



JUNE 2020



DIARY OF EVENTS 2020

WEDNESDAY JULY 8TH

Visit to Melbury Vale Vineyard

Visit cancelled. We hope to rearrange it for next year.

THURSDAY AUGUST 6TH (WALK)

St George, Dragons and Medieval Salisbury

led by David Richards

Walk cancelled. We will rearrange it for next year.

THURSDAY SEPTEMBER 17TH

Stonehenge – New Rocks, Old Theories

by Julian Richards

6.30pm Methodist Church, St Edmund's Church Street, Salisbury SP1 1EF

Free to members: Non members £2.50

TUESDAY 20TH OCTOBER

Open Meeting

A look at the future of Salisbury. Format not yet decided.

THURSDAY NOVEMBER 19TH

Out of the Ruins: Fonthill Houses Lost, Recovered, Rebuilt

by Professor Caroline Dakers

6.30pm Methodist Church, St Edmund's Church Street, Salisbury SP1 1EF

Free to members: Non members £2.50

All uncancelled events are currently provisional. Updates will be sent out when available.

A Warm Welcome to our New Members

We are delighted to welcome the following to the Society: Steve Sims, Michael Wade

High Streets under Threat?



The retail function of high streets was already seriously threatened, pre-virus, and its aftermath is likely to see them facing even greater challenges. However pictured above is the High Street in Alderbury, which rather looks as though it may not be too troubled by such considerations.

Editorial

Inevitably, this issue differs somewhat from previous June editions. Even the front cover owes a bit to current circumstances, since reduced traffic on the A36 has made a non-motorised trip to the top of Pepperbox Hill, for photography, rather more appealing. The image is of The Pepperbox itself, alternatively known as Eyre's Folly, of unclear original purpose and even of unclear date, with different sources citing the early C17th and the early C18th. The latter is perhaps slightly likelier. The fact that it was built by Giles Eyre, of the nearby Brickworth House, is less useful for dating purposes than might first seem, as heads of the Eyre family all appear to have been named Giles as a matter of course. The Pepperbox used to be quite prominent, viewed from the Alderbury/West Grimstead direction, but tree growth seems to have masked it somewhat in recent years.

A more direct consequence of the present restrictions is a drastic shrinking of the events diary opposite, with what survives on it under constant review. Updates will be sent out when available. The magazine also has less to say than usual about events which have already taken place. The Planning Forum, at the end of April, should have dealt with 'the planning system's response to the climate emergency', and had three speakers lined up, but it's had to be postponed till April next year, all being well. Luckily, Alison Craig's talk on Zero Salisbury, focusing on what can be done locally to combat climate change, came early enough for it to go ahead, and there's a report on it on page 21.

One event that couldn't proceed as planned was a talk in early May by Tim Tatton-Brown, on the planning and initial construction of the cathedral, outside our normal meetings schedule and organised specifically to recognise the building's 800th anniversary. We hope to rearrange it for the future but, as some compensation for not having it close to the actual anniversary date, we're printing what would no doubt have featured in it, an account by the intended speaker of the consecration service, on April 28th 1220. This refers to the

'uniquely splendid bronze consecration crosses', set into circular stones at intervals round the building's exterior, at low level. The bronze has, inevitably, all long gone, but three of the stones, at the east end, can be seen in the photo on the back cover. John Crook, the photographer, collaborated with Tim in the production of one of the most essential books on the cathedral, sub-titled 'the making of a medieval masterpiece', details of which are on page 8. Thoroughly recommended to anyone who doesn't have a copy.

We're also taking the opportunity, on pages 12 and 13, to illustrate some of the sculptures in the Cathedral's Spirit and Endeavour exhibition. Others are currently unseen inside the building, but an online tour is available on the Cathedral website. Do try Judy Howles' Salisbury churches quiz on page 6 – answers at the end of the magazine. No prizes, alas, but a chance to check your knowledge, and perhaps extend it, and also a chance to find out what one very significant building in Salisbury might have looked like, had things turned out a bit differently a hundred or so years ago.

Richard Deane

Editorial co-ordinator

Cover: The Pepperbox, Pepperbox Hill

Photos in this edition, in addition to those credited individually: Judy Howles, Richard Deane

Chairman's Report

The devastating consequences of the Covid 19 virus have affected us all and in so many ways: health wise and financially, although I can report that your Society's finances are robust and not challenged. I hope that when you are reading this report you are feeling safe and well and like me, looking forward to a return this summer to some semblance of normality and enjoyment of each other's company, and joining together to share activities which have been denied to us for many weeks.

The Society's planned events have previously been cancelled up to the end of June, including the AGM, and the planned trip to Melbury Vale Vineyard on 8th July has now also fallen victim and also sadly, the evening 'walk and talk' which was to have been given by Blue Badge Guide, David Richards on the 6th August on the subject of St. George, Dragons and Medieval Salisbury. We look forward in hope that the talk by Julian Richards on 'Stonehenge – Old Rocks, New Theories', planned to take place on 17th September, will still go ahead so keep your fingers crossed! I am hoping we might re-arrange a new date for David Richards and the talk planned to have been given by Tim Tatton-Brown on 6th May on 'Salisbury – New Cathedral New City: What Happened 800 Years Ago' and will update members through the usual channels. We will also investigate how we could arrange for these talks to be given 'on line' or even make a film with location shots?

I would like here to draw attention to the urgent need to find volunteers from the membership to join us with the committee structures and running of the Society and in particular the General Purposes Committee needs someone to join them and take on the role of Visits Organiser, as Brenda Hunt has stepped down after several years of dedicated and creative commitment. This post gives the holder a chance to imaginatively research possible venues and bring forward ideas for members to visit and explore cultural, historic, innovative, and even the unusual aspects of our heritage and human activities.

The position of the Civic Society Secretary is also now vacant following the unexpected resignation of Barrie Sinclair-Kemp, and this position involves attending to overall administration of the charity's functions, becoming a Trustee with other members serving on the Executive Committee, together with keeping their minutes, records of decisions and booking venues for the various events which the Society undertakes.

I would be extremely grateful to receive even hesitant expressions of interest, so more details can be given, and questions answered in the hope these posts can soon be filled. Please don't assume someone else will step up as your contribution, even for a few years, will be a valuable and enjoyable one to the Salisbury Civic Society. I look forward to hearing from you.

I would like to close my report by making reference to the crucial need for Wiltshire Council to be engaging with the City Council, residents, businesses and other organisations of the City of Salisbury in the pursuit of energising and improving the city centre, to actively support and motivate all parties responsible to make the Central Area Framework actually happen, and begin by enabling Phase 1 of the Maltings development in Malthouse Lane to get built. The failure by Wiltshire Council to commit to the new Library space has stalled the progress of this most important first phase of regeneration of the Maltings and no confidence can be placed in their commitment to follow on with plans for the improvements to the Market Walk complex.

Salisbury suffered greatly after the Novichok set back and Wiltshire Council moved to engage Tibbalds Urban Design & Planning, of London as planning consultants and thereby produce the colourful Central Area Framework booklet titled 'Salisbury...our place in the future'. Since that publication earlier this year, we have heard little from those responsible for implementing the projects namely the 'Future Salisbury Place Board' although recent announcements by the Environment Agency and the Swindon and Wiltshire Local Enterprise Partnership to funding commitments to the River Park Project are encouraging at least. Now we are emerging (hopefully) from the impact of the Covid 19 virus within 2 years of Novichok, but with more retailers including Debenhams closing, the need to engage, create solutions, invest and deliver is even more pressing.

Together with Nicola Lipscombe, Jamie Hobson and Kate O'Connor, I sit on the Salisbury City Council's Neighbourhood Development Plan Steering Group and good progress is being made on the development of relevant ideas for policies under the headings of 'Transport; Green Infrastructure; Housing; Climate Change; Design; and Employment'. Please visit Salisbury City Council website for more information and you will have recently received (and I hope responded to) the SNDP Community Survey.

I welcome any ideas and feedback from members in regard to any aspect of my report above and also do please let us have any ideas about how you believe the Civic Society can further pursue our Charitable Objects contained in our Constitution.

Peter Dunbar

Chairman

Email: p.dunbar212@btinternet.com

Andrews (sic) Way, Harnham

Alan Crooks, who wrote about the St Thomas's alchemist in the last issue, has sent in this comment about the road names article in the same magazine.

A source of irritation for me is Andrews Way, on the site of the former Harvard Hospital. This is named after Dr Christopher Andrewes, former Director of the Common Cold Research Unit, Harvard Hospital, which formerly occupied this site. Andrewes was employed by the Medical Research Council from 1927 until his retirement in 1961. Of particular interest to us at present because of the coronavirus pandemic, his career spanned a phase of great expansion in our knowledge of viruses of man. It was he who, in 1946, had the vision and persuasive skills to set up that unique institution, the Common Cold Research Unit, and it was probably the work performed there that brought him honours in many countries, including the UK, the USA and Germany. There is now a plaque commemorating the achievements of the CCRU on the misspelt Andrews Road. The CCRU closed in 1990.

I had hoped that while Salisbury is refurbishing its street name signs the opportunity could be taken to correct this misspelling, and I wrote to a Salisbury councillor expressing this view. However, sadly, his response was discouraging, saying it would probably be too expensive, and that with the residents unlikely to be very keen, it would probably have to be left as a 'quirk of history'.

Annual Report 2019 – General Purposes Committee

The General Purposes Committee (GPC) is responsible for organising lectures, visits, Blue Plaques, Heritage Open Days and publicity for these on behalf of the Salisbury Civic Society. It also contributes articles to the magazine. One member of the committee usually leads on each of these subjects, but all members contribute to their choice and discussion.

At the 2019 AGM Judy Howles took over the role of chair from James Woods. James continues as a member of the Committee without portfolio. Neil Beagrie resigned from the Committee and his role as publicity officer, though he continued to assist with the Heritage Open Days programme, especially with linking into the national booking system. All our officers contributed most effectively to the Society's programme during the year. Sara Blackburn also resigned from the committee.

Two new officers joined the Committee during 2019: Jamie Hobson, who took over the role of Lectures Secretary from Judy, and Deanna Dykes who will be taking over responsibility for Heritage Open Days from Sara Blackburn. All other officers and roles remain as before; Brenda Hunt, Visits; Lis Woods, Secretary; and Janet Patch, Blue Plaques. Brenda has advised of her intention to resign from the Visits role in 2020. We have advertised for a new visits secretary but so far without success. Stephanie Siddons Deighton has taken on part of Neil Beagrie's former publicity and communications role and provides reports to the committee on this, attending when necessary.

Lectures

Four lectures were given in 2019, all in the Sanctuary of Salisbury Methodist Church. On 14 March, Steve Webster talked in more detail on the subject of St Clement's, Fisherton's lost church. This was by popular request, a follow on talk from Becky Twigg's talk in 2017 on the Secret Garden which is located in the former St Clements churchyard. Following the AGM of Wed 12 June we hosted Adrian Green, Director

of The Salisbury Museum on the topic of the archaeological work of General Augustus Henry Lane Fox Pitt-Rivers (1827–1900).

On 20 September, Julian Orbach returned with an eagerly awaited update on the revision to the Wiltshire Pevsner, with information about the buildings of South Wiltshire. Finally, on 14 November, Frogg Moody took us through the history of theatre and cinema in Salisbury illustrated with interesting archive footage.

Blue Plaques

Much hard work was undertaken by James Woods and Janet Patch in putting together a list of all current and possible future plaques, and by Stephanie in putting details of the existing plaques on the website. Unfortunately, no plaques were installed in 2019 owing to problems with the siting of the plaque to Dorothy Brooke at Malmesbury House. This was resolved and was programmed for installation in 2020. However this event has fallen victim to the Coronavirus crisis; it almost feels that the installation of this plaque was never meant to be. Let us hope that it will be able to take place in due course.

Visits

Three very successful visits were organised during the year: – On 19 June to Gold Hill and Chantry House, Tisbury, a follow-on from the previous years visit to Tisbury. Gold Hill is a former Civic Society award winner. On 12 July there was a visit to Embley Park, the former home of Florence Nightingale, now Hampshire Collegiate School. On 5 August there was a well attended walking tour led by David Richards on the Hidden Art History of Salisbury.

Magazine and Publicity

Stephanie Siddons Deighton has publicised the Society's activities across a wide range of media, to the great benefit of Society members. Magazine production has been maintained, in the continuing absence of a formal editor, by Richard Deane, with the help of Salisbury Printing.

Heritage Open Days

By popular demand two of the previous year's tours were repeated: The Haunch of Venison tours on 19 and 20 September which were fully booked, having attracted a mixture of locals and visitors from surrounding counties, and Hadrian Cook led a visit to the Harnham Water Meadows on 13 September. A new, and oversubscribed, event was the backstage at the Odeon tour organised by Frogg Moody, visiting parts of the cinema not normally open to or seen by the public.

Other activities

Civic Day: Members of GPC were involved in Civic Day 2019- 'Promoting our Heritage', with Frogg Moody speaking on the Salisbury History Festival and Judy Howles giving a talk

on her experience in organising Heritage Open Days in 2015. Both, together with Sara Blackburn, Hadrian Cook and Jamie Hobson from GPC were involved in the events' subsequent six workshops. This produced a number of ideas, some of which, such as a heritage walking trail, are being followed up by GPC.

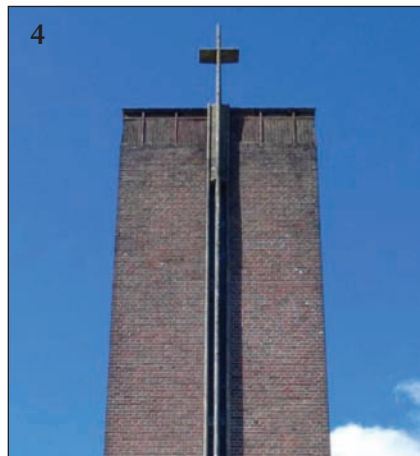
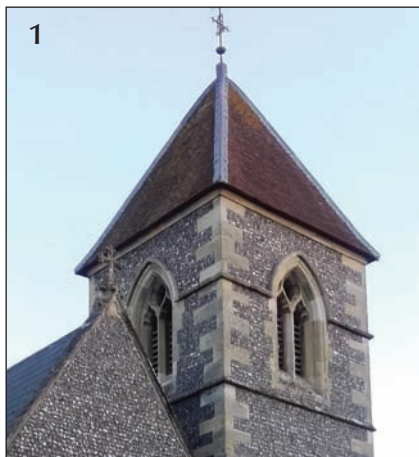
Films: James Woods organised another film at St John's Place jointly with the Bemerton Film Society on 16 October. This time the topic was Protest, another film from the series Britain on Film hired to us by the Independent Cinema Office on very favourable terms. This film attracted only a limited audience, possibly because the topic was less attractive than those of the railways and rural life shown last year, and it unfortunately resulted in a loss to the society. It was decided not to pursue another film at present, other than a film about Herbert Ponting, which will be shown at an appropriate time related to the unveiling of a blue plaque to commemorate him. Both of these were scheduled for 2020, but postponed owing to the Coronavirus crisis.

Judy Howles

20 New Canal, Salisbury

Julian Orbach's revision of the Wiltshire Pevsner is working its way towards publication, though not for a month or two yet. Along the way he's uncovered some interesting new information about Salisbury, including the original identity of this building on the north side of New Canal, which on the face of it is fairly unassuming. It does however have a modest pediment, and some other quite nice bits of detailing, once one looks a bit harder. It turns out the building was put up as a police station, in 1858, not the only one in the city at the time. By the end of the C19th the police had departed and the premises moved on to other uses, and now of course Salisbury has no building which is solely identified as a police station.





Salisbury Churches Quiz, by Judy Howles

Can you identify each church by its dedication, and answer the questions relating to each photo.

- 1) Name the church, its denomination, its famous architect and the decade in which it was built.
- 2) Which church is this, where is it and in which decade was it built?
- 3) This church was built in 1851-3. Name the architect, the church and the one it replaced.
- 4) Built 1936-39. A recent extension won a Civic Society award. Name the church and the original architect.
- 5) Built in 1892. Name the church and its architect.
- 6) This church has a Norman nave and chancel, predating the cathedral. Where is it and to whom is it dedicated? Which architect was responsible for its west front and its restoration in Victorian times?

The answers (*and a surprise*) are on page 24.

The Chapel, Milford Street

Frogg Moody uncovers part of Salisbury's history, with a hitherto unseen photo.

I originally published a short article regarding the chapel in Milford Street in 'Bygone Salisbury' in the Salisbury Journal. It highlighted the opening of the new chapel, and the picture (*right*) shows the congregation leaving the Free Methodist Church after the first service in 1897. This new chapel was erected on the site of an older church, but space prevented me mentioning details of the old chapel in my original article along with a photograph which I think might be unpublished.

The old chapel (*photo next page*) had been erected at a cost of £1,700 and stood for 43 years having been built in 1852. It was completely freed from debt by 1877, but as soon as that debt was removed, another was incurred by the purchase of an adjoining house in order to enlarge the site. In 1875 a scheme was set in motion with the object of improving the old chapel, but ultimately it was thought inadequate and the bolder scheme of erecting a new building, including a schoolroom (which it was felt was very much needed) was adopted. The schoolroom, which was undertaken first, cost £1,800 and the sum was raised within three years, and six or seven years later the building of the new chapel commenced. It was decided that the old chapel should not be pulled down until half of the estimated cost of the new one had been secured.

When the foundation stones of the new chapel were laid the year before the grand opening (April 1896), only half of the estimated cost – £3,500 – had been raised. However, on completion, further funds to the amount of just over £2,200 had been collected, and the opening ceremony was



conducted by Mr H.G. Gregory, one of the trustees, in the presence of a large gathering of worshippers and friends, as the photo of the new chapel shows.

The new building was spacious, with the work carried out to a high standard by plans tendered by Mr. W.H. Dinsley, the son of James Dinsley, a United Methodist minister. Although an architect from Chorley, in Lancashire, William Hugill Dinsley obtained a significant number of commissions for Methodist chapels across England. Indeed, the new building was capable of accommodating 550 persons as well as an orchestra and choir! At the opening the choir took up a position on the steps leading to the entrance doors and opened the proceedings by singing the national anthem. Mr. William Sutton, as the senior trustee, then handed to Mr. Gregory a case containing an ornamental silver key, with which he opened one of the main entrances and admitted the congregation, which almost entirely filled the building. The Rev. E. Hassen then delivered a short address, in which he said that while he did not wish to say anything derogatory to their having a large church membership, he would point out that the real power of a church was greatest when, although small in point of numbers, its members were endowed with real spirituality.

The chapel today is a nightclub owned by Jonty and Amanda Newbery. It was opened in November 1997 after extensive alterations and includes the Vestry Bar – once the William IV public house. At some point prior to that, the chapel had passed over to the ownership of the Salisbury Elim Church, and it was that congregation's move to their present premises, in Dews Road, that occasioned the change to nightclub use. In 1998, the conversion work won an award from the Civic Society.

** Our thanks to Jonty Newbery for providing the photos*



The previous chapel, 1852-1895

Octocentenary in Lockdown

Tim Tatton-Brown, formerly consultant archaeologist to the Cathedral, wrote this on the occasion of the anniversary of the building's foundation service.

On this day (28th April), St Vitalis the Martyr's day, exactly 800 years ago, a contemporary account tells us that Bishop Richard Poore, "with great devotion, with a few earls or barons of the county, but with a very great multitude of the common people, coming from all parts" came and held a service of consecration in the huge new graveyard in the centre of the Close of New Salisbury. Then the:

"bishop putting off his shoes, went in procession with the clergy of the church to the place of the foundations, singing the Litany; then the Litany being ended, and a sermon first made to the people, the bishop laid the first stone for the Lord Pope Honorius, who had granted the licence for translating the church of Salisbury; the second stone for the Lord Stephen Langton, archbishop of Canterbury, and Cardinal of the Holy Roman Catholic Church at that time with our Lord the King [Henry III] in the Marches of Wales. Then he added to the new fabric a third stone for himself. William Longspée, earl of Salisbury, who was then present, laid the fourth stone, and Ela Devereaux, countess of Salisbury, the wife of the said earl, a woman truly praiseworthy, because she was filled with the fear of the Lord, laid the fifth. After her certain nobles added each of them a stone..."

This account almost certainly tells us that it was at this time that the uniquely splendid bronze consecration crosses, fixed (with lead) into circular stones, were put in place in the ashlar masonry walls on the outside walls of the cathedral, about 8' above ground level (see photo on back cover). This was clearly done in front of a huge crowd 'of the Common people', even though the king and archbishop didn't appear – they were elsewhere, in Wales. The chronicler then goes on to tell us that 1220 was an exceptionally memorable year, because just over two weeks after this event (on Whitsunday) the 13 year old king was crowned by the Archbishop of Canterbury in Westminster Abbey (his earlier hurried Coronation in 1216, was by the wrong person in the wrong place, Gloucester Abbey!). A third great event also happened just two months later when, on 7th July, the body of St Thomas Becket was translated into its new shrine in Canterbury Cathedral. This was done by the Archbishop in the presence of the boy king, but the archbishop's principal assistant, in the opening of the tomb, was Bishop Richard Poore, and it was the designer of the new shrine Canon Elias de Dereham, who then came immediately to Salisbury to oversee the building of the new cathedral for the next 25 years.

It is therefore remarkable, that 800 years later Salisbury Cathedral is locked up, and no real event is taking place.

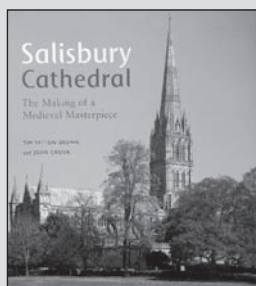
The work on the extraordinary new cathedral, which started in chaos, immediately after a very nasty civil war, was carried out with huge energy, and the whole building (475 feet long) was finished in just under 40 years. 50 years later, a superb tower and spire were added, and the brand new City around it was flourishing. Now, eight centuries later the City is virtually deserted and 'in lockdown', and the cathedral is locked up. What have we come to?

Salisbury Cathedral: the Making of a Medieval Masterpiece

Tim Tatton-Brown and John Crook

Scala Publishers ISBN 9781857595505

The photo by John Crook on the back cover, which accompanies the piece by Tim Tatton-Brown on the page opposite, was one of many taken for this book. Published in 2009, and still available, it is a masterful account of the planning and construction of the cathedral, by an acknowledged expert on it. The many superb colour photos by John Crook beautifully complement a text that deals comprehensively with its subject, in a non-technical way, with drawings filling in any gaps. At 128 pages, and in a large format (9½" x 10½"), it is never likely to be surpassed as a thorough exploration of the building and how it came to be constructed, 800 years ago. Anyone with any kind of interest in the cathedral ought to have this book on their shelves. It will be available at the cathedral shop, when that re-opens, and no doubt at Waterstones as well.



Salisbury Sunflowers

Flowery decoration to some of the older houses in Salisbury is not that uncommon, and will normally be seen as just a nice additional touch, of a sort we don't get in new houses these days. However it can often be seen as rather more than that, particularly when it's realised that flowers of a particular period are to be interpreted as sunflowers, without botanical exactitude being a high priority (*photos page 12*). In the latter years of the C19th, the sunflower was adopted as an emblem of the aesthetic movement, which valued art for its own sake, rather than for any moral or utilitarian purposes it might be seen as serving. In Britain, Oscar Wilde was the most prominent name associated with the movement, and his trial and disgrace in 1895 really marked its end under that title, though some of its spirit persisted under other labels, such as arts and crafts, and art nouveau.

For a devotee of aestheticism, displaying sunflowers on the outside of your house was a simple way of displaying your allegiance. The movement tended to appeal to the more prosperous classes, which is a pointer to where evidence of houses once occupied by aesthetes is most likely to be found. In the last three decades of the C19th, Salisbury began to expand outside its traditional boundaries both to the east and to the west, with growth to the north and south either within the boundaries, or coming somewhat later. In terms of social status, the late 19th century expansion can be fairly easily characterised – the better-off headed east, and the humbler classes went west. There were exceptions, of course, but the distinction generally holds up quite well, and the decoration embedded into the new housing bears it out. Developments along the Wilton Road, or up the Devizes Road, did sometimes incorporate decorative elements, but these were generally fairly minimal, and standardised. For more imaginative embellishments we need to look east, to the Milford area, and it was here that the aesthetes began to show themselves. Their sunflowers are displayed in some quantity to this day, retaining decorative value even if the message they were intended to convey has been largely nullified.

Manor Road was at the heart of the area where the aesthetic devotees gathered, along with Bourne Avenue to the north and Fowlers Road to the south, and thanks to the census records we can get some indications as to who they were. No 20 Manor Road was also known as Manor House, though it was clearly the road which gave its name to the house, rather than the other way round. The road appears, with its present name, on the 1881 Ordnance Survey map, but there are no buildings on it. The house has a great deal of red terracotta decoration, especially to the two gables, and to the head of the central bay below, which is where the sunflowers can be found. In the case of No 20 even the front boundary wall has terracotta inserts, with leafy decoration among them.

In the census of 1901, the first to show people living in Manor Road, the household at No 20 consisted of a 68 year old solicitor, George Hodder, and his wife and sister-in-law, together with two servants. Close by is the road's most distinguished house, Hillcote. A masterwork of Salisbury's leading late 19th century and early 20th century architect, Fred Bath, Hillcote has a profusion of decorative embellishments, but among them is nothing which can be identified as a sunflower. It is known to have been built, in 1896, for its 1901 occupier, Ambrose Tucker, who was a bank

manager. Curiously, the same client and architect were responsible for another house, on the same site and also called Hillcote, which went up in 1885, and then must have been demolished again in favour of the current version. Ambrose's serious profession might seem slightly at odds with an allegiance to something as flighty as the aesthetic movement, and the Hillcote decoration, where it can be traced to historic precedents, is classical in flavour. However the verve, zip and energy of the house does not totally accord with the traditional perception of bank managers, and too much should perhaps not be read into the absence of sunflowers.

To the south, No 31 Fowlers Road, also known in some periods as Hill Brow, has some very prominent terracotta panels, Fisherton Grey brick in colour rather than red, and clearly containing sunflowers. Another panel shows the date of 1883, and it seems probable that the house was built for William Cripps, who in 1891 occupied it with his sister Sarah and brother Francis, plus one servant. William had established a very successful grocery business on the corner of Catherine Street and Milford Street, and in 1881 was living there, above the shop. The story of growing prosperity and a move to the eastern suburbs must have been a fairly common one, together with less stress and more time to indulge in new fashions such as the aesthetic movement. Quite possibly, with the movement having a particular appeal to women, it may have been the sister who was the prime mover in attaching sunflowers to the new house. The grocery premises at 1 Catherine Street are now occupied by Specsavers, but lettering referring to the former Cripps business can still just be made out on the Milford Street frontage, when sunlight strikes it at the right angle.

Other sunflower materials than terracotta sometimes crop up, most strikingly in the doorhead to what is now 7 Elm Grove Road,

between Manor Road and Fowlers Road. A datestone on the house shows its construction in 1896, and also has the initials of Hubert Ware, for whom it was built. The Ware family were prominent in the local leather trade, with a base at 4 Endless Street, where their business sign is believed to survive behind later coverings. Hubert's wife Sarah provided the name for the house, which when first built was called Chulmleigh, her birthplace in Devon. The family's story can be traced from the house's construction almost to the present day, since until ten years ago the owner and occupier was Hubert Ware's daughter-in-law. The step of only one generation across 115 years must be fairly unusual. The doorhead to Chulmleigh is a remarkable artefact, following no obvious precedents and showing the inventiveness and self-confidence which is typical of the period, and more particularly typical of Fred Bath. However the rest of the exterior is quite restrained, and there is no known evidence which links Fred with the building. The sunflowers are here of stone, contained in the volutes in the centre of the top element to the doorhead.

With Milford being the chief focus of the aesthetic movement, signs of it in the new housing west of the old city are much rarer. However Petros Villas, a group of four houses on the south side of the Devizes Road, does seem to echo it, if rather weakly. It was built in 1888, as shown on a plaque in the centre of its front elevation – and the rest of the plaque is made up of flowers. The plaque is of cast cement, which might just be seen as a cheap substitute for natural stone, except that the houses themselves are actually built of concrete blocks, like some others of similar date in the lower Devizes Road area.

The plaque material may in fact have been a demonstration of modernity, but its flowery motifs are clearly at least partly aesthetic in origin. The stories of those living in Petros Villas



Salisbury Sunflowers *from left to right, top line first*: Fowlers Road; Bourne Avenue; Manor Road; Cross Keys House, Winchester Street; Chulmleigh, 7 Elm Grove Road; Devizes Road

From the 'Spirit and Endeavour' exhibition, Salisbury Cathedral and Close

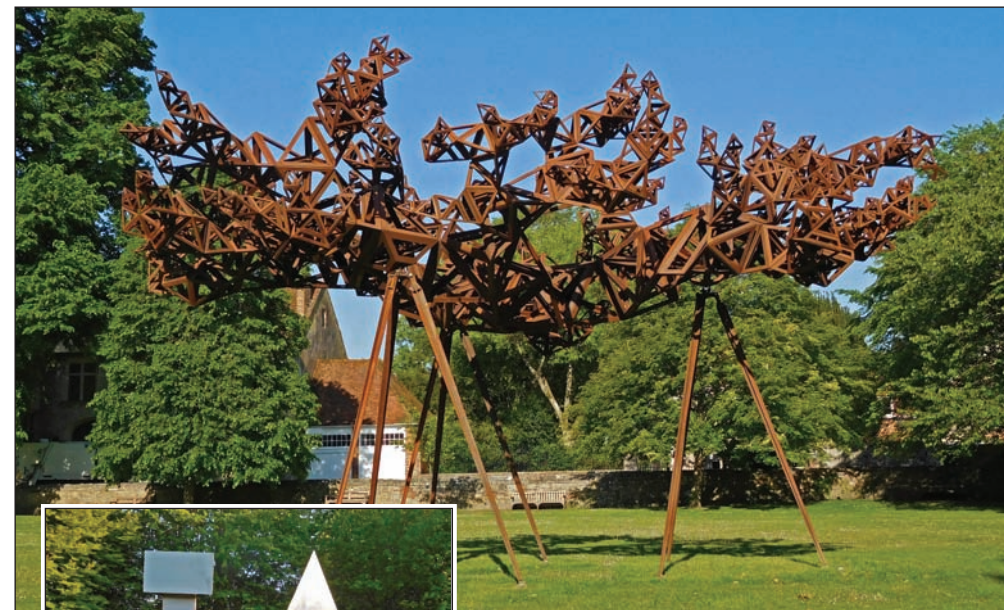
A virtual tour of the full exhibition is available online at www.salisburycathedral.org.uk



When Soak Becomes Spill,
Subodh Gupta

String Quintet,
Shirazeh Houshiary

Stairway,
Danny Lane



Formation 1,
Conrad Shawcross

Sitting Couple on Bench,
Lynn Chadwick

Large Reclining
Figure, Henry Moore



bear out this impression of a rather-watered down echo of goings-on further east. By 1901 No 1 was the home of four sisters with the surname Parham, aged from 33 to 44, all single and all 'living on own means'. Their income source becomes clear from the census of ten years earlier, which shows them living in Torquay with their father and mother, the former a wine merchant who was born in Broad Chalke. A devotion to the aesthetic movement would not have been unlikely for such a quartet. Nos 2 and 3 Petros Villas were homes in 1891 to a railway guard and a commercial traveller respectively, and their families, and in both cases one servant, a fact which might be a surprise to those in equivalent occupations today. It seems unlikely that many of the rather smaller terrace houses which make up most of this phase of Devizes Road would have contained servants, so perhaps Petros Villas should be seen in more than one respect as a sort of modified outpost of Salisbury's eastern development.

The final house of Petros Villas, No 4, was occupied in 1891 by a widow, Ann Brock, and her two daughters, 26 and 39, and again single. The latter are shown as dressmakers,

though in the previous two censuses family members are generally described as 'harness makers'. There were also two boarders, both single women, one a cook, and one, called Eva Aynsley, aged 41 and born in Paddington, described as a 'poetess'. Some unfathomable story lies within that one noun – did she make a living as a poet, which seems unlikely, or was she, in fact, 'living on own means', and writing verse as a way of passing the time? Such a person would have been eminently eligible to belong to the aesthetic movement, which here in Petros Villas perhaps has, in slightly dimmed form, a double celebration – the frugally living poet lifting her eyes from her notebook and gazing out of her upper floor window, over cement flowers to the distant eastern suburbs, where her more fortunate sisters engaged in aesthetic musings and their superior terracotta sunflowers proclaimed a proud message to the passing world.

Richard Deane

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Sarum College, Past and Present

This piece has been contributed by Christine Nielsen-Craig, Director of Marketing and Communications at Sarum College. The college is a corporate member of the Civic Society.

From the early Middle Ages, Salisbury was an important centre for theological training, its great cathedral and Close attracting students and scholars from the whole of Europe. The history of theological study begins with St Osmund and the completion of the first cathedral at Old Sarum in 1092. After Old Sarum was abandoned in favour of New Sarum (Salisbury, as it came to be known) and the new cathedral was built from 1220 on, several colleges were established as well as a medieval school of theology here on the site of 19 The Close.

The oldest part of Sarum College is the main building at the front of the site which was built in 1677, for Francis Hill, a distinguished London lawyer and Deputy Recorder for Salisbury (photo on page 19). It is a striking site at the north end of Bishop's Walk, facing directly down to the

Bishop's Palace, now the Cathedral School. The new theological college began with a gift. The Rt Revd Walter Kerr Hamilton, Bishop of Salisbury, used an anonymous donation to buy the house (then no. 87) from Miss Charlotte Wyndham. Bishop Hamilton's charter states that 'The College is not for careless or very ignorant men, but to train up the right-minded, and to help deepen the principles of those who are being led to give themselves to the work of the ministry.'

The College was regarded with suspicion at first as Bishop Hamilton was High Church, and the new theological colleges were resented by the universities. The first students arrived in 1861. In the 1870s William Butterfield, foremost church architect of his day, was commissioned to add a residential wing to provide accommodation for students, and then, in 1881, a chapel and library. More extensions were built as the number of ordinands increased – a 1936 wing designed by William Randall Blacking and a 1960s building with study bedrooms for students, and a meeting room that became the new library and is now the Common Room.

Eight students of Salisbury Theological College were killed in WWI; a memorial in the Chapel records their names. One Salisbury student, William Addison (ordained in 1914) volunteered for the Army Chaplain's Department when the war broke. Sarum College marked the centenary of his Victoria Cross award in August 2017 and has a permanent display of the award including replica medals. During the Second World War the College was taken over by the women of the Auxiliary Territorial Service, the women's branch of the British Army. In preparation for a visit from Queen Mary, it is said that the creepers which covered the front of the building were hastily removed as she did not like them.

In October 1971 the two theological colleges in Salisbury and Wells merged and became Salisbury & Wells Theological College (SWELLS). The additional students required more space, and two further extensions were built. In 1994 the Salisbury & Wells College closed due to the decline in ordination candidates, and a heavy dose of church politics. A body led by The Very Revd Hugh Dickinson (Dean of Salisbury Cathedral from 1986 until 1996) was tasked to decide what to do with the buildings at 19 The Close.

In his 2015 speech to mark the 20th anniversary of Sarum College, Dickinson said the Trustees and Governors were faced with the problem of what to make of the rubble that was left. 'Some wanted to sell the premises and invest the capital in a charity to support clergy training. Others felt that the situation of the buildings in the Close was potentially worth far more than its property value. After a good deal of political skulduggery we decided – I think by a majority of one – to attempt to create something entirely new: a daunting but exciting dream.' The dream was what years earlier Dickinson had called, 'a possible birthing of a not-yet named, not yet founded, certainly not yet funded, visionary community, which was to become Sarum College.'

It was stipulated that the new college should not 'belong' to any one church, but should be independent and therefore able to be prophetic and, when necessary, either a thorn in the flesh or ants in the pants of the institutional church. Financially it was not to rely on church grants but earn a living. This new kind of theological college was open to all, regardless of faith commitment, prior learning or intellectual ability – anyone who wanted to discover more about the nature and purposes of God.

The College continued to support ministerial training programmes on site, the last of which was the Southern Theological Education and Training Scheme (STETS). Since its 2015 merger



Sarum College, seen from the top of the cathedral tower Photo: Ash Mills

with Sarum, training courses for ordained and lay ministry are offered through the Sarum Centre for Formation in Ministry. Work to restore and improve the buildings continue, stewarded by the college's architect Keith Harnden, who died in February this year. In 2006, the new link building joining the 1677 and 1877 buildings, and incorporating lift access, won one of the Salisbury Civic Society's Conservation awards.

In early 2007 the five guest rooms in the Wren building were transformed from servants' attic quarters to en-suite bedrooms, with wonderful views across the Close to the cathedral. In 2013 the Victorian wings with residential accommodation were renovated, bringing the total number of en-suite bedrooms to forty. The work has made the College even more attractive for bed and breakfast trade, as well as group stays which have been an important source of financial sustainability.

Alongside a varied learning programme including postgraduate study, short courses and evening lectures the College enjoys good working partnerships with the Cathedral, the Close and the city. Sarum's wide sphere of interest includes social policy, art, wellbeing, mentoring, story-telling, older age, history, poetry and writing. The facilities that made for a good residential college make Sarum an excellent venue for events from one-off meetings to residential conferences to social functions.

The College has been hard hit by the pandemic but we continue to run courses online and look forward to opening the doors of No 19 The Close to the public when it is safe to do so. In the meantime, find out more about our work by browsing the College website www.sarum.ac.uk or contact us info@sarum.ac.uk to subscribe to our monthly newsletter.

Salisbury River Park

The River Avon Park is a major feature of both the Salisbury planning documents which underwent considerable consultation last year. The Maltings and Central Car Park Masterplan was adopted by Wiltshire Council in June 2019, while the Salisbury Central Area Framework consultation continued till the end of February 2020. However a launch event for it, in January 2020, indicated that it was seen by Wiltshire Council as already being in very close to its final form.

The masterplan focus on the river park concept deals with the stretch of the River Avon running through the Maltings. The CAF is a looser document, setting out aspirations for a large part of central Salisbury. Within it the river park can be seen in its full form, running from the Fisherton Recreation Ground/Ashley Green area in the north, down to Queen Elizabeth Gardens. The river park is described as 'a green focus within the heart of Salisbury, a strategic, central north-south pedestrian/cycle route, a space for community activity and a place to rest at the riverside.'

While a key weakness of both documents has been seen as their inability to identify how aspirations, generally very laudable, can actually be funded, the river park is an exception. In March this year the Wiltshire Council Cabinet received a report on 'The Maltings – Phase 1 River Corridor Improvements', and accepted its recommendations. The initial driver of the improvements is recent flood modelling work by the Environment Agency, showing a greater risk of flooding from the Avon in central Salisbury than had previously been realised. As things stand, any redevelopment of the Maltings is compromised by the flooding situation, a key reason for the Cabinet being willing to put some money into improvements.

Critically, the Environment Agency also has significant finance which it will contribute toward the work. Together with other sources, this will enable the spending of some £7 million on the river park, from its top end north of Ashley Road down to the

northern half of the Maltings/central car park. The Cabinet report states that a planning application, for those elements of the work which actually need one, is to be expected early in 2021. In the course of dealing with flooding, this should put in place the basis of the whole 'river park' concept, through for instance 'improved public interface with sections remodelled to form casual public areas'. In the northern section tree planting and creating of wetland habitat are in the mix, and there is an overall focus on biodiversity protection and enhancement. The water courses concerned are Sites of Special Scientific Interest, and Special Areas for Conservation, and all proposed measures will need to be carefully evaluated in the light of these designations.

The Environment Agency and Wiltshire Council are working together on the scheme, and the Society will look at its proposals with interest. The whole river park concept is one that it sees as having enormous potential, creating the chance to remedy some at least of one of Salisbury's great deficiencies, its failure to make the most of its rivers. Even the modernist planner Thomas Sharp, as he mapped out destructive road schemes in the late 1940s, recognised this as an area where the city could do a great deal better. With much of the recent planning for the city rather vague as to how very desirable outcomes can actually be achieved, the identification of funding for the river park makes it something which we should be able to look forward to, with reasonable confidence.

Roman Cement

A city founded 800 years ago is clearly going to be lacking in Roman remains, but Salisbury does have significant amounts of Roman cement. That there is nothing paradoxical in this is due to 'Roman cement' being the name applied to a type of cement developed late in the C18th, by James Parker. He burned naturally occurring nodules which contained both clay and calcium carbonate, and ground the result to a fine powder. Mixed with sand and water, this set very rapidly, producing a tough mortar or render, with a characteristic reddish-brown colour.

There were others around then who were also busy creating novel types of cement, and what we now call Roman cement may not necessarily be the Parker product. Anything of that sort of period, and with that sort of colour, will attract the label. Salisbury has one major example of a building where its use is merited. Leaden Hall, on the west side of the Cathedral Close, was notable up to 1915 in having significant, if delapidated, remains of the house built for himself in the early C13th by Elias of Dereham, who, as referred to by Tim Tatton-Brown on page 9, had a key role in the creation of the new cathedral. Following the demolition of those remains, after they'd been photographed, the character of Leaden Hall became mainly determined by work carried out in the early C19th by the then Cathedral Chancellor, William Douglas. He had a unifying treatment applied to the front of a house which seems to have been a mix of periods, and Roman cement was the material used.

There was nothing unusual about rendering the house in that material, or about then scoring the render with horizontal and vertical lines, to suggest the appearance of something built with stone blocks. What was unusual was that dotted around among these blocks are ones where the cement has been marked with apparent chisel patterns, to take the illusion of stonework that much further. It was never going to be all that successful, given that the patterning is only applied to a minority of the 'stones', and the main outcome is a curious piece of above-ground archaeology, rather than a convincing sleight of hand.

Leaden Hall is now empty, after the school which previously occupied it was merged with the Cathedral School, housed in the former Bishop's Palace on the other side of the Close, in 2016. The Dean & Chapter is expected to find a new use for the building at some point. Whatever happens, the details of its Roman cement decoration, which are just about visible to anyone passing by its rather nice gothick gateway, are hardly likely to be under threat. However half a mile to the north, another and much smaller example of the same partly toolmarked Roman cement render was for a while at risk of disappearing.

In 2015 an application was submitted for works at St Thomas's church in Salisbury, primarily concerning the west ends of the north and south nave aisles. Stonework to the latter was to be rendered, and existing hard render to the former was to be removed and replaced with a softer lime render. The existing render had cracks in it, and it was feared this could be allowing water to penetrate. Its replacement would under normal circumstances not have been seen as very contentious, but what had not been realised was that the render was actually Roman cement, and that it was decorated with just the same patterning as can be seen at Leaden Hall. There were the same horizontal and vertical lines, and the same occasional marking, with chisel patterns, of the individual blocks so delineated.



St Thomas's Roman cement, before



St Thomas's Roman cement, now



The front of Sarum College

Given the rareness, and quirkiness, of the pretend toolmarking applied to the render, there was clearly a case for retaining all the Roman cement, as a significant marker of one phase in the church's development. There are no records to indicate when exactly this phase was, but somewhere within the period 1790-1840 seems likely. When the Society drew attention to what would be lost, if the rerendering went ahead, the church and its architects were happy to adjust their thinking on the point. This drawing of attention was a fairly informal process, rather than part of the Society's work in commenting on planning applications. In this particular case, the application for listed building consent which would have normally accompanied the planning one was not required, due to the principle of ecclesiastical exemption. This allows churches to use their own internal systems, in the case of the Church of England its faculty process, to deal with the key issues of impact on the listed building (Grade I, unsurprisingly, in the case of St Thomas's). Though planning permission was still needed, for some at least of the proposed work, it was clear that the faculty procedure had primacy in this particular case, and trying to influence the planning application would have been an inadequate response on the Society's part.

The informal approach worked well, with church and architects happy to accept that the implications of removing the render had not been fully taken into account. Their modified solution was a two stage one. The render would be carefully checked, to see if it was firmly adhering to the wall, and if the cracks in it were indeed a significant problem. If positive answers were received on these points, the render would be left in position, and have a lime-based coating applied to it, which would provide a filling for the cracks, and give a unifying appearance. The coating would be of a sympathetic colour, without going so far as to attempt to emulate the existing reddish-brown colouration.

That the Roman cement was fully bonded to the wall would have come as no surprise to anyone familiar with the material, which as well as being quite hard also has an impressive level of stickiness, and tends to stay in place wherever it's been applied. The adjusted treatment to the north aisle west end was successfully used, and as the photos show, while the colour has changed somewhat, the illusionist markings employed a couple of hundred years or so ago still show up well. The wall continues to read as a curious, and very rare, case of different types of tooling added at random to what is in itself quite commonplace, render 'lined out' to resemble high quality stonework. Throughout its history, the Society has rather struggled to evaluate the exact impact of its comments on planning proposals, but a quick walk past the west end of St Thomas's will show one case at least, of its access to specialist local knowledge having a long-lasting success.

Richard Deane

Open Meeting 2020

Sadly, it seems unlikely that we'll be able to return to the Arts Centre in October for this year's Open Meeting. Some form of online event is currently being investigated, almost certainly a look at the future of Salisbury, with a particular emphasis on what long-term changes may result from the pandemic. There is clearly significant scope for considering how some of the short-term consequences of the crisis (*reduced traffic and better air quality for instance*) can be turned into permanent benefits for a restructured city. It is very likely that the meeting will be linked to the Salisbury Neighbourhood Plan, into whose drafting phase a great deal of work is currently being put. Full details will be in the September magazine.

Zero Salisbury: The exciting Journey to a clean green city.

A talk by Alison Craig

At the time of writing this piece all of us have been under lockdown for some weeks, and because of the significant reduction in vehicle usage and other carbon emitting activities our air is cleaner, and people have taken to walking and cycling far more than previously. 44% of the workforce are working from home and thus not using polluting public or private transport. All of this gives us an insight into what our city and indeed the world could be like, if we moved closer to a carbon neutral society.

Had they been available then, these facts would have been useful to reinforce the crucial message that Alison Craig delivered in her lecture on March 12th. It was interesting to note that she was the first speaker on the subject of climate change in the history of the Society. She started by outlining where we are as a county and city, since Wiltshire Council declared a climate emergency last year followed by the City Council in June. Some 60% of authorities on a national level have declared a climate emergency. Despite these declarations it is disturbing to note that emissions in Wiltshire alone still exceed those of the world's 28 poorest countries.

Alison set out a vision of a future carbon neutral city in which tree cover has doubled, solar power and ground source heating predominates, and all new housing is carbon neutral with retro fitting of all the existing housing stock. This will lead to cleaner air and a reduction in related illnesses. [Afternote: Interesting to note that, as I write, air pollution has been implicated in the spread of Covid 19]. A reduction in traffic would mean that streets will be safer to walk or cycle on. Our wildlife should also be protected and allowed to thrive. Wiltshire Council has identified on-road transport (petrol and diesel vehicles), and housing, as having the highest carbon emissions in this county. Alison advocated these should be our top priorities.

She explained what she meant by 'Zero Salisbury' – a city running on 100% renewable

energy, which has been achieved elsewhere in the world. She took us on a tour of other cities worldwide which compare with Salisbury in terms of population and industry to see what they have accomplished. Burlington, in Vermont, USA is a similar sized city to Salisbury. Its main industries are maple syrup production and skiing, both of which are climate-dependent, as are Salisbury's offer of heritage and tourism. Burlington however produces more renewable energy than its population uses and has done since 2014.

Six other cities in the US have achieved 100% renewable energy status while in Europe, Amsterdam, Copenhagen and Stockholm are leading the way in lowering emissions. Lisbon was declared the European Green Capital this year. As a comparison Lisbon, for instance, has 516 vehicle charging points while Salisbury has just 29 and Wiltshire only 96 – even this low number puts Wiltshire in the top 20% best-equipped counties, indicating how far behind we should be nationally. Sadly, in the UK, since 1990, despite global agreements to reduce greenhouse emissions, carbon concentrations in the atmosphere have increased. Alison likened the situation to a 'tidal wave that's about to crash down on us'.

She deplored the fact that in relation to carbon neutral housing in the UK, 1.5 million houses are to be built by 2022 and yet these will not meet appropriate low energy and

water efficiency standards and will have to be retrofitted to meet compliancy targets in 2050. In Wiltshire, on the one year anniversary of declaring a climate emergency, the Council has approved 900 new homes which, because they will increase emissions and are not energy efficient, are effectively carbon obsolete. All this despite developers announcing colossal profits. At Alison's suggestion, the Society has now written to the housing company responsible for a forthcoming major scheme on the Netherhampton Road, asking them to consider a significant upgrade to its energy standards. Schools on the other hand have been leading the way and Alison gave as an example, St Martin's Primary School and Bishop Wordsworth's School, both of which have installed solar panels. These are also being installed on the Cathedral cloisters. This is an example of a grade 1 listed building going a significant way to meeting targets. The decision by Salisbury Reds to invest in three new electric buses for the City is a small but important step forward. All this however must

be seen in the context of the curtailing or limited renewal of government initiatives in home insulation and renewable heating.

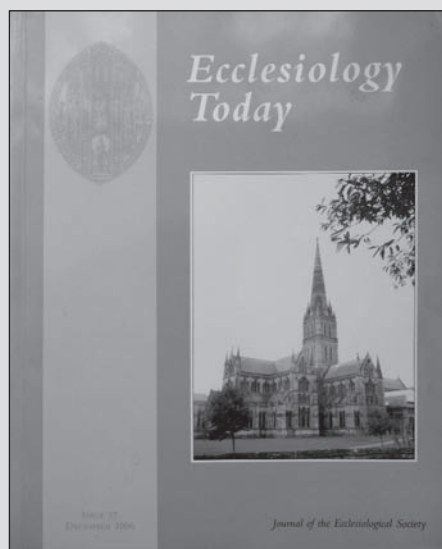
Alison also conducted a questionnaire survey at the event. Results were interesting: 90% of respondents said yes to the question 'Do you think the climate-change related part of the Local Plan (Core Policy 41) should have been fast-tracked and rigorous carbon reduction requirements applied to [the Netherhampton] houses'. 76% of respondents were in favour of the Society launching a Green Plaque or award scheme to recognise outstanding low carbon architecture in Salisbury. There was also support for community purchasing schemes for electric vehicles, air source heat pumps and trees.

Although much of what Alison Craig mentioned would incline listeners to be pessimistic about the future, this is 'offset' by public awareness of just how critical this issue is, as exemplified by Alison's survey.

Jamie Hobson

The drawing on page 24 of St Mark's in Salisbury, as originally designed, is reproduced by kind permission of Ecclesiology Today, and comes from the December 2006 issue of the journal, which was edited at that time by John Elliott. This, his valedictory issue, has a major article on churches and chapels in Salisbury, and other pieces related to the city.

John has some spare copies of the edition, which he is kindly allowing to go on sale to Society members, with the proceeds going to the Society. They will sell for £6 each (delivery generally free). If you're interested in having a copy, please contact Richard Deane – rdeane@madasafish.com or 07974 140888.



Annual Report 2019 – Development Committee

1. Planning Applications

Of some 2000 applications affecting the Society's area submitted during the year, 273 were selected for examination, resulting in 23 letters of objection or comment being sent in by the Society, both figures slightly in excess of those for the previous year. The way Wiltshire Council publishes planning applications, including a refusal to identify applications sited in conservation areas, as was previously done, is not helpful to the Society's work.

2. The Maltings – new library building and masterplan

There is now no proposed overall scheme for Maltings redevelopment, with the focus just on the Fisherton Street/Malthouse Lane site proposed for a new library, plus a Travelodge Hotel. A complicated story played out across the year, starting with what was seen as a disappointingly ordinary scheme, and ending with approval for something which should be significantly better. During the year Wiltshire Council's production of a masterplan to cover the Maltings area was watched with interest, and comments put in during a consultation phase. Along with some disappointing aspects, its central feature, a river park along the Avon, was seen as potentially very promising, with enough funding in place to make it realistic. (*See page 17*)

3. Salisbury Central Area Framework

The Central Area Framework was due to result in another official Wiltshire Council document, with much of the work for it put in by London-based consultants, and with various phases of consultation, towards guidance as to how the central part of Salisbury might develop. The Society's comments on the framework were largely positive, its chief weakness being the question marks left over how laudable aims would be funded, apart from the River Park. Detailed comments were put in on 'people-friendly streets', a CAF focus which echoed long-standing Society views on the question of how to achieve a better balance between various users of the city's streets.

4. Future High Streets Fund and Heritage Action Zones

The Society formally supported Wiltshire Council's bid to the government's Future High Streets Fund, which offers grants of up to £25 million to towns and cities across the country to counter current threats to retail. This had received first stage approval by the end of the year, though the final outcome would not be known for some time. The Heritage Action Zones initiative involved a separate pot of money, aimed specifically at work to areas with high heritage value. Here the Society gave some active help, carrying out surveys of relevant parts of Salisbury and feeding information in to the bid, again managed by Wiltshire Council. However this was not successful, partly at least because Salisbury could not be seen as run-down enough to meet the relevant criteria.

5. Planning Forum and Open Meeting

In 2019 both the Planning Forum and the Open Meeting covered similar topics. At the first of these, in April, Tom Dobrashian and David Milton from Wiltshire Council talked about recent

activities under the Salisbury recovery heading, explaining what was being done to counter the effect on the city of the Novichok events a year previously. They dealt with topics already mentioned above, with a large audience and a lengthy questions session. In November the Open Meeting saw a return to similar themes, under the title 'Taking Salisbury Forwards'. The same two speakers returned, now joined by Andy Wallis from the Environment Agency, who talked about the River Park. For the first time, the Open Meeting was held at Salisbury Arts Centre, a move widely regarded as a successful one.

6. Awards Scheme

2019 saw new buildings being looked at by the awards scheme, with a judging panel chaired by Wiltshire Council cabinet member Pauline Church, from Wilton. There were five award winners – rebuild of a tractor shed at Fifield Bavant, a new house in Duck Street, Tisbury, a studio at Fonthill Gifford, a housing development at Souchez Gardens in Salisbury, near Britford Lane, and a studio in Victoria Road, Salisbury. Commendations went to one of two linked care home buildings in Tollgate Road, Salisbury, and to a memorial chapel at Larkhill. Uncompleted work at the Compleat Artist building in Salisbury was deferred till a future awards scheme.

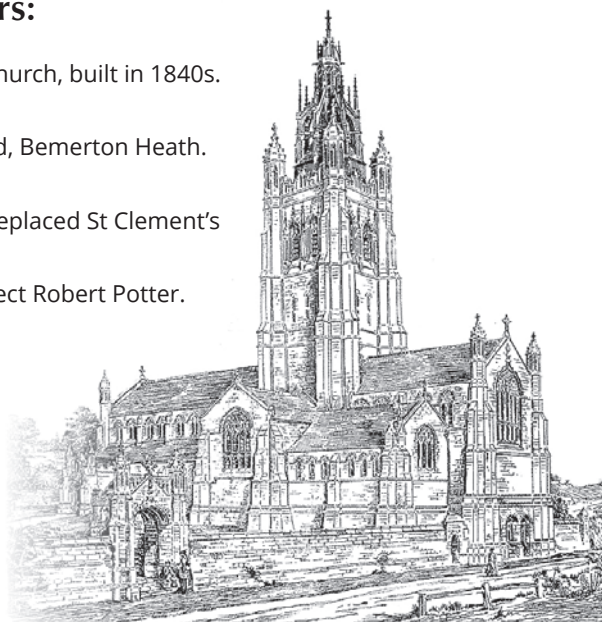
7. Involvement with Other Bodies

The Society continued to be represented on the Salisbury Conservation Advisory Panel, and to be linked to the Salisbury Area Greenspace Partnership. Links with the CPRE, which had become rather weak in recent years, were greatly strengthened by a CPRE representative joining the committee.

Churches Quiz Answers:

- 1) St Osmund's Roman Catholic Church, built in 1840s.
Architect A W Pugin.
- 2) St Michael's in St Michael's Road, Bemerton Heath.
Built in 1950s.
- 3) St Paul's. Architect T H Wyatt. Replaced St Clement's Church, formerly in Mill Road.
- 4) St Francis, built 1936-39. Architect Robert Potter.
- 5) St Mark's. Architect J A Reeve.
- 6) St George's West Harnham.
West front and restoration
by William Butterfield.

*St Mark's, with a tower that
was designed but never built*



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East end of cathedral, with three frames for consecration crosses, see page 9 *Photo: John Crook*

