railway. Thus the houses had a direct connection with the London and south Western railway (*shown on page 14*) and, from 1878, the Great Western railway. Prior to this the railways suppliers delivered supplies on horse drawn wagons and later lorries. Sample bags of barley were brought to the Market House on a Tuesday where the maltings foreman would inspect them, buying only those that smelt sweet and rejecting any that were mouldy.

Malting was a lengthy process. First the barley had to be sweated down, then steeped and later cured. The temperatures reached were very high often up to 200 degrees Celsius. The malt was then dropped from the kiln on to the conveyor and into the dressing machine where it was sieved, sorted and then bagged. It remained there for 2 months before being dressed again and re-bagged for sale.

In the Williams malthouses the working day was from 4am till 5pm in 1895. Each man worked for six days a week and a rota system kept production continuous. It was too hot to malt in the summer months so the men overhauled

the machinery and maintained the malthouses. The maltster working on the floor would wear shirt and trousers and walk barefoot on the grain. In the kiln he stripped to the waist and wore rope boots to protect his feet from the heat.

By 1900 malting began to decline because Salisbury maltsters wouldn't modernise. From 1650 to 1965 the only real progress in Salisbury was to mechanise the movement of barley and malt around the malthouse. Nothing was done to mechanise the actual malting process. This was partly due to the complicated taxation formulae applied to malt from 1711 to 1880.

Williams Brothers Maltings was finally sold to Fuller Smith and Turner Ltd. in 1943 for £34,200, the asking price having been £40,000.

Rosemary Harris, Great granddaughter of Alfred Williams.



The Williams malthouses between 1889 and 1908.



Barley arriving at the Maltings in 1963. Convenient geography allowed special sidings to be built for the company.

ALL SAINTS CHURCH, HOUGHTON, AND HOUGHTON LODGE THE SCS MYSTERY VISIT 2013

The morning of Wednesday 24 July was bright and clear as 23 perplexed members of the Society gathered at the Five Rivers Centre to set out on the mystery visit for 2013. The initial handout directed us to a staging post on the A30 near Lopcombe Corner. Sure enough at the appointed spot Wendy English appeared at the roadside resplendent in a hi-vi jacket and gave us directions to the Boot Inn at Houghton near Stockbridge. It was clear that this was not the ultimate destination, and so the mystery remained intact.

Everyone arrived at the Boot well ahead of schedule, and from there it was only a short walk to what turned out to be our first destination, All Saints Church, Houghton. All Saints is a 12th century church, mostly in the Norman style and with 13th and 14th century additions. In the late 19th century it was extensively restored by George Gilbert Scott and his son John Oldrid Scott. From the outside its most noticeable feature is the wooden steeple added to the tower in 1893. Inside there is a north aisle separated from the nave by three arches. One of the pillars incorporates a medieval piscina (for ceremonial washing of vessels used in the Mass). There are two more piscinas, suggesting that the north aisle may once have been divided into chapels.

The south aisle has only two arches, and the pillars carry crosses apparently inscribed by pilgrims on their way from Salisbury to the shrine of St Swithun at Winchester. At the east end of each aisle is a pillar pierced by a 'squint' allowing worshippers in the aisles to see the high altar. The glass throughout is Victorian, as is the window masonry save for that of the south west window which is 14th century. Towards the west end of the church is a modern (1997) Madonna and Child statue by Lucy Wynne.

All this was explained to us by the churchwarden, Mr Burnett-Hall, who had kindly given up his time to be our guide. He gave us an insight into a problem which is often, it seems, met by those responsible for ancient churches; how to maintain a building which is both a museum and a living place of worship. He pointed to an empty picture frame on the wall of the north aisle which usually holds a painting which may, or may not, be by Francesco Albani (1578 – 1660). Either way it requires restoration (currently in progress) for which the church will be expected to pay. He would prefer to sell the painting but the diocese is unlikely to agree. Similarly the 3 bells (the oldest cast in 1724) are listed and hung for change ringing, but any attempt at this would probably bring down the tower. Ideally they should be replaced by a lighter modern peal, but whence would come the money? The parish is home to about 470 people, of whom some 70 are on All Saints' electoral roll. The average Sunday attendance is about 10 – too few to meet the scale of spending required.

On a happier note, Mr Burnett-Hall pointed out the beautiful altar frontal, depicting the Tree of Life, which was made by the Sarum Guild of needleworkers. The pew kneelers display much intricate work and were made by members of the parish led by Molly Collins. Mr Burnett-Hall told us that the Victorian restorers lowered the floor level throughout the church except for the

east end of the north isle where there is a burial vault. Commemorated here are Maurice Bernard and John James, both sometime owners of nearby Houghton Lodge. Maurice Bernard's memorial is unusual, with brass lettering set in stone. Sadly, many of the letters have fallen out (another restoration project): -

Maurice Bernard Esq
Died XXVII Jan MDCCXCI
An angel's arm
Can't snatch him from the grave
Legions of angels
Can't confine him here.

A more recent owner of the Lodge is commemorated nearby. In the churchyard is a pump house with a working manual parish pump which was built in 1931 in memory of Sir Lionel Wells. With so much being said about Houghton Lodge it was perhaps not surprising when Mr Burnett-Hall inadvertently let slip that the Lodge was our final destination. Disaster – but, having earlier driven past the lodge gates on our way to the Boot, many of us had probably guessed that it would somehow feature in the programme.

Thus bereft of a mystery but with growing curiosity as to what shortly awaited us at the Lodge, we made our way back to the pub for lunch. This proved to be excellent. Our enjoyment was heightened by the surroundings – the pub garden ran down to the River Test, crowded with swans – and by the marvellous weather. Conversation flowed, much of it contrasting the heatwave with the conditions endured during last year's mystery visit, and soon it was time to make the short journey to Houghton Lodge.

The arrangement on arrival was that half of our party would tour the Lodge, while the other half visited the gardens. Visitors to the Lodge were greeted individually and warmly by the lady of the house, Anthea Busk, who explained that it was a rare example of the 'cottage orné' style, a manifestation of the desire of the late 18th century monied classes for escape into Arcadian simplicity. She quoted Mark Girouard, the architectural historian; 'Hence the curious product of time, the Cottage Orné, where jaded noblemen or well-heeled city merchants could retire with a mere handful of servants to taste the delights of rustic simplicity.' It was built in the 1790s – builder unknown - and changed hands many times, the first owners being buried in All Saints Church (as mentioned above). Beyond this, little is known of its history before its purchase in 1910 by Admiral Sir Lionel Delatour Wells on his retirement from the post of Chief Officer of the Metropolitan Fire Brigade. Sir Lionel's daughter Iris (named after a ship he had commanded) bequeathed it in 1978 to her cousin and godson Captain Martin Busk RN whose family have been in residence ever since.



Houghton Lodge and the River Test in its grounds.

Recently the Lodge has provided the backdrop for a number of TV costume dramas such as *The Buccaneers* and the BBC adaptation of *David Copperfield* where it was Betsey Trotwood's house. Among the rooms is an impressive rotunda which (to quote an advertisement of 1801) is 'finished in the highest style of gothic architecture with windows to the floors' and a sky ceiling with painted clouds. Charming as the rooms are, their main attraction must surely be their views over the gardens.

The Lodge is full of family memorabilia and curiosities. One of the rooms has a splendid Victorian dolls' house – though in those days it would have been called a baby house as a dolls' house apparently meant a house of ill repute. Mrs Busk delights in challenging visitors to identify the curiosities and so it would be unfair to describe them here. She is an enthusiastic and knowledgeable guide who clearly loves having visitors.

The gardens are huge and frankly too big to be seen in a single visit. Attractions include a kitchen garden (the east wall has an espalier pear with a span of twenty feet), extensive topiary in the Peacock Garden, an orchid house, a rose garden, pleasant walks along the banks of the River Test, a grotto, and an alpaca park. Near the lodge is the hydroponicum, where plants are grown in nutrient – rich solutions or moist inert material rather than soil. This technique (hydroponics) has long found favour with science fiction writers because it could be used on interplanetary voyages. The hydroponicum is fascinating but, like the orchid house, not really for visiting on one of the hottest days of the year.

Next door to the hydroponicum is the tea house, the walls of which carry information on the history of the lodge, the gardens and the Wells/Busk family. Here we enjoyed an excellent pre-arranged tea with fresh scones, delicious jam, mountains of cream and seemingly bottomless teapots. Hardly part of a low cholesterol diet, but irresistible.

The tea marked the end of the visit. Everyone who has so far voiced an opinion has considered it a great success. Thanks are due to our hosts Richard Burnett – Hall and Anthea Busk, to the staff of the Boot Inn and the Houghton Lodge Tea Room, and to Jennifer Blake and Wendy English who chose the venues and organised the event. Finally we ought to thank whoever organised the weather. I wonder if we shall be so lucky next year.



*All Saints Church,
Houghton.*

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Mr ARA Hobson, Mr Ken Wiltshire.****CHAIRMAN: Brig Alastair Clark.****VICE-CHAIRMAN: Mr Richard Deane.****Executive Committee**

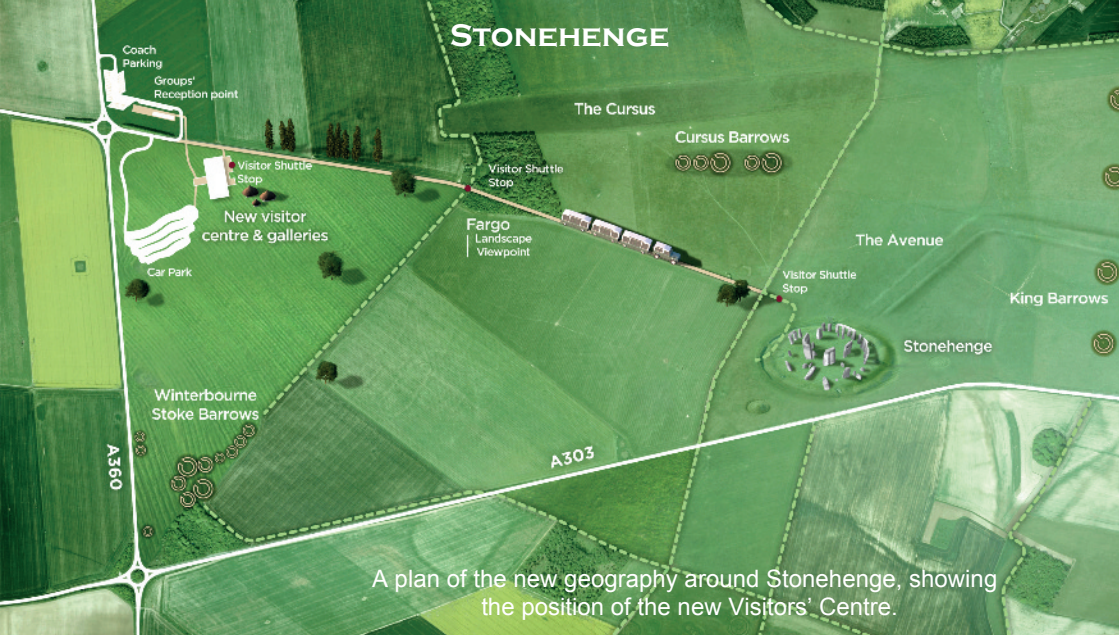
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A plan of the new geography around Stonehenge, showing the position of the new Visitors' Centre.



An artist's impression of the new Centre.



The new Centre is in two parts with a central entrance under a canopy.