



Celebrating our **Heritage**, Enhancing our **Environment**, Shaping our **Future**

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

The Salisbury Civic Society, founded in 1960, works to promote high standards of contemporary design in all aspects of the built environment within Salisbury and South Wiltshire, whilst safeguarding the historic buildings and landscape setting underpinning the area's special character.

Over the years, the role of the Society has expanded. Today, it is not only the principal local organisation and guardian for the built environment, but also celebrates and promotes the area's rich heritage and cultural life through a stimulating programme of activities.

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

Through a series of awards, talks, forums, open meetings, visits and our website, we promote and provide information on the architecture, history and geography of the area.

Our aims, as set out in our constitution:

- To promote high standards of architecture and planning in South Wiltshire
- To educate the public in the architecture, history, geography and natural history of South Wiltshire
- To secure the preservation, development and improvement of features of historic or public interest in South Wiltshire

Among the many activities of the Society we:

- Monitor and constructively comment on planning applications and development proposals
- Maintain our support for the projects promoted by the former Salisbury Vision
- Organise the annual Salisbury Heritage Open Days and the Salisbury Blue Plaques scheme, celebrating our outstanding built environment and heritage
- Run an active and stimulating programme of events for members and the public
- Protect and celebrate the traditional chequer names
- Promote the economic vitality of the region
- Publish a quarterly magazine for members
- Run a prestigious new buildings and conservation awards scheme

We welcome new members of all backgrounds

Cover: VC Chapel and Cloister, 2019 awards winner, see page 14 *Photo courtesy of John Simpson Architects*
Photos in this issue, in addition to those credited individually: Richard Deane

DIARY OF EVENTS 2020

WEDNESDAY MARCH 18TH
Film: The Great White Silence

6.30pm St John's Place, Lower Road, Salisbury, SP2 9NT
£6 to all. See page 23 for further details

SATURDAY MARCH 21ST
Plaque unveiling: Herbert Ponting

4pm 21 Oatmeal Row, Salisbury, SP1 1TH
See page 8 for further details

THURSDAY APRIL 30TH
Planning Forum

The planning system's response to the climate emergency
6.30pm Methodist Church, St Edmund's Church Street, Salisbury SP1 1EF
See page 21 for further details
Free to members: Non members £2.50

WEDNESDAY MAY 6TH
New Cathedral, New City: What Happened 800 Years Ago

by Tim Tatton-Brown
7pm The Medieval Hall, Cathedral Close, Salisbury SP1 2EY
£7 to all. See page 7 for further details

WEDNESDAY MAY 13TH
Visit to Wilbury House, Newton Tony

See page 18 for further details

WEDNESDAY JUNE 10TH
Plaque unveiling: Dorothy Brooke

2.30pm Malmesbury House, Cathedral Close, Salisbury, SP1 2EB
See page 8 for further details

WEDNESDAY JUNE 10TH
AGM, followed by a talk by Phil Harding
Along the Line: A Life in Archaeology
6.30pm Methodist Church, St Edmund's Church Street, Salisbury SP1 1EF

WEDNESDAY JULY 8TH
Visit to Melbury Vale Vineyard

An evening visit – details in June magazine

THURSDAY AUGUST 6TH (WALK)
St George, Dragons and Medieval Salisbury

led by David Richards
Details in June magazine

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

Subject not yet decided
6.45pm Salisbury Arts Centre, Bedwin Street SP1 3UT
Open to all

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

For detailed information on the above events visit:
www.salisburycivicsociety.org.uk/events/

A Warm Welcome to our New Members
We are delighted to welcome the following to the Society: e-ten architects, Richmond Bell Architects, Salisbury City Almshouse and Welfare Charities, John and Maggie White

Editorial

The December magazine's cover, showing part of the nave roof at St Thomas's Church in Salisbury, illustrated some splendid work recently carried out there. A visit to look at the roof, the cleaned and conserved Doom painting, and other refurbishment and re-ordering, is highly recommended.

This edition of the magazine covers something which is actually now no longer there, a small lectern which had on it a rather curious notice. Alan Crooks, a retired chemistry lecturer and Salisbury Museum volunteer, has been led by the notice into uncovering a little-known story from Salisbury's C16th past, which he's written about on page 16.

He refers to the disappearance, in 1835, of a former north porch at St Thomas's, and the loss of old bits of Salisbury is a theme which pops up elsewhere this time. Frogg Moody's talk on the history of theatre and cinema in Salisbury, last November, is covered on page 20, and two photos, even at small scale, bear out the truth of one remark he made. The Palace Theatre, on the corner of Endless Street and Chipper Lane, was a splendid edifice of the late C19th, but in the second half of the C20th it vanished, to be replaced by the present 'building of incredible mundanity'. On page 10 we cover a historic buildings survey of 1967, which taken to its logical conclusion could have seen a multitude of mundane structures take over central Salisbury. Within a major portion of that area, the survey only identified 20 buildings which it reckoned had a definite case for being retained. The failure of events to always follow logical courses was certainly a blessing here. We also have a return in this edition to the story of the loss of part of a building, the Cathedral's elaborate Victorian choir screen, which was featured last time.

Another theme of recent times has been all the work put in, much of it at the behest of Wiltshire Council, to identify ways in which Salisbury can be improved and revitalised. This was covered at the Planning Forum last April, and again at the Open Meeting in November, which James Woods describes on page 4. There are significant uncertainties about how the ideas presented there are actually going to be realised, but the development of them is certainly to be applauded. Funding is apparently available for a significant part of the River Park concept, a key element in the proposals, but otherwise a lot seems to rest on a successful outcome for the city's bid to the Future High Streets Fund, which has significant amounts of money at its disposal.

This year's Planning Forum, on April 30th, will turn its attention to the climate emergency, and how architects and the planning system respond to it. It's mentioned in this issue, and further details will be sent to members nearer the time. This will also apply to information on how to book for the Society's contribution to the Cathedral's 800th anniversary year, a talk on May 6th at the Medieval Hall, in the Close, by Tim Tatton-Brown, covered on page 7. Tim is a splendidly enthusiastic speaker, and tickets for this will be well worth obtaining.

Richard Deane
Editorial co-ordinator

Chairman's Report

The first quarter of 2020 has seen much activity in the city, starting with the Society's New Year party and architectural awards ceremony, held at the Arts Centre and a resounding success.

The architectural detailing of new buildings was highlighted in great clarity by the large screen, and excellent projection and sound, with everything introduced by the chair of the judging panel, Councillor Pauline Church from Wiltshire Council. Some very original ideas were illustrated, showing brilliant design concepts executed to a very high standard. Richard Deane worked tirelessly arranging the whole programme of vetting potential candidates, and organising the visits by the judges.

We were honoured this year by the presence of the Mayor and Mayoress of Salisbury and the Mayor and Mayoress of Wilton, together with our MP for Salisbury John Glen, The Dean of Salisbury Cathedral, and Andy Rhind-Tutt, the President of the Chamber of Commerce. My sincere thanks to all those who assisted with the judging of the various entries, and the volunteers who helped on the night and distributed refreshments to the attendees, who numbered over 160.

We are this year making a determined effort to attract more corporate members to the Society, as we feel it is a unique platform for them to engage with our objects to preserve and enhance the built environment, and also enjoy some of the cultural pursuits and events which are on offer to members.

Recent months have also seen the publication of what is likely to be the final form of the "Salisbury Central Area Framework" which has the strap line "Salisbury... Our place in the future". The Society will by now have presented its feedback comments on the various ideas set out. The CAF document has been widely distributed, and we hope there has been a good public response as well. A significant deficiency in the CAF is a clear statement of methodology for implementation, and also the funding proposals which would be necessary to carry out these aspirations.

One concern I am following up is the lack of progress with the new development at the corner of Fisherton Street and Malthouse Lane, where the new library and Travelodge hotel are planned to be built. If this first phase of the Maltings development is stalling because of lack of information about exactly how the library will be fitted out and operate, then we shall have to look to Wiltshire Council for more positive signs of engagement, to fulfil the necessary ambitions for Salisbury in its regeneration programme.

Do please keep up-to-date with the forthcoming events currently being planned, as posted on your website and listed in this magazine's events diary, including a most interesting talk on the foundation of the new cathedral in 1220, to be given by Tim Tatton-Brown at the Medieval Hall on the 6th of May.

I finish with a request once again for a volunteer to step forward to assist the General Purposes Committee in its recruitment of a visits officer, to take over from Brenda Hunt who has done a sterling job in the last several years, and who will cease her role this summer.

Peter Dunbar
Chairman

Open Meeting 19 November 2019 – Taking Salisbury Forwards

The Civic Society's annual Open Meeting was held this year in the Salisbury Arts Centre, a good venue with excellent sightlines and acoustics. There were three speakers: Tom Dobrashian and David Milton from Wiltshire Council, and Andy Wallis from the Environment Agency.

Tom Dobrashian, Interim Director for South Wilts Recovery, opened by explaining why Salisbury needed to change: it was not yet living up to its full potential as a great place in which to live and work. It was up against relentless competition for investment, visitors, shoppers and talent; it was too dominated by traffic, and suffered from a lack of pedestrian and cycling facilities; and visitors were faced on entering the city with some of its physically most unattractive features. Better leisure and retail offerings would make the city more resilient and more attractive for young people to live and work in. And this would help drive the South Wilts economy as a whole. We needed a clear and distinct message as a source of inspiration for appropriate developments. This included a strong sense of community, a range of amenities that belied the city's size, a beautiful setting, a strong cultural identity, a rich and visible history, and a comfortable safe environment.

But there were weaknesses too: a perceived lack of ambition and aspiration; a lack of confidence in the city's assets; a declining High Street; inadequate accommodation for visitors; comparative neglect of the needs of the young; and complacency and aversion to risk. People loved Salisbury for its heritage, its enduring beauty, its culture, its dedication to craft and care. These had to be the foundations on which an aspirational future could be built. The 'brand positioning' consultants had coined a phrase, "traditional original", to guide the evolution and marketing of their ideas for the city's future. We needed to make the most of our creativity, imagination and originality, while celebrating the independent, the unique and the eccentric.

David Milton, Team Leader, Major Projects, took over to talk about the Salisbury Central Area Framework. This aimed to address some of the problems Tom alluded to in his presentation. The question David was most frequently asked was "why?". Why does Salisbury need to change? Why can't I park there? Why are you moving the library? Why, why... The first reason was the climate emergency. Most people wanted us to take action now to safeguard our future. We needed to reduce our use of the car until truly sustainable cars came in, in such a way as to minimise inconvenience; we had to protect ourselves against flood risk as rainfall increased; we had to do more to make our city green, not just to make it look prettier, but to reduce carbon dioxide and help us stay cool; and enhance our habitats, at risk from increased acid and phosphate levels.

So what he had to do, as a town planner, was to enable people to be able to live, work, relax and meet their aspirations locally, without having to travel for work, leisure and entertainment. We needed to create a robust, resilient city. Doing so would bring economic and other benefits, such as job creation, more visitors, improved health from cycling and walking. We were trying to make living in Salisbury a great experience, to make people want to come and to stay.

The Central Area Framework comprised some twenty-odd projects which had a common purpose, to allow people to fulfil themselves within the city. It had five key themes: improving the environment; creating people-friendly streets, by increasing pedestrianisation and improving cycling

facilities; creating vibrancy, to dispel the feeling that Salisbury became a ghost town at night; enhancing the city's existing qualities; and identifying and exploiting areas of character around Salisbury.

Projects to achieve these goals included: improved public transport with new interchanges; better way-finding and interpretation; greater use of park-and-ride, with longer opening hours; rationalised car parking to deter car use; widening of some pavements; creating a new green corridor (River Park) from the Avon Valley in the north through to the water meadows; making best use of vacant upper floors in the City centre; delivering the Maltings and Central Car Park regeneration scheme; encouraging events and activities to increase use of the Market Place; delivering the Salisbury illumination project, with world-class light shows; improving and protecting the evening economy; installing attractive public art; transforming the appeal of shop fronts; and supporting the re-purposing of heritage buildings and under-utilised courtyards. Salisbury should be known for more than just its cathedral: in order to secure its long-term future it needed to create more contemporary world-class sites, to be more diverse, to offer more things to do.

Andy Wallis spoke about the Environment Agency's response to flood risk in Salisbury. The January 2014 flood had led to a major study to re-analyse flood control and risk in Salisbury and the surrounding areas. The EA had developed new defence systems (one of which was trialled in Ashley Road in October) and re-appraised risk reduction strategies. The River Park concept, in collaboration with Wiltshire Council, aimed to reduce flood risk; provide resilience to climate change; increase the environmental value of watercourses and surrounding areas; reduce future maintenance and operational liabilities; and enable growth and regeneration. All provided, of course, that

the money could be found... It would not only reduce flood risk but also reconnect the city with its rivers, by joining up and replanting fragmented green spaces along their length.

Tom Dobrashian wrapped up by covering further measures for the times ahead. Quite a lot was resting on the Future High Streets Fund, which hopefully would pay for some of the projects being investigated. We had got through the first stage and were now preparing our business case, to be completed by June 2020. This would include detailed proposals for bringing spaces above shops back into use, and artisan arcades. Measures were being established to help manage the city, support business growth, support culture, enhance the city's vibrancy (through driving footfall and spend, exploiting the Market Place, encouraging events and pop-up offers, etc) and develop and market the city. His final slide read: "We are Salisbury. A thousand years new. A rich heritage of history. And an even richer history of happening..."

On that note the meeting was opened up to the floor for questions. These included the possibility of hydropower at Bishop's Mill, where the answer from Andy Wallis was that there was a commitment to looking at renewable energy, but no conclusion yet as to how this would be achieved. On art, the audience was told that local arts organisations were working with the Arts Council, and Wiltshire Council, to develop a new cultural strategy. New gallery space would hopefully be an outcome. Fundraising for anything major would be a lengthy process, but in the meantime there was a commitment to rehousing the Young Gallery, though no option for this had yet been selected.

The speakers agreed that employment opportunities, particularly for young people, were currently lacking. They saw the fact that Salisbury was on the way to becoming the



From the Open Meeting: how a heritage trail app could bring history to life *Image: Wiltshire Council*



An alien intruder? – see page 11 *Photo: David Richards*

first city in the country to be fully fibre-connected to high speed broadband as something that could provide part of the answer. Outside the city, investment in Porton Down and Boscombe Down would provide a lot of employment. Inside Salisbury, there would be a focus on artisan arcades, where entrepreneurs of all ages would be encouraged to set up small businesses, and to make their home.

One comment was that speakers had emphasised their commitment to being world class. Could they say that the new library/Travelodge building in Fisherton Street met this criterion? No, not every building in any project was going to be world class; but the construction in Fisherton Street would be welcome and useful, and far superior to the alternatives first proposed. Why was it necessary for the library to be moved from its present central location, where it was much used and loved? David said that a major plank of both previous visions for Salisbury and the Maltings Master Plan was a new east-west axis to link the

Market Place on an unimpeded line of sight to the revamped cultural quarter – and that necessitated moving the library. In addition the library was not fit for long term purpose: it could not be adapted to meet modern standards and had asbestos in its walls. Salisbury would get what was needed for its library, a modern state-of-the-art building.

What about Churchfields? Tom said that the previous proposal to convert the industrial estate to residential use was not viable. The next local plan should generate employment opportunities, but the use of big vehicles was not sustainable in the long term. Could a low carbon employment strategy be implemented for young people, in such areas as renewable energy and low carbon transport, science and engineering? Yes, that could be a win win strategy that would be wholly consistent with the Council's goals.

The speakers were thanked for an interesting and informative insight into exciting ideas that were in the pipeline for the city, and were enthusiastically applauded.

James Woods

Talk by Tim Tatton-Brown, May 6th

As its contribution to the celebration of the Cathedral's 800th anniversary, the Society has organised an illustrated talk by Tim Tatton-Brown, formerly consultant archaeologist to the Cathedral, and a noted architectural historian. The talk, which will be open to all, will be titled 'New Cathedral, New City; What Happened 800 Years Ago', and will cover the foundation of the cathedral and the start of its construction, up to the consecration of the eastern chapels in 1225 and possibly a bit further. It will also cover the start of the city of Salisbury, which was driven at the outset entirely by the new cathedral.

The talk will take place in the Medieval Hall, in the Cathedral Close, on Wednesday May 6th, starting at 7pm. Tickets will be £7 each. Booking arrangements are not yet finalised, and once they are, full details will be sent to members, by email, or by post where necessary.

Two Blue Plaques, to be unveiled in March and June

At 4pm on 21 March 2020, the plaque marking the birthplace of **Herbert George Ponting** will be unveiled at 21 Oatmeal Row in Salisbury's Market Place. Born in 1870, the son of a bank manager, Herbert eventually chose photography as a career. His work was published in several magazines He photographed and reported on the Russo-Japanese war in the early 20th century and travelled extensively round the far east. He was elected a Fellow of the Royal Geographic Society and selected as the official photographer for Captain Scott's second expedition. In Antarctica his photographs and short video films depicted not only members of the expedition but also pictures of killer whales, seals and penguins. After the deaths of Scott and his companions Ponting's photographs became a memorial to the expedition. In the 1920s he made two films, *The Great White Silence* and *Ninety Degrees South* and lectured on the Antarctic. He died in 1935. (*The Great White Silence*, a fascinating view of Antarctica from over 100 years ago, will be shown at St John's Place on 18 March at 6.30.)

The unveiling of the plaque will be performed by Wendy Searle who, in January this year, completed her solo expedition to ski unaided, dragging a sledge carrying her supplies and tent, over 700 miles from the Antarctic coast to the South Pole. It will be followed by tea. All are welcome at the unveiling but there are limited places for tea, which will be allocated on a first come first served basis. If you would like to attend, please contact Janet Patch, 01722 330096, patch.janet@gmail.com.

In a previous issue we said the plaque to **Dorothy Brooke** (founder of the Old Warhorse Hospital in Cairo in the 1930s, later renamed as the Brooke Hospital for Animals) would be installed this year. It has now been arranged for 10 June at 2.30 when it will be placed on the wall of her home, Malmesbury House in the Close, which became the initial headquarters of the charity. The plaque will be unveiled by her granddaughter, Ann Searight, and other members of her family plan to attend. The unveiling will be followed by a small reception kindly hosted by the owners of Malmesbury House. As with the Ponting plaque, all are welcome at the unveiling but there are limited places for the reception which will be allocated on a first come, first served basis. If you would like to attend, please contact Janet Patch, 01722 330096, patch.janet@gmail.com.

AGM and Talk by Phil Harding about his Archaeological Career

The Society's 2020 AGM will be held on Wednesday June 10th, at the Methodist Church in St Edmunds Church Street, starting at 6.30pm.

The draft agenda and supporting papers will be distributed by email in accordance with the Society's Constitution, or by post where necessary. These papers will include details of how to nominate candidates for election as officers of the Society and how to propose items for inclusion in the final agenda.

The AGM will be followed by a talk by Phil Harding, called 'Along the Line: a Life in Archaeology'.

Salisbury Cathedral Choir Screen

Following the piece on the screen in the last magazine, Frogg Moody has contributed some further information.

The article on the screen, by Phyllis Babb and Tony West, was of great interest to me. I grew up in Guilder Lane, and during my childhood days Bert Shergold, who as the article mentioned took on the screen when it was removed from the cathedral, always made a fuss of me, and I was often invited into his Guilder Lane forge to marvel at the work going on there. This probably wasn't a surprise as my grandfather, Len Moody, was for many years the Woodford Valley blacksmith and I spent many happy hours watching the sparks fly in his forge under the spreading chestnut tree near the Bridge Inn at Upper Woodford.

But back to Bert and an old newspaper cutting which has been in my archive for a good while. It seems that Messrs Wiltons had an ironmongery business in the Canal, and working there were Ernest Gough and Bert, both skilled craftsmen. When Wiltons closed the two men started their own business in Dean's Yard, Culver Street, where they made a lot of decorative iron work. In the street at that time was The Royal Oak, but the licence for this was given up to open the Royal Oak in Devizes Road, and Mr Gough became the first licensee there. (My 'Bygone Salisbury' column in the Salisbury Journal did the history of the opening of the Royal Oak, Devizes Road last year). Later Mr Gough took on the Salisbury Arms in Endless Street.

Bert Shergold moved to Guilder Lane to continue his blacksmith trade and here, lying amidst the humble jumble of things in the ground floor workshop, was the screen that had been in the cathedral. Bert said that he bought it as speculation. As the article mentioned, part of the screen went to the church at Alderbury. It was spotted in the blacksmith's shop by Mr W. T. Garrett who had served on the Parochial Church Council at Alderbury, and some of the very pretty scroll parts from the screen were used to form the communion rail in the church.

Tony West was an apprentice to Bert Shergold in Guilder Lane. He reported that when Bert bought the screen it filled the workshop and the cottage next door, which Bert also owned. There was hardly anywhere to work and the first job Tony had to do was to break the screen up, because Bert couldn't find a home for it. A museum in Australia was interested in it, as was Nikolaus Pevsner, who in the first edition of the Wiltshire Buildings of England volume described its removal from the cathedral as a 'crime against the tenets of the Victorian Society', though he also said the action was understandable.

In the end the screen was bought by Messrs Tylee, who traded as scrap metal buyers in Gigant Street. Bert Shergold kept the best pieces, especially the decorative work, but gradually the pieces got lost. Tony West did quite a lot of the work making up the Alderbury altar rail from some of them. The iron gates in the centre of the screen were sold to someone in London to put in a flat and another London resident, Shirley Bury, purchased part of it to make interior archways in her flat. Shirley was a friend of Lady Radnor and was involved with the Victorian Society – Tony West informed me that she was also the curator of metalwork at the V&A, where the current curator, Alicia Robinson, has been much involved with those parts of the screen now at the museum.

I would like to thank Tony West for additional information.

What's worth preserving in Salisbury – a view from 1967

Thomas Sharp's 1949 plan for a 'Newer Sarum', described in the last magazine, had few if any immediate effects, but replanning the city was a notion which remained very much in the air. The next magazine will show how it bore fruit 20 years later, in terms of a grand scheme anyway – luckily, one that was never fully implemented. Along the way, it's worth considering an episode which it's hard not to see as part of a softening-up process. In the mid 1960s an architect called James Burford was commissioned by the Town and Country Planning Committee of Wiltshire County Council to carry out a survey of six chequers in Salisbury, 'which are likely to be the subject of some redevelopment'. Among the six were the Cross Keys chequer, subsequently to be greatly altered in the course of creating the Cross Keys shopping centre, and the New Street chequer, now home to the Old George Mall. The acquiring of properties for this, which was already well under way, was a key prompt towards the founding of the Salisbury and District Preservation Trust, predecessor to the Civic Society.

Burford's preamble, to a report published in 1967, makes interesting reading. He states that he's about to list some of the city buildings which must at all counts be preserved, and then says 'in addition to these, a number of street facades, excellent in their modest way and which contribute to the city's visual character, may seem in that respect also to call for preservation'. The 'but', which this statement is clearly leading up to, is that many such facades have so little of worth behind them that actually they are 'best regarded, apart from such lessons in principle as they may hold for us, as having served their purpose and to have had their day.'

This is an echo of Thomas Sharp's 'the city is great but we're going to have to replace a lot of it' of 18 years earlier. And the second part of Burford's preamble shows that there was another motive at work in his survey. Certainly it would show which historic buildings needed attention, but it would also indicate the city's fundamental architectural character, and act as a guide 'in the inevitable processes of change'.

To distinguish between what must on all counts be preserved, and the lesser buildings which have had their day, he assembles a grading system. A single 'x' marks a building which has character. But a double 'x' is needed before a building can be considered to be worth preserving, and then triple or quadruple

'x's denote higher degrees of worth – 'should be preserved', and 'must on all counts be preserved'. The totals of buildings he identifies in these four categories are fairly extraordinary, bearing in mind that he's surveying a significant part of the historic city. In addition to the two chequers mentioned, he covers the Three Swans, between Rolleston Street and Endless Street, the Antelope between Catherine Street and Brown Street, and two areas which properly speaking are not named historic chequers, these being the west side of the High Street, running up to the Avon, and the west side of the southern end of Castle Street.

His totals, for everything he's looked at, are 12 quadruple 'x's, four triple ones, and four double ones. Anything apart from these 20 buildings, according to the logic set out at the start, is fair game for the demolition crews. The single 'x's, not denoting something meriting preservation, but just something with character, total 12. For the whole of Catherine Street, both sides, there are two single 'x's and two triple ones, so apparently the vast majority of Catherine Street buildings don't deserve a mention even at the most basic level. And one of the single 'x' ones there has, according to his description, already been half demolished.

Seen through to its logical conclusion, the redevelopment era for which Burford's survey was clearly a preamble would have flattened

huge swathes of Salisbury, for replacement by buildings in accord with the city character which he identifies at the start – 'an emphasis on consistency of scale, on the avoidance of the extended façade and on variety within a set pattern.' So an ersatz city, with a vague resemblance to the real thing if one doesn't look too hard, but with nothing historic about it apart from a few feature buildings marooned among the rebuilds.

That was obviously never likely to happen, but more for commercial considerations than because a major exercise in establishing what was of value had set up any significant defences against wholesale change. Any commercial project which did envisage demolitions, within the area covered by Burford, was likely to be given a fairly clear run. It's only good fortune, rather than the philosophical approach of the time, which has meant that while quite a few of the buildings surveyed have indeed gone, most particularly in New Canal, the great majority still survive.

The survey is set out with a column which allows for a 'consultant's opinion' on 'design materials and character'. This is only filled in intermittently, with a range of judgements, sometimes positive, but just as often along the lines of 'good but ordinary', 'poor elevation', 'imposing but dull', or 'inappropriate'. His critique of 9 Queen Street, now housing Cotswold Clothing, with its remarkable hammer-beamed interior upstairs, reads rather oddly. Its full nature doesn't seem to have been apparent in 1967, which one would hope is why Burford describes it as dating from about 1450, but then says 'case not made for preservation'.

Strangest of all though, perhaps, are his words on Barclays Bank, at the north end of the High Street. His summary of this is 'scholastic but foreign'. Well yes, but then so many styles encountered in English architecture derive, directly or indirectly, from beyond our shores. Was Burford really displaying the insularity the words seem to suggest?

Richard Deane



Central Salisbury mid 1960s, before Old George Mall (*bottom R*) and Cross Keys shopping centre (*top L*)

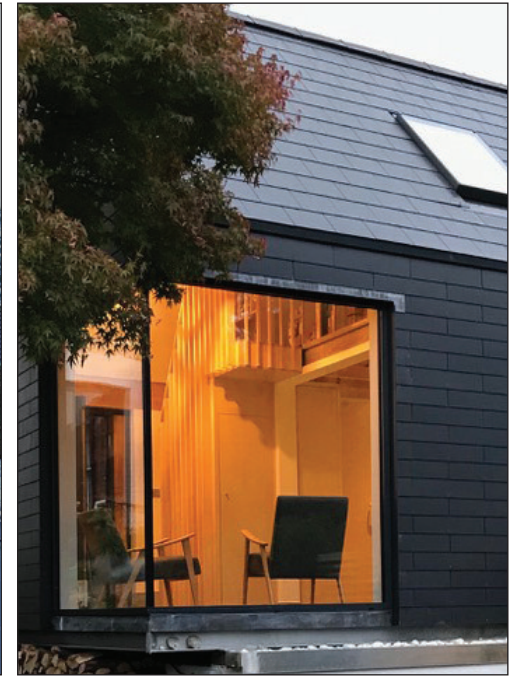
Award winners, see report on following two pages



Souchez Gardens, Salisbury *Photo: Roger Dyson Photography*



Studio 28, Salisbury *Photos: Jamie Hobson*



The Old Tractor Shed, Fifeild Bavant *Photo: The Classic Architecture Company*



Kimberly West, Salisbury *Photo: Wessex Care*

2019 New Buildings Awards Scheme – Judges’ Report

Awards

Souchez Gardens, Salisbury

The Souchez Gardens development comprises 11 houses to the south of Britford Lane. The judges were struck by the way it stood out from the common ‘neo-traditional’ approach to new housing, which seldom manages to match the quality of the houses it’s modelled on. Souchez Gardens establishes its own style, which offers a contemporary reinterpretation of the detached and semi-detached house format. In less skilful hands the outcome could have been clumsy, but here it is outstandingly successful, creating a very attractive feel to the whole development. The interiors are light and welcoming, and the houses were felt to serve as an example of what could be achieved with sufficient commitment, and a high standard of workmanship.

Architects: Barclay + Phillips Architects, Whaddon

Studio 28, Salisbury

This studio in Victoria Road manages to fit a lot of quality into a small volume. Occupying the previous site of a double garage, it achieves its success through the application of ingenuity, coupled with an eye for utilising materials and the manipulation of spaces to create something of genuine verve. With one large corner window, the interior has living space downstairs, with a bedroom on a mezzanine level above, accessed by a staircase of interestingly unconventional form, to fit into the very tight space. High levels of insulation were an integral part of the project. The judges were highly impressed by the thought which had been put in, to create a small building which is clearly a great asset to the house to which it belongs.

Architect: Gerald Steer, Salisbury

Cranesbill, Duck Street, Tisbury

Cranesbill replaced a semi-bungalow, on a splendid site overlooking a small valley on the east side of Tisbury. The new house is in a buff-coloured brick, which fits in well with the Chilmark stone of the buildings around, with its success enhanced by the careful choice of pointing colour. The judges were particularly impressed by the interior of the house, into which a great deal of thought and care had been put. Both upstairs and downstairs, the succession of spaces within a linear framework had been beautifully handled. The open tread staircase, carefully detailed, leads to a workroom-type landing area, equipped with bookshelves, and this drew a great deal of praise. The garden design was also applauded, and overall this was felt to be an exceptional house.

Architects: Campbell Jackson Architects, Long Crichel

The Studio, Fonthill Gifford

A combination pool house and Pilates studio, this building immediately impressed the judges by its contemporary style fitting in well with the traditional Georgian rectory close by. Its simple geometrical shape includes one bay which wraps glass round from the poolside paving to the bottom edge of the roof at the rear, creating almost two buildings with a glass link. Inside, a nice simple barn feel is created by the use of pale-coloured timber trusses, while old floorboards

recycled from the house provide a contrast in their use for other features. A bio-mass boiler provides energy for not only the studio and house, but also the parish church some three hundred yards away. Extensive solar panels also play their part, and the sustainable element accentuates the value of a project which also incorporates impressive design skills.

Architects: Richmond Bell Architects, Salisbury

The Old Tractor Shed, Fifield Bavant

The conversion or rebuild of agricultural structures often results in a building of a very different purpose, which retains the former name just as an acknowledgement of what was there before. The judges were delighted to find that in this case, a greatly reconfigured building does still house a tractor, a historic one. The major material was new timber framing, clad in oak weatherboarding, resulting in a building which in no way jarred in its quite open setting. The new timber had created exceptionally attractive interiors, particularly for the upper floor which provides space for a home office. A freestanding staircase, with glass balustrading, minimises the impact on surviving old masonry. The judges were highly impressed by the trouble which had been taken, to add a clearly very valued facility to its farmhouse.

Architects: The Classic Architecture Company, Wilton

Commendations

Kimberly West, Tollgate Road, Salisbury

Kimberly West is one of a pair of buildings which together make up a new care home. The judges were impressed by the trouble taken over the exterior design, which resisted what tends to be a fairly usual urge to replicate a traditional style, in favour of something slightly more contemporary. Good brickwork and detailing creates a very effective front elevation. Internally, the judges all felt that the building had a very welcoming atmosphere, not always found in purpose-built care homes. The large area excavated to create the building and its neighbour had enabled them to be linked below ground level, and facilities provided which served both of them, another indicator of the good design which had gone into the project.

Architects: Relph Ross Partnership, Salisbury

Royal Artillery VC Chapel and Cloister

The new chapel and cloister constitute a memorial to those lost while serving in the Royal Artillery, incorporating plaques formerly at the garrison church at Woolwich, which was destroyed in 1944. The cloister wall shows an interesting face to the nearby road, with its use of different coloured bricks, and stone capping to its piers. The design is repeated on the other side, but with the addition of the relocated memorial plaques. At the eastern end of the cloister, the chapel is something of a tour de force of decorative brickwork, coupled with stone columns and carved capitals. The design does not compromise the appearance of the adjacent 1930s garrison church, and was clearly the outcome of a great deal of thought, with the right specialists found to use the carefully selected materials.

Architects: John Simpson Architects, London

The Alchemist of St Thomas's Church, Salisbury

Before very recent changes to the nave area at St Thomas's, as part of current refurbishment works, there used to be an information plaque near a door on the north wall which read:

*The North Door which once led to a room above the now destroyed North Porch.
At one time an alchemist lived there. Outside you can still see the ruined tower
from which he dashed to escape the noxious fumes of his experiments*



St Thomas Church from the north-west on John Lyons plan (1745)

The description of this structure as a tower is somewhat exaggerated as seen, for example, in an engraving by T. Langley (1745) which shows a stair turret above the north porch, to facilitate access to the roof. With the porch now gone, this can be clearly seen today (photo page 19), though there is nothing ruinous about it.

From this certain questions arise, principally: who was this alchemist and when did he live? Regarding the date, it is known that both north and south porches were being built around 1400, and that the north porch was demolished in 1835, hence the alchemist must have lived here in the 15th Century or later.

It seems that information about the alchemist was uncovered by the late Reverend Edward Brooks, who was curate/vicar from 1970 to 1973. A credible source for it is an article in the *Salisbury and Winchester Journal*, dated 18th January 1868, entitled 'Re-Opening of the Chancel of St Thomas Church, Salisbury'. This mentions some crucibles found sealed into a niche in a room over the north porch, a discovery made during alterations to the church some years earlier, and recorded by the antiquarian, Rev Edward Duke in *Prolusiones Historicae* (1837), where he speculated that the crucibles belonged to Sir James Bekinsau of Broad

Chalke, apparently a notable alchemist and Vicar Choral of the Church of Salisbury during the reign of Edward VI. However the historical record is otherwise silent on him.

A second, more tangible, candidate for the alchemist is the astrological physician, Dr Simon Forman (1552-1611), as he wrote in his diaries that he lived in St. Thomas Churchyard for a period of time. From his writings, which also include an autobiography, we glean that Forman was born in Quidhampton in 1552 and that he had five brothers and two sisters. His grandfather Richard was married to Joan Wolsey at Britford Church, and at least three members of the Forman family are buried at Fugglestone Church (photo page 19). Between the ages of 8 to 12, Simon Forman attended the Free School at St Giles Priory, Wilton, and he was later at the Free School in The Close at Salisbury for two years.

From 1566 to c1572 Forman worked for Matthew Commins of Salisbury who traded in '...all poticary drugs', thus initiating Forman's knowledge of herbalism. During this time, Simon started a lifelong friendship with a woman called Anne Young. In 1573 he went to Magdalen College, Oxford as a 'poor scholar', leaving in 1574 to work as a schoolmaster at several small schools in Wiltshire until 1578. During this time he also tutored the sons of a Mr Duke of Ashgrove, Wiltshire, the Dukes being a family of prosperous clothiers owning property at Wilsford cum Lake near Amesbury, now Lake House. Edward Duke, the antiquarian mentioned earlier, was a member of the same family.

While lodging in the parsonage at Fisherton Anger in 1579, Forman claimed to have first successfully exercised magical powers, writing, "This yere I did profecie the truth of many thinges which afterwards cam to passe, and the very sprites wer subjecte unto me; what I spake was done". In his diary for 1579

Forman recorded that he was committed to prison by Gilles Estcourt, apparently on a charge of practising magic. Following his release on 14th July, 1580 Forman went to London and on 16th of August, he claimed to have cured one Henry Johnson of consumption, the first time he'd practised his healing arts. In September he went to Holland for a month to study astrology and medicine, accompanied by Johnson. On his return, Forman stayed for a year in Quidhampton 'curing sick and lame folks', during 'which tyme I cured the fellowe of Chilhampton of the king's evil...'

On 21st October, 1581, Forman 'tok a house in Sarum on the ditch by the skinner' where he "dwelte practising physick and surgery'. In May 1582, Forman bought the lease on two houses in Culver Street and about this time became re-acquainted with Anne Young, now with the married name Anne Walworth, a relationship which became sexual, resulting in an illegitimate son, Joshua. In October 1582, Forman was asked by John Penruddock MP to tutor his children and in December 1582, he took a house in New Street. This was probably one of the two houses in Salisbury owned by Penruddock, the *Dolphin*, the other being a house 'by the Close Gate'. Forman left the employ of John Penruddock in September, 1584 recording in his diary for 1584, 'The first of August I toke the house in St. Thomas Churchyard, and entred to dwell ther the 7. of September'. In 1585 he began copying alchemical treatises, and between 1585 and 1588 he was imprisoned several times. For example, on 6th March 1587, he was caught with suspicious books in a church in Salisbury, and imprisoned by Thomas Eyres. According to John Aubrey in *The Natural History of Wiltshire*, Forman '... practised in Salisbury where he was persecuted for the astrologie, which in those ignorant times was accounted conjuring".

Forman left Salisbury for good in 1589, moving to London. According to Professor Lauren Kassell in *Medicine & Magic in Elizabethan London* (2005) this was in the aftermath of a scandal involving the former Anne Young. On 13th May, 1589, Anne's father, William Young, accused one Markes Fareland of slander. Fareland is reputed to have said that he'd seen Young's wife, Alice, and his daughter, now Anne Walworth, in St Thomas' Church with Simon Forman some two years earlier on the morning of the funeral of Giles Estcourt, the sheriff who had imprisoned Forman in 1578. Fareland claimed he'd seen Forman and Anne go to the aisle of the church containing Estcourt's recently-laid tomb and there *"they had their pleasure one of thother and had carnall knowledge eche of other's bodie"*, in the presence of Alice Young, who was there as a 'bawd'. This is recorded in the Bishop of Salisbury's deposition books, thus providing independent evidence of Forman's association with St Thomas's Church.

In his diary for 17th June 1590, Forman writes, *'I distilled strong water for the stone'* and in his summary for 1594 he writes, *'This yere I distilled moch strong water, and divers other waters, and made many sirupes.... About*

Michelmas I first begane to practise the philosopher's stone...' This suggests that he hadn't been engaged in this activity during his time in Salisbury, but he evidently started it very soon after arriving in London. Forman eventually achieved success as an astrological physician, circumventing the College of Physicians by obtaining a licence to practise medicine from Cambridge University in 1603.

Despite in his day being considered a quack and a charlatan, Forman's reputation has been transformed in recent years, due to his meticulous record keeping of patient consultations, in which he coached his successor, the astrologer Richard Napier. They recorded detailed information about their patients' medical conditions, and treated them through careful calculations using astrological charts. These patient records (Case Books) are more detailed than any other records from the period, and have given historians unique insights into the daily lives of ordinary Elizabethan people. Whether Forman actually ever lived above the north porch at St Thomas's or not, he's someone of considerable interest, and his time in Salisbury is certainly worth recording.

Alan Crooks

Wilbury House Visit

Visit to Wilbury House, Newton Tony. Wednesday 13th May, 10am. Details of where to meet will be sent to those applying. Members £5, non-members £6 (to go to charity).

Applications to Brenda Hunt preferably by email: brendahunt@clara.co.uk or phone: 01722 322657.

Wilbury House is a Grade I listed building, dating from c.1710 and of some significance in architectural history, as the first example of the 'Inigo Jones revival'. It was altered later in the C18th, and has some superb internal features. As well as the house, which is not normally open to the public, the visit will include a look at the gardens, which contain a Grotto and a Temple, repairs to which won an award from the Society in 2000.

The owners are Mira and Rory Guinness, who are Society members, and they are kindly offering tea/coffee and cake to those who go on the visit.



St Thomas's Church, Salisbury, alchemist's 'tower'



St Peter's Church, Fugglestone, burial place of members of Simon Forman's family

A talk on the history of theatre and cinema in Salisbury

Frogg Moody's history of theatre and cinema, a talk given on November 14th, was full of fascinating facts and added significantly to the cultural and social history of Salisbury, with interesting architectural insights as well. It was one of those talks which lead one to look at the city in a different way, and to make one wonder whether tour guides mention the fact that Franz Liszt played at what is now Waterstones a number of times, or that Charlie Chaplin shared some liquorice bootlaces with a young girl, on the steps of a long gone theatre.

Who would guess that the large run-down Georgian building in Rolleston Street, sandwiched between what is now the Salisbury Journal office and John Baker House, was the Victoria Hall, one of the most important places of entertainment in Salisbury? It was opened as a heated swimming pool – possibly the first in Wiltshire – in 1891, with hot water coming from the steam laundry just behind it. It conjures up images of soapy swimming heaven. In the winter months the pool was covered, and it became available for roller skating, dances, exhibitions and boxing matches, although not together thankfully. Working as a volunteer on the ephemera collection at Salisbury Museum I've come across numerous programmes for Salisbury Amateur Operatic Society performances, many of them taking place at the Victoria Hall which, until Frogg's lecture, I couldn't locate.

Who would have thought that the area around St Thomas church was the site, in the 18th century, of the Vine tavern and theatre? Covering a large area, stretching down to the river, records show that in 1752 a Mr Hammond's London company put on Romeo and Juliet, followed by a new dance and a pantomime. The Vine closed in 1770 and for Frogg his Holy Grail is his continuing search for photographs and images of the theatre, although if any contemporary photos do exist Frogg will be able to change direction slightly, and rewrite the history of photography.

Another old theatre was the Sun on Fisherton Bridge. In 1823 Cooke and Bridges circus was

at the Sun when it became known that the premises of Messrs Wheeler, the hatters in the Market Place, were on fire. The crowds at the circus left so quickly that the place was soon deserted. They preferred the exciting scene a bit further east. Later the inn/theatre was converted into a royal skating rink, under the patronage of Prince Leopold, and in 1880 it was converted into the Maundrel Hall. Today it is the Bridge Tap having been previously the appallingly named Slug and Lettuce.

The history of theatre and the newly arrived cinema merge at the end of the 19th century and beginning of the 20th century, when Salisbury became the focus of Albany Ward, a pioneer theatre proprietor and cinema developer. The 10,000 troops being trained for the First World War in the area offered him the opportunity to open the Palace at Codford, which provided troops with a warm venue to watch film away from the stresses of training. This film theatre was to become one of many in Southern Command, and led to him being congratulated by one General who stated that he was doing 'great work for the nation'.

He subsequently went on to open 29 film theatres across the southwest, including three in Salisbury: the New Theatre in Castle Street, the Picture House in Fisherton Street and the Palace Theatre in Endless Street. The first offering of Ward's New Theatre – near the Avon pub in Castle Street – was The Sorrow of Satan, a somewhat curious choice for a cathedral city. The only known photograph of the New Theatre was yet



The Palace Theatre, Endless Street



Palace Theatre site now

another rare discovery by Frogg, and a first for the Civic Society audience.

The golden age of cinema in the Thirties meant that music halls and some theatres closed, often to be replaced by new cinemas such as the New Picture House in Fisherton Street. These Art Deco structures, including the Regal in Endless Street, added to the architectural variety of the City. Sadly, the Phoenix Theatre, another Art Deco confection proposed for Fisherton Street, didn't make it from the drawing board. The process of closure and destruction continued, culminating in the demolition of the Palace, a wonderful Victorian building which gave architectural depth and variety to Endless Street unlike its replacement, a prosaic

building of incredible mundanity (see above). On a lighter note the Odeon Cinema, once the Gaumont, continues to delight as much for its medieval entrance hall as its film offerings. The cinema, before its conversions to multi-screen, was a venue for numerous live acts including Lonnie Donegan and Buddy Holly, who predated Morecombe and Wise in making a joke at Des O'Connor's expense.

As a narrator of Salisbury Frogg has consummate skill, and his ability to uncover little known facts is unsurpassed. However, if you want to know why Petula Clark and her father spent the night in Salisbury police cells, you'll have to wait for the hoped-for book to find out.

Jamie Hobson

Planning Forum, April 30th

This year's Planning Forum will be on the theme of the climate emergency, and how the planning system responds to it. It will be at the usual venue, the Methodist Church in St Edmunds Church Street, starting at 6.30pm. There are two confirmed speakers: Duncan Baker-Brown, an architect with a particular interest in sustainable buildings, and Neil Jones, who is the National Trust's chief climate adviser. The specific subject of historic buildings will be covered either by a third speaker, or by the showing of a video produced by Historic England, explaining their approach to climate change adaptation.

Final details will be sent to members, nearer the time.

Future Housing Sites

Wiltshire Council's Housing Site Allocations Plan, which sets out sites in the county which are officially regarded as acceptable, has been approved by a planning inspector, subject to some modifications of detail within individual areas. One of the sites, for around 100 houses on the north side of the Netherhampton road coming into the city, was objected to by the Society in the earlier stages of the plan. The larger site on the south side of the road, allowing for around 640 houses, had long been in the pipeline, and the principle of it was not objected to, on the grounds that while far from perfect, other possible sites were worse. The Society has however subsequently supported objections from the Salisbury Greenspace Partnership to the recent outline planning application there, which was significantly flawed because of sustainability and connectivity issues, among other ones.

The site to the north of the road was seen by the Society as highly objectionable, because of the impact of housing here on a very fine view of the cathedral, and on the western approach to the city in general. The inspector accepted there was a risk to views of the cathedral, and has asked for an 'open corridor to protect views of the cathedral spire', and for development to be set back from the road. He felt that 'some urbanisation of the cathedral's setting' is inevitable from development here, but felt that 'undue harm' need not result. The Society's objections to the site did not accept that any form of development here could be successfully accommodated, so the inspector's acceptance of it is very disappointing.

On the face of it, one positive outcome of the whole site allocations process is the fact that the Britford Lane fields were not chosen by Wiltshire Council as a preferred site, and attempts during the examination to discredit some sites which were chosen, to enable the fields to be put forward as an alternative, were unsuccessful. However, relief at this particular outcome needs to be tempered by two caveats. The sites which have been approved for south Wiltshire will provide around 680 houses, but the identified need is for around 1330 houses in the same area. The inspector has accepted the council's case that 'windfall' sites, defined as sites not formally identified in the development plan, are constantly being found, and that it can be

assumed that this process will continue, and will make up the shortfall. This runs the risk that the Britford Lane fields, despite not being officially selected, might be proposed in the future as such a windfall site, and that a previous assumption that their non-selection should guarantee their safety may be over-optimistic.

The other caveat, which in the long run may be a more serious one, is that the development plan, which includes the Wiltshire Core Strategy and the allocations plan, only plans for the period up to the year 2026. Local authorities are supposed to be able to demonstrate a 'five year housing supply', on a rolling basis. After the year 2021 it will be increasingly difficult for Wiltshire Council to be able to demonstrate that such a supply is still in place, which is likely to hamper

its ability to defend refusals of planning permission for sites it does not favour.

The inspector took the view that Wiltshire Council is due to adopt a new local plan in 2021, and this would provide an opportunity for the adoption of further sites, to maintain the five year supply. The sceptical view, based on past experience, is that seeing a new local plan through all its stages, including consultation and examination is a very lengthy process, and there are no indications that a new plan has progressed anything like far enough to make completion of this process likely by the end of next year. If this view is correct, keeping development away from the Britford Lane fields may become an increasingly fraught task after that point, however outrageous the idea of building houses on them may seem to many people.



Back-up Photographer Role

The Society benefits from having photos taken of its many events through the year, for publicity purposes, and also for its own records. Currently two committee members do an excellent job taking these photos, but inevitably there is the odd occasion when neither can be there. To cover such eventualities, Stephanie Siddons Deighton, our Communications and Outreach officer, would be keen to hear from any member with an interest in photography, who might be able to help from time to time. If this sounds something you might be interested in, please contact Stephanie by emailing her at: stephaniedsd@gmail.com.

Film Show at St John's Place, March 18th

In conjunction with the blue plaque to Herbert Ponting, to be installed on Saturday 21st March at 21 Oatmeal Row, Salisbury (see page 8 for further details), the Civic Society and Bemerton Film Society will be showing **The Great White Silence**, filmed by Ponting, on **Wednesday 18th March**.

This early full-length documentary from filmmaker Herbert Ponting follows Captain Robert F. Scott and his famed expedition to be the first to reach the South Pole. Salisbury born photographer Herbert Ponting filmed almost every aspect of Scott's 1910 Antarctic Expedition – the scientific work, life in camp, the local wildlife, the preparations for the assault on the Pole – and edited his footage into this remarkable feature, complete with vivid tinting and toning. The alien beauty of the landscape is brought dramatically to life and the challenges facing the expedition revealed in brilliant detail.

The screening will take place at St John's Place at Lower Bemerton, the address of which is Lower Road, Salisbury, SP2 9NT. The date is Wednesday March 18th, with the doors opening at 18.00, and the film starting at 18.30. It will end at around 20.25. As this is outside the usual schedule of Society talks, there will be a 'one admission charge for all' approach – £6 for everyone (payment at the door). Also, there will be refreshments on offer – non alcoholic beverages at 50p, or a glass of wine for £2.

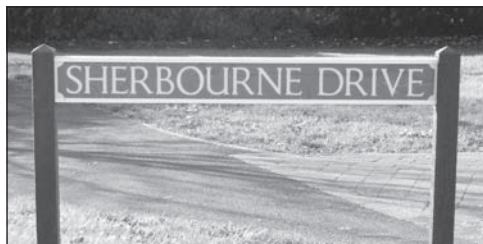
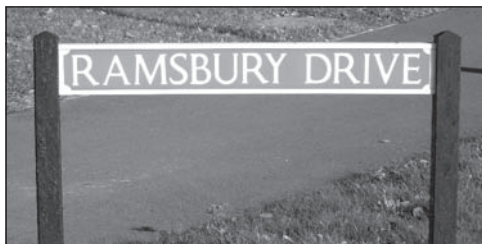
There should be free parking available in the small car park and the road opposite the church, but easy parking for all cannot be guaranteed.

Road names, orthodox and otherwise

Outside Salisbury's historic centre, where many street names can be traced back for centuries, road names in the city often display no great pattern in how they've been arrived at. However there are several exceptions, where themes can be easily identified. Bishopdown is probably the most obvious case, with a host of Bishops of Salisbury being commemorated, though the logic of how they were chosen is unclear. Robert Bingham, in office during a major part of the cathedral's construction, is there, but not his predecessor, the founding bishop Richard Poore. Possibly his surname was not felt to lend itself to road naming. Also absent, sadly, are the two early C14th bishops, Simon of Ghent and Roger Martival, one or other of whom, or quite possibly both, can take the credit for the cathedral's tower and spire. Seth Ward, a noted astronomer and friend of Christopher Wren, stands out from the miscellany of later bishops who do appear, but few of the others have names which resonate today. Possibly Bishopdown, having chosen a theme and seen it through quite rigorously, might have done more to have some local display which actually imparted information about its selected clerics.

On the road out to Stratford sub Castle there is a mini literary quarter of sorts, on the other side of the road from Hudson's Field. Mostly Shakespearean, with the man himself included, plus Hathaway, Verona and Capulet – and Shelley, for good measure. Between the Blandford road and the one up to Odstock can be found a small paradise for bird watchers, where clustered around a spine road called Heronswood is an array of short cul de sacs. These are named variously after owls, swifts, martins, falcons, hawks, linnets, and ravens, some but not all of which may appear in the local skies from time to time.

Further out of town, the Old Sarum residential development, north of the Portway, got under way about 15 years ago, and has adopted a relatively random naming pattern, though it does have a small bird quarter of its own, if not a consistent one. Robins, jays, kestrels, lapwings and buntings can be sighted, interspersed with Walter Way, Hillfort Mews, and other non-avian intruders. What is most notable about Old Sarum, however, is probably two principal roads, unmistakably named after the two sub-divisions of Salisbury Diocese. The suffragan bishops of Sherborne and Ramsbury have general responsibilities for the whole diocese, but also concern themselves in particular with its Dorset portion in the first case, and the Wiltshire one in the second (plus a small group of parishes over the border in Hampshire). Calling these roads Sherborne Drive and Ramsbury Drive is highly reasonable – except that the former is actually called Sherbourne Drive. The bourne/borne error is not unknown elsewhere, with references found from time to time to for instance Cranbourne Chase, but it's seldom as conspicuous as at Old Sarum, presented to public view on indelible road name boards.



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The Studio, Fonthill Gifford *Photo: Matthew Mudd*



Cranesbill, Tisbury *Photo: David Grandorge*

