



SALISBURY CIVIC SOCIETY

SEPTEMBER 2018



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

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

The Salisbury Civic Society, founded in 1960, works to promote high standards of contemporary design in all aspects of the built environment within Salisbury and South Wiltshire, while 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 are always delighted to welcome new members

DIARY OF EVENTS 2018/2019

2018

THURSDAY 20TH SEPTEMBER

The History and Architecture of St Thomas's Church

by Tim Tatton-Brown

6.30pm at St Thomas's, Salisbury SP1 1BA

*Free to members: Non members £2.50
(note that this talk is at the church itself)*

MONDAY 1ST OCTOBER (WALK)

Pilgrimage in Medieval Salisbury

led by David Richards

See p.4 for further details

WEDNESDAY 7TH NOVEMBER

Britain on Film: Rural Life

6.30pm St John's Place, Lower Road, Salisbury, SP2 9NT

*£3 to members and non-members.
Refreshments available.
See p.20 for further details*

THURSDAY 8TH NOVEMBER

Repairing the Cathedral Spire

by Rod Baillie-Grohman and Richard Deane

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

Free to members: Non members £2.50

TUESDAY 20TH NOVEMBER

Open Meeting The Rivers of Salisbury and South Wiltshire

6.45pm Alamein Suite, City Hall, Malthouse Lane, Salisbury SP2 7TU

Open to all.

See p.13 for further details

2019

THURSDAY 17TH JANUARY
(PROVISIONAL DATE)

New Year Party and Annual Awards Presentation

Salisbury Arts Centre, Bedwin Street SP1 3UT

Application forms will be in the December magazine, see p.16 for further details

THURSDAY 14TH MARCH

The Archaeology of St Clement's Churchyard

by Steve Webster

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

Free to members: Non members £2.50

APRIL (DATE TBC)

Planning Forum

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

Free to members: Non members £2.50

JUNE (DATE TBC)

AGM, followed by a talk on General Pitt-Rivers by Adrian Green

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

THURSDAY 19TH SEPTEMBER

Updating the Wiltshire Pevsner

by Julian Orbach

7.00pm Methodist Church, St Edmund's Church Street, Salisbury SP1 1EF

*Free to members: Non members £2.50
(note changed start time)*

A Warm Welcome to our New Members

We are delighted to welcome the following to the Society:
William Alexander, Vivien Brinsford, Peter and Ann Horwood

Editorial

This year's remarkable summer has yielded one particular benefit – an unparalleled glimpse into the past, from what drought-stricken grass can reveal of objects beneath. Unlike discoveries elsewhere, the foundations of the former cathedral bell tower have always been known about, but they're showing up better than ever this year. The front cover photo, taken for us from the top of the cathedral tower by former Society secretary and head tower tour guide Philip Price, shows the bell tower, and also some other structure immediately east of it. On the back cover is an image from a plan of the cathedral churchyard made in 1786, four years before the bell tower was demolished, and on page 4 is a consideration of the variant tales about that other structure told by photo and plan. Page 5 mentions that demolition as one of the activities at the cathedral by James Wyatt, 'Wyatt the Destroyer', as part of the overall story of his colourful career in this part of the world.

Further on, this edition of the magazine covers the story of the very successful combination in July of concert and plaque unveiling, in memory of the C18th composer John Marsh, possibly a 'minor' one in the context of European music, but certainly a major figure in the recording of English musical life of the period. The organisation of concerts is a bit beyond the Society's remit, so we can be very grateful to Salisbury Baroque for that side of the day. Gratitude to the football revellers who carried out the actual plaque unveiling, rather prematurely and almost certainly without due ceremony, may be rather more muted, but their contribution did nothing to spoil the day.

It's always good to get comments from members about magazine items, and the one in the June edition about the pronunciation of 'Trafalgar' generated several responses. It's not possible to do them full justice in the space available, and in fact the deeper you go into sometimes differing views, the more complex the whole picture gets. Suffice it to say that the original suggestion that a 'Downton' variant records a once general pronunciation, while elsewhere a less accurate one has taken over, now seems at the very least a bit simplistic, in the light of members' comments. But that itself is a small advance in historical knowledge.

This will be the last edition of the magazine to be produced under the recent temporary arrangements, with an 'editorial co-ordinator' rather than an editor. The latter title has always referred to someone who not only gathers material for the Society's magazine, but also lays it out in printable form, and Frogg Moody has now agreed to take on this role. Frogg is well known to many for his regular pieces on local history in the Salisbury Journal, and we're delighted to welcome him to the Society. We're also very grateful to those who've done the layout work in recent times – member Hugh Synge, who did an excellent job on two editions, before ill health unfortunately intervened, and Sue Newnham of Salisbury Printing. That firm, who are corporate members, have charged considerably less than their normal commercial rate for her work, something which we much appreciate. The magazine, such an important part of the Society's work, will now continue in different but equally safe hands.

Richard Deane
Editorial co-ordinator

*Cover: View looking N from cathedral tower, showing foundations of former bell tower
Photo: Philip Price
Photos in this issue, in addition to those credited individually: James Woods, Richard Deane*

Chairman's Report – September 2018

The Civic Society's Annual General Meeting in June was very well attended (thank you all), and we at last achieved the adoption of the revised and updated Constitution which will be soon posted on the Society website, so your further interest in the details can be easily followed up.

Our City of Salisbury is suffering once more from the adverse effects of the second nerve agent incident and I am advised that incoming spend or turnover for the retail and visitor market providers is 30/35% down on the same period last year. This, taken with the national downturn in the high street shopping patterns is causing very real damage to our image and the visitor offer of Salisbury, and the levels of investment we need are in jeopardy.

It is to be hoped that grant aid from central government will improve and find its way to traders and businesses in Salisbury and not simply be taken as compensation by Wiltshire Council for the lost car parking revenues, and the costs of the extra police and security firms, which really should be national expenditure not a local government responsibility – especially now the entire issue is world-wide news.

I am keeping in touch with the BID and Chamber of Commerce to support them, in the hope they will have added impact in making overtures to central government to support the Salisbury recovery and any campaign to publicise the excellent features and activities of the City, and entice visitors and shoppers back.

I have spoken again with the developers, TH Real Estate, in respect of their plans for the Maltings and Central Car Park development, and fully expect a first phase planning application to be made very soon. This stimulus to Salisbury is long over due and we shall support the project in its long term ambitions and their immediate wish to start the development wherever possible. The need for quality architectural design standards will be something the Society will encourage at all stages.

We now look forward to the Heritage Open Days in Salisbury on 7th and 8th September, including tours of the 15th Century Public House – The Haunch of Venison. We have a visit to Bristol organised by the Bristol Civic Society which reciprocates the hospitality we gave them a year ago when a group of their members visited Salisbury. On the 20th September there is a talk by Tim Tatton-Brown about the history and special architecture of St Thomas's Church; this will be a most fascinating lecture and I recommend it to all. It will be held in the church itself.

Do keep looking at the Society website for more details of events ahead, and if you have any ideas on topics of interest and suggestions for the Society, I will always be pleased to receive them.

Please enjoy the rest of the summer weather whilst it lasts and thank you for the support you give to the Society and its ambitions. Please remember also that we are still looking for volunteers to assist with Membership administration, the management of the Website and also, a permanent Chair for the Development Committee.

Peter Dunbar
Chairman

The Bell Tower and its neighbours

This magazine's front cover shows clearly the foundations of the former cathedral bell tower, picked out by the differentiation of grass growth over them in the recent arid conditions. Immediately to their east is another pattern, not fully separated from the foundations. An apparent 'square within square' format, and the relative thinness of the lines, may suggest that what was here was not necessarily a building, but perhaps some garden layout. One major resource, which might have provided the answer, is a survey of the cathedral churchyard carried out in 1786, four years before the demolition of the bell tower and other buildings around it.

The survey was worked up into a fair form, and there is also a preliminary drawing. Both are preserved in the cathedral archives. The preliminary version is in some ways more instructive, because it has notes on it indicating the uses of the various building around the bell tower, which are omitted from the finished plan (See back cover). It seems clear, from both versions, that nothing of the shape now seen in photos matches what was recorded in 1786. There is an entirely different shape in the area immediately east of what the annotated version refers to as the belfry, and while the last word in the description of it is not entirely clear, 'Buildings of matrons' may be the likeliest interpretation. If this reading is correct, it no doubt relates to Matrons' College not far away. Other descriptions in the adjacent area indicate 'garden and yard', 'shop' (twice), 'stable', and 'stable yard'. Curiously, there are no signs of the inn believed to have been next to the bell tower.

With the 1786 plan seemingly yielding no clues as to what the pattern now visible next to the bell tower results from, other resources would need to be used in order to answer this particular question.

Pilgrimage In Medieval Salisbury: Sin, Indulgences and Hell

Monday October 1st, a walk led by David Richards

Places are still available on this walk, which was first mentioned in the June magazine. The Cathedral archives have a collection of original medieval indulgences which give a remarkable insight into pilgrim activity in Salisbury. Indulgences, reducing the time in Purgatory, were granted to visiting pilgrims who made offerings to the Cathedral (and to a surprising number of other holy sites in Salisbury). Salisbury Museum has an extensive collection of locally found pilgrim souvenir badges. These indicate the variety of destinations, (both in England and Europe) visited by Salisbury pilgrims.

This walk has been compiled using local historical sources to shine new light on a seemingly forgotten aspect of medieval life in Salisbury. It invites you to imagine walking the city's streets like a pilgrim, to step into a bygone world of hardship and disease and to understand the fears that prompted pilgrims to make journeys to holy sites. Do join us.

Monday 1st October 2pm, at the Tourist Office in Fish Row. Cost £5 for members and £6 for non-members. Applications to Brenda Hunt preferably by email: brendahunt@clara.co.uk or phone: 01722 322657

James Wyatt in South Wiltshire

South Wiltshire is full of good buildings, but in general the designed ones (as opposed to those shaped by vernacular traditions) were the work of architects who were just passing through. There are very few who developed any long-term association with the area, with even Pugin, who built a house for himself at Alderbury, soon moving elsewhere. Possibly the first truly local architect to make an enduring name for himself was Fred Bath, who had a practice in Salisbury in the late C19th and worked in a bewildering range of styles. Too many of his buildings have been lost, including within fairly recent memory the loosely Chinese styled Victoria Park pavilion, but enough survive to make it clear he deserves considerable respect. Arguably the best of them is Hillcote, a house in Manor Road in Salisbury. Rather unexpectedly, the church at Sherfield English, beside the main road to Winchester, is also by him.

Of the transient architects, James Wyatt is one of the most influential and interesting. In the years around 1800 he worked at three major buildings in the area, with varying degrees of visible result today. At Wilton House his cloisters and Gothic Hall survive, though other changes he made to the house have in their turn been superseded by later alterations. At Salisbury Cathedral what Wyatt added was mainly internal and decorative, and little if any of it survived the Victorian restoration by George Gilbert Scott. His main lasting contribution, of course, was entirely negative. Acting on the instructions of the Dean and

Chapter, but not it seems with any great personal reluctance, he pulled down the detached bell tower to the north of the cathedral (the foundations are still visible in dry summers, i.e. currently – see front cover photo), and demolished the late medieval Hungerford and Beauchamp chantry chapels, either side of the Lady Chapel. He also inserted considerable amounts of plain glass in the cathedral windows (what exactly came out to make way for it is unclear), and removed two medieval porches, one of which, formerly on the north face of the north transept, now sits rather forlornly in the grounds of Bourne Hill.



Former cathedral bell tower. 1768 painting by John Inigo Richards, Tate Britain collection



Upper Cloisters at Wilton House, by James Wyatt

Photo: Will Pryce, courtesy of Lord Pembroke and Trustees of Wilton House Trust



Differing treatments of sash windows (see page 8)

Added to some equally negative work at Durham Cathedral, this was enough to earn him the lasting soubriquet of 'Wyatt the Destroyer', which is understandable if a little one-sided. He could also create, and to a very high standard, as demonstrated by his superb classical library at Oriel College Oxford, and in south Wiltshire he created one of the most outstanding buildings of its time, though unfortunately not of subsequent times. Fonthill Abbey was started in 1796, and completed by 1807. Within sixteen years the principal part had collapsed, and a visit today (by invitation only – there is no form of public access) reveals merely a sad fragment of the original, though a modern house has recently sprung up alongside. Wyatt was of course only the co-creator. He designed the building, but it was driven upwards to its full 275 ft by the manic energy and apparently unlimited money of his client, William Beckford. Fonthill was not the first building in the romantic gothic style, but it was the most ambitious, and its rapid ruination would have been seen as only justice by those subsequent designers, such as Pugin and Scott, who took the gothic style infinitely more seriously.

It seems likely that Fonthill's rapid demise resulted not so much from its design as from a slapdash approach to its construction, faint echoes of which can also be perceived at Wilton House. Here the cloisters are still structurally sound, but a close examination shows curious irregularities in the detailing. Mouldings vary when they should be identical, matching features show anomalous measurements, expected symmetries are actually asymmetrical. How much of this is down to Wyatt cannot be determined – he may not have been paid for close supervision of the work, and the oddities may be due at least in part to masons grappling with the gothic style for perhaps the first time. At Fonthill there appears to have been a far

greater lack of diligence, to the point where the construction process was fatally flawed. It cannot have helped that work apparently took place twenty-four hours a day, with the site lit up by giant bonfires, but the rumoured 'deathbed confession' by the foreman, to the effect that they hadn't bothered with anything as mundane as foundations, needs to be treated with caution. Someone, for instance the architect, would surely have noticed?

This parallel between Wilton House and Fonthill Abbey can also be seen in another area, that of client-architect relations. At Wilton the relationship between the estate and Wyatt declined to the point where he was dismissed, and replaced by a Salisbury-based 'architect, surveyor, carpenter and joiner' with the distinctive (and optimistic?) name of Money Fisher. At Fonthill the breakdown was even more pronounced. In 1806, before the building work had even finished, a letter from Beckford to his servant cum secretary, Gregorio Franchi, made this clear in a colourful (to say the least) assessment of the third building Wyatt was involved with in the area: 'I've always found the said Cathedral (Salisbury) poor, bare and insipid, without mystery, without ecclesiastical pomp; only the tower is any good. Bagasse's work there is infamous. Oh the disgust and stink of Protestantism (it doesn't deserve the sonorous name of Heresy). All these windows, all this light, all this glass with its small diamond-shaped panes makes this shameless church look like a whore clad only in muslin – what an infamous spot. How I abhor it...'

Two immediate points are suggested by this remarkable diatribe. The first is that for one of the foremost medieval buildings in the land to be criticised this way by the proprietor of a superficial stage-set version of the style, soon to collapse into a heap, might seem a bit rich, but clearly the attack (whose doctrinal elements are no doubt romantic in

origin rather than theological) is principally levelled at the current state of the cathedral, just after the Wyatt interventions. And the second point is that Wyatt is indeed there in the letter, but no longer accorded his proper name – he has become ‘Bagasse’. One can only hope that Wyatt had submitted all his invoices for designing Fonthill by this time, and received payment; the decline in relations sounds fairly terminal.

When I came across this passage thirty or so years ago, I assumed that ‘Bagasse’ was just some Old English invective, probably meant to be pronounced ‘bagarse’. This perception would no doubt have continued indefinitely, indeed terminally, if it had not been for the world’s lurch into climate change crisis. In a New Scientist article on biofuels, the word suddenly came crashing back, its true significance revealed; it means ‘the spent

residue of sugar cane, after the sugar has been extracted’. And what was the source of Beckford’s enormous wealth? West Indian sugar plantations, operated by slaves. Beckford wasn’t just clubbing Wyatt with a blunt instrument insult, he was specifically identifying him with a useless by-product of slave labour, two hundred years before it had the chance to aspire to a planet-saving role. Wyatt should have been gratified to have received such an individually crafted epithet, as should any architect similarly targeted, except that there’s probably something now in the standard RIBA contract all clients no doubt have to sign, ruling such things out...

Richard Deane

A major new book on Fonthill, *‘Fonthill Recovered: a Cultural History’*, edited by Caroline Dakers, was recently published. A review of it will appear in the December magazine.

Sash windows, good and bad

Steynings, No 93 Crane Street in Salisbury, is a long-neglected property with, for instance, a quoin stone at low level at its right-hand end which has been partially chiselled away. This work was done several years ago, preparatory to a new stone being put in, but work stopped and has never been resumed. Earlier this year, two of the ground floor windows had their lower sashes smashed, apparently by an out of control vehicle, and were boarded up. Given the previous history of the building, there is no guarantee the windows will be repaired any time soon, and the Society has made the point to Wiltshire Council, through the Salisbury Conservation Advisory Panel on which it is represented, that something needs to be done to prevent this prominent eyesore becoming more or less permanent.

A happier sash window story can be observed in Lower Woodford, where a C18th house has one blind window in its upper storey. The blocking may have something to do with window taxes, but is equally likely to be an original feature. At some point advantage has been taken of the blocking to create a simple but effective piece of trompe l’oeil. As the photo shows, a window has been created, complete with vase of flowers and a face peering out.

Something similar could obviously be done to improve the boarded-up windows in Crane Street, but this would hardly be wise, as complete and real sash windows need to be put back in place, as soon as possible. Hopefully the glaring inappropriateness of chipboard in a Grade II* listed building, in the historic centre of Salisbury, will prompt some rapid action.

Firemarks

The Civic Society’s magazine first appeared in its current A5 format in 2000. Prior to that it was just a newsletter, printed on both sides of one piece of A4 paper, with the occasional supplement. It was produced by either the Society chairman or the secretary, and the only concession to ‘design’ was that the text was in blue. This was the original Society colour, responsible for its plaques being blue (after the first one, which was green), rather than these originally owing anything in colouration to the English Heritage blue plaques.

From time to time Society members contributed to those newsletters, and one such example came early on in May 1987, not much more than two years after the Society was founded. That issue carried a piece on firemarks, by longstanding member Sidney Flavel, who wrote:

‘Firemarks are the metal badges attached to houses to identify those insured with particular companies. One of the earliest companies was the Sun Fire Office, which was established in 1710, and there are 26 variations of its badge, issued up to 1865. By that time house numbering was widespread, so the need for accurate identification by a firemark declined.

‘Firemarks are often helpful for researching the history of properties, as many have policy numbers embossed on the plates below. Record of many companies still exist, and can be inspected in the Guildhall Library in London.

‘Twelve firemarks have been noted in Salisbury. The Sun mark on Audley House in Crane Street, policy 11320 of 1718, has been painted to its original colours. Other Sun marks are on Nos 89 and 91 Brown Street (1724 and 1730), 56 Bedwin Street (1769), Shirley Snell the florist in Brown Street (1777) (this one appears on page 103 of Salisbury in Detail], 80 St Ann Street (1785), 17 The Close (1796/7) and The Star in Brown Street (now the Rai d’Or]. A prominent mark of the Exchange Assurance (founded in 1720) can be seen on the corner of Crane Street and High Street, and

there is another at 20 The Close. Marks of Phoenix Assurance, founded 1782, are on Trinity Hospital and 32 Winchester Street.’

Following the appearance of this newsletter piece, Sidney found three more firemarks in Salisbury, one in St Martins Church Street, one in Catherine Street, and one on 35 The Close. Thirty-one years on, all the buildings in question still survive, but alas by no means all the marks do. He noted the disappearance of the one at 20 The Close early on, and since then the ones at Trinity Hospital, the Crane Street/High Street corner, and the former Star in Brown Street have also vanished. Moreover there are now no signs of his subsequent discoveries in St Martins Church Street and Catherine Street, though happily the one at 35 The Close is still there. On Trinity Hospital and 20 The Close, scars left on the brickwork from where the marks were fixed can be made out, on close examination. The other ones that have gone have left no signs as to their locations.

All of the 15 buildings which now or formerly had marks on them are listed, and their removal is a material change to the character of the building, which ought (when it’s by legal means) to need listed building consent – which would not be given. However it’s not the sort of change which would necessarily be noticed by many, and there is a ready market in the marks. There’s no suggestion that any have been removed in recent times, whether properly or improperly, and nothing which can now be done about their loss,



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1) 89 Brown Street, Sun mark. 2) 32 Winchester Street, Phoenix Assurance mark. 3) 16 Milford Street, Sun mark. 4) South of Tisbury, Norwich General Assurance mark. 5) Audley House, Crane Street, Sun mark, repainted to the original colours. 6) The Street, East Knoyle, West of England Assurance mark. 7) 20 The Close, scar left by former mark. 8) Exchange Assurance mark, of the type that was on 20 The Close. 9) Wiltshire and Western Assurance mark. An exceptionally rare mark, almost certain to have once been seen in Salisbury, but not present now.



The Mount, Elm Grove Road, a particularly good Victorian villa in E Salisbury (see Suburban Salisbury talk, page 19)



Results of failed brick making, in a garden wall off Devizes Road, near the source of the clay and the place of manufacture (see Suburban Salisbury talk, page 19)

which is another small contribution to the diminution of historic character, steady and not always obvious, which a place like Salisbury is inevitably prone to.

The marks once had a very practical function, because before the formation of municipal fire services, each insurance company would have its own fire brigade. On arrival at a building on fire, these would peruse the structure to see if their own company's badge was on it. It's sometimes said that if the relevant badge was not visible the firefighters would depart again, and leave the building to burn down, but in fact it seems the normal procedure was to fight the blaze anyway, and then send a bill in.

Unsurprisingly, urban locations are where firemarks are normally found, but they're not unknown in more rural spots, even though it seems very unlikely that any private fire

brigade would have been based nearby. East Knoyle has an interesting one in its main street, belonging to the West of England Insurance Company. Unfortunately this is made of iron, and has corroded badly, obscuring a figure which would have been that of King Alfred. Even less urban is one on a back road a mile or so south of Tisbury. This is identical to the one on 35 The Close, both of them denoting insurance by the Norwich General Assurance Office. Firemarks could of course be moved around quite easily if someone chose, and there's no absolute guarantee that the Tisbury one, in its out of the way location, actually started out there.

It's quite likely that the surviving firemarks listed here are not the totality of all the ones in this area, and if any reader is aware of one that hasn't been mentioned, please let us know.

Sidney Flavel and Richard Deane

Trafalgar revisited

The June magazine carried a piece on the local variant pronunciation of the name 'Trafalgar', applied to the large house between Salisbury and Downton, and emphasising the first syllable rather than, as with the battle and the London square, the middle one. The piece suggested that the local pronunciation reflects more accurately the Arabic origin of the place name on the coast of Spain after which the battle is known ('Tarif-al-Ghar'), and is probably a survival of what was once the standard pronunciation. One or two members came back with comments on this, including Jean Lunnon, who writes:

'However it is pronounced, 'Trafalgar' undoubtedly reflects an Arabic origin, as so many place names in Spanish. Given that the Spaniards had defeated the Arabs by the end of the 15th Century, the English attempt at it would have been based on the Spanish name in 1805. The 'Tarif' word appears again just down the coast, in a port called 'Tarifa', and the final 'a' here may well explain the 'non-Downton' pronunciation 'TraFALgar'. It is difficult to see why a 19th century Downton pronunciation would be nearer 15th century Arabic than any other.'

Meanwhile Anne Norris suggests there's sometimes a variation locally on that 'Downton' pronunciation: 'My godmother, who lived for years at Matrimony Farm, Charlton-all-Saints, always told me the name of the house should be pronounced TrafalGAR, with the emphasis on the last syllable.'

As Jean says, how the Spanish pronounced 'Trafalgar' in 1805 would have been critical.

The current Spanish pronunciation has an emphasis, though not a heavy one, on the final syllable. The word sounds much more like the version mentioned by Anne Norris, as opposed to the usual English one. There is a very similar transition in emphasis between Spanish and English in the word 'Gibraltar', also pronounced in Spain with an emphasis on the final 'tar'. The heavy-duty English 'GibrOLtar' bears no relationship to the Spanish form, and a similar shift in emphasis may well have applied to 'Trafalgar'.

As is liable to happen, what started off as a fairly simple claim in the June magazine about a local tradition perpetuating a generally lost usage, and how that usage originated, has become rather more complicated. However something certainly happened to divide a word which would first have arrived in the English language in 1805 into at least two distinct pronounced forms, even if the processes at work may never be fully fathomable.

Talk on St Thomas's Church, Salisbury, by Tim Tatton-Brown

The talk on Thursday September 20th, by Tim Tatton-Brown, will be held at the church itself. Rather than being a static lecture, it is therefore more likely to be a mobile event, with Tim, who is both a great enthusiast and extremely knowledgeable about the building, directly pointing out all its many features.

Given the quality of both building and lecturer, this is likely to be an extremely enjoyable event. Start time 6.30pm, as usual.

Open Meeting 2018

This year's Open Meeting will take place on Tuesday November 20th, at the Alamein Suite at City Hall. An introductory session, with refreshments and displays, will start at 6.45pm, with the talks starting at 7.30. The meeting will be on the theme of the rivers of Salisbury and its immediate area, with the hope being that there can be a central focus on the treatment of the rivers within the projected Maltings development. At last year's Open Meeting, on that project, what we were shown of the intended approach to the rivers looked very promising.

The timetable for the project outlined last November, which anticipated a planning application by the end of this summer, has clearly had to be rethought. When the Society approached Ian Williams, the lead architect and the chief speaker last year, to see if someone might come this time to talk about the rivers, his response was 'Unfortunately as a consequence of the nerve agent attack our clients are in negotiation with Wiltshire Council about the way forward. There are a number of key meetings taking place at the end of this month (July) which should inform what is possible.' With Ian on holiday after that, an answer will be delayed for some time after this point.

At the time of going to press this round of meetings appears in fact to be still in progress, and we know that the Council is engaging with the government's Department for Business, Energy and Industrial Strategy, the Department for Communities and Local Government and the Swindon and Wiltshire Local Enterprise Partnership on the recovery aspects linked to the regeneration of the Maltings and Central Car Park site. It is through the latter body that some £6 million of government money was allocated to enable a viable scheme to come

forward on the northern, open air car park area of the Maltings, at a time when redevelopment was premised to start there. The emphasis, as seen in the presentation to the 2017 Open Meeting, has now shifted southward, and what the current discussions are at least partly dealing with is how the money can best be used to support the delivery of a viable scheme under these new circumstances. The devising of any necessary additional strategies, to formulate a development which can counter the impact upon business in the city caused by the nerve agent attack, while also addressing the ever-changing face of town centre economics, is also in the mix.

We hope to have an answer by early September as to whether a speaker will be available from the Maltings developers for the Open Meeting. Regardless of what that answer is, the meeting will go ahead on the theme of rivers, with the balance of speakers dependent on whether other aspects of local rivers are fitted in round a Maltings emphasis, or whether those other aspects will take centre stage. Once we know exactly how the meeting will be structured, the information will be sent out to members by email, or by post where necessary.

Judi Cross

We are sad to have to report that Judi Cross died on July 24th. Many members will remember her for the excellent work she did between 2006 and 2013 organising visits for the Society.

Grosvenor/Riverside

Many members will be familiar with the two Wiltshire Council owned buildings in Churchfields Road in Salisbury, opposite the railway station car park. Known as Grosvenor House and Riverside House, these have been empty for several years, after various uses including housing the council's youth music facility Bass Connection, before it relocated (with a new name and somewhat different form) to the former nuclear bunker under Harnham Hill. Up to then the strains of rock music, enthusiastically played if perhaps a bit rough around the edges, had been a distinctive addition to the aural features of the area.

The buildings had looked fairly neglected even when in use, and since 'for sale' signs went up their condition has continued to deteriorate. At the end of 2016, the City Council suggested to Wiltshire Council that it should consider serving on the owner of the buildings (i.e. themselves) a Section 215 Notice, which is a means by which offensive eyesores can be countered. This suggestion prompted clearance of vegetation along the Churchfields Road frontage, and no such notice was ever served, but obvious problems such as the occupation of soil-filled gutters by thriving colonies of plants remained untackled.

In the last few months a 'sale agreed' sign has appeared, and an end to the long-running story may be in sight. In order to create some sort of brief for use of the buildings, to put to potential purchasers, Wiltshire Council worked up two proposals, one involving re-use and one involving demolition, and submitted it to their planning department as a 'pre-application' enquiry. The use was premised as being entirely residential, and the resulting response identified what the planners were likely to see as acceptable proposals. The location is within the Salisbury conservation area, and the frontages of both buildings are identified as making a positive contribution in the formally adopted conservation area appraisal document. The conservation officer's view, as expressed in the pre-application response, was that both Grosvenor House and Riverside House should

be retained in any forthcoming scheme. Elsewhere in the response, there were slightly mixed messages as to whether Riverside House, which is arguably of slightly lesser quality than Grosvenor, might be demolished and its site redeveloped. However the latest word is that discussions are in progress with a potential purchaser, hence the 'sale agreed' sign, and that the purchaser's intention is to retain and re-use both buildings, with only a timber hut of no merit, at the far western end of the site, disappearing.

Encouragingly, the conservation officer's response includes a recommendation for 'early consultation with Salisbury Civic Society who are going to have a very keen interest in the site'. This is indeed likely to be the case, and will cover not only the buildings themselves, but the gardens behind them, which, as is generally the case with buildings on this side of Churchfields Road as far west as this site, run down to the Avon and are major assets. This is true both visually, with some splendid trees, and ecologically. The response from the Council's Senior Ecologist says 'The southern edge of the site abuts the River Avon Site of Special Scientific Interest (SSSI) and Special Area for Conservation (SAC). It is generally agreed that riparian corridors such as that flanking the River Avon, are hotspots for biodiversity and provide a connective corridor between different habitat areas. It will be important to design a layout that can accommodate the safe and secluded movement of a wide range



Grosvenor House in Churchfields Road, with Riverside House far right



Air raid shelter at Riverside House, with doorway inset

of wildlife, including otter, water vole, bats, fish and birds, by retaining an undisturbed buffer strip at this edge of the site.'

The reference to 'layout' allows for both the demolition with redevelopment option and the retained buildings one, and though more specifically relevant to the former will also apply to the latter one. A considerable amount of clearance and tidying will be needed to make the gardens usable, and there is also the question of whether some additional buildings might be sought within the grounds. A small amount of low profile new-build might be achievable, with the most obvious location being a fenced and tarmacked recreational area on the western side of the Riverside House garden. But nothing is currently known of any proposals to add to the footprint of the existing buildings.

One feature which may well be seen as dispensable is shown in the photos. South of the fenced-off area behind Riverside, in what is at present a small parking area, is a crude concrete wall. Round the back at its eastern

end is a boarded-up doorway, and the obvious conclusion is that this structure was an air raid shelter, constructed in the Second World War. One of the pioneers of research into wartime defences was former Salisbury Journal chief photographer Henry Wills, who published 'Pillboxes: a Study of UK Defences 1940' in 1985. Subsequently some of the more important structures have been listed, including a pillbox in the SW corner of the grounds of Bemerton Farm, a mile or so west of Grosvenor/Riverside. Here the listing is a general one, covering the former farm buildings and related structures, with the pill box specifically mentioned. An air raid shelter of the Riverside type would certainly not be listable, but it nevertheless has significance as part of the response to events of the time, and if it disappears as part of redevelopment, it ought to be at least recorded. When it comes to responding to whatever planning application comes in, the Society will make the point that conditions for any approved scheme should include one for recording of the air raid shelter.

2019 New Year Party and Awards Presentations

As can be seen from the events diary, the plan is to hold the 2019 event at Salisbury Arts Centre, rather than the Guildhall. The latter is an excellent venue, which we will leave with regret, but the 2018 event was so popular that it success came close to being compromised by overcrowding.

The Arts Centre has greater capacity, and should avoid any risk of either running into that problem again, or having to put a limit on the numbers of those booking. We have looked at the Arts Centre facilities in detail, and it should be possible to put on an event there which is fully as successful as the Guildhall one has always been.

We expect the 2019 event to be on Thursday January 17th, though this has not yet been finally confirmed. Full details will of course appear in the December magazine, along with an application form.

Unveiling of a plaque to John Marsh

On Sunday 8 July, we were reminded of the existence of a somewhat neglected English composer, John Marsh, through a concert in the Guildhall of three of the symphonies he wrote in Salisbury in the late 1770s, and the unveiling of a commemorative plaque on the house in which he was living at the time.

The concert featured not only his work but pieces which he performed during his residence in Salisbury, for he was much more than just a composer. He was an able performer on several stringed instruments and keyboards and involved himself deeply in local music-making; and thanks to the detailed diaries he kept throughout his life we have an unrivalled knowledge of musical life in Salisbury between 1776 and 1783. Relevant and entertaining extracts from these diaries preceded each of the works performed.

On the evidence of this concert, performed by Salisbury Baroque under the leadership of the excellent professional violinist, Catherine Martin, John Marsh does not deserve his neglect. The three symphonies played were lively and tuneful, and one of them – the "Conversation" symphony for two orchestras – had a freshness and energy that was fully the equal of works by his better known compatriot, J C Bach. The other works in the programme included a delightful violin concerto by an Italian composer, Luigi Borghi, of whom I had not previously heard, as well as two chamber pieces by Boccherini and Giardini. Salisbury Baroque is an amateur orchestra, but apart from some minor problems with intonation and ensemble, you wouldn't have noticed that: they did their composers proud, playing with conviction and musicianship and giving us a most agreeable afternoon's music-making.

After the concert we went to the offices of Myddelton & Major in 49 High Street, where John Marsh leased an "infinitely inferior" property, "large enough but a sad old-

fashioned house" into which he moved in June 1776. A plaque to him was unveiled by the editor of his voluminous diaries, Brian Robins – though perhaps "unveiled" is not the mot juste, as the previous evening some revellers, euphoric after the World Cup quarter final game, had done the job for him in an excess of high spirits. No matter – the attendees at the ceremony took the wish for the deed in good heart. We then went to a reception at Dame Rosemary Spencer's nearby house in the Close, where we were regaled with refreshing glasses of cold prosecco and an exquisite finger buffet.

Brian Robins was asked to say a few words about John Marsh, with whose diaries he had been living for so many years that he had begun to view him as a personal friend. Brian began by saying "We've heard a lot these last few days about football coming home. I feel that today is the day that the Salisbury part of John Marsh has come home, what with this splendid concert and the plaque that's now there. When Marsh arrived in Salisbury with his wife Elizabeth and baby son John, he was a young, recently qualified lawyer with a passion for music. He was taking up residence in what was at the time one of the leading musical centres in England, with a year round subscription concert series, a catch club (a gentleman's club at which catches and glees, both forms of part songs, were sung) and an annual musical festival that drew some of the most prominent London performers to Salisbury each year, plus, of course, music involving the Cathedral. Marsh hurled himself into this activity with fervour. His years here not only witnessed his

development as a composer but also expanded his instrumental prowess on the violin, viola and cello, to include his beloved organ, which he taught himself to the point where he was able to deputise for the organist, Dr Stevens, when he was away. Alongside all this musical activity Marsh recorded in his journals the colourful daily life of the city, including such things as a riot in the theatre, a brawl at the Catch Club, and a great Salisbury schism over who was to succeed Dr Stevens as Cathedral organist. After Marsh left Salisbury to take up his inheritance in Kent he remained in touch with his many friends here and often returned for the music festival. Indeed, he made his final

visit here just weeks before his death in 1828 to attend the festival. We can therefore I think claim that John Marsh was a thoroughly worthy recipient of this new blue plaque.”

The reference on the plaque to Marsh as a philanthropist stems from his engagement in various charitable activities, including working for soup kitchens, promoting prison reform, and contributing to evangelical organisations.

We must thank not only Brian Robins for his contribution, but also Nigel Wyatt of Salisbury Baroque, without whose help the event would not have happened in the way it did.

James Woods

The Next Plaque

After the First World War ended, many horses, donkey and mules which had been a vital part of the army were abandoned, left to forage where they could. Many of the strays in Europe were rounded up and eaten, while in the Middle East a large number were kept on starvation diet and made to work, carrying loads far too heavy for their emaciated condition.

Then, in 1930, General Geoffrey Brooke, a cavalry officer, was posted to Egypt. When he and his wife Dorothy arrived there, she was appalled at the state of so many of the animals and determined to save as many as possible. She wrote a letter to the Morning Post, outlining the plight of the animals and raised some £20,000 with which to buy the horses – but most were too far gone and had to be put down – so it was then that she founded The Old War Horse Memorial Hospital in Cairo in 1934, where free vet treatment was offered. This later became the Brooke Hospital for Animals and, now known simply as the Brooke, continues Dorothy's work today. Dorothy died in 1955 and is buried in Cairo, but when in England she lived with her husband at Malmesbury House in the Close, where a Blue Plaque will be erected in the coming winter commemorating Dorothy and her work, on the St John Street wall.

Janet Patch

DOROTHY BROOKE

1884-1955

Founder of the Old War Horse Hospital in Cairo
(later the Brooke Hospital for Animals)

and her husband
Major-General Geoffrey Brooke

1884-1966

Olympic equestrian

Lived here

1939-1955

The Suburbanisation of Salisbury

At the AGM we were treated to a talk by Hadrian Cook entitled 'The Suburbanisation of Salisbury'. This grew out of a course at the museum called 'Mapping local history in 2016. Hadrian grew up in suburban south London and he noticed as a geology student that the base maps were out of date and how much urban expansion there had been. He talked about the concept of the suburb which is supposed to be a compromise between town and country with access to facilities and green space. The 'Good Life' set in Surbiton – a message of self-sufficiency – a cottage garden – even an aspiration to get away from suburban life.

We were asked to look at suburbs from a geographer's point of view – Burgess diagrams of concentric rings of development with the Central Business District (CBD) at the middle. Many towns fit this model. However, as infrastructure expanded, the burgeoning twentieth century suburbs were of lower density housing than those predating WW1. Social mobility was a factor – the rise of the middle classes who preferred to buy rather than rent. The inner suburbs then became the problem 'inner city'; in London they are now desirable areas again! Intensification of outer suburbs, through 'garden grabbing', has become a modern anxiety.

Does Salisbury fit the same model as London and bigger cities? We were shown a geology map of Salisbury which showed the most desirable land – the brickearth river terraces – not only suitable for brickmaking (as at Fisherton) but also for market gardening (for example at East Harnham) and housebuilding for which there was fierce competition. Topography constrained building, with the alluvial land mainly remaining as water meadow. In the C20th there was ribbon development along roads and on the chalk (Devizes Road) with the first council estate in the 1920s in Macklin Road.

From a historical perspective, Salisbury is atypical. It was a successful planned settlement which boomed in the middle ages and declined thereafter compared with other cities, and was relatively little affected by the early industrial revolution. In 1611 Salisbury was largely

constrained within its unfinished walls and chequer pattern as a medieval planned town. The population slightly declined 1500-1800 so that in 300 years its geographical spread changed little. The textile industry declined from around 1600 and there was little Georgian expansion beyond the medieval core. By 1773 there were clearly suburbs at Fisherton Anger, East Harnham and Milford. In 1800 the population of Salisbury was about 7,600.

In the C19th the infrastructure did expand. Though the coming of the railway did not greatly reinvigorate industry, together with the gas works it did lead to streets of terraced housing to the west of the city. Grander Victorian Villas could be found on the hill at Milford. The Railway Inn in Tollgate road evidences the former station and marshalling yard at Milford from which cattle were driven to the market place, by amongst others, Percy the 'Cow Walloper' (see next page for his appearance in the Milford Bridge mural). A branch railway was built to the Market House (now the library behind the original facade), which reinforced the function of Salisbury as a market town for agricultural produce.

The building adjacent to the former Bishops Mill was used to generate hydroelectricity for street lighting from the 1890s. Parliamentary Planning Acts started with housing in 1909, with in 1935 an act restricting ribbon development. Infilling occurred between the radial roads. Local government response was to expand the city boundaries at different times.

East Harnham is an example of a developed suburb. Harnham Bridge was widened in the C18th, but there was little suburban development to the south, other than a workhouse. Nursery development in Britford Lane dates from 1890s. There was some early C20th ribbon development on the Harnham and Downton roads. In 1931 the New Bridge was built. Infill then occurred between the



Percy the Cow Walloper

water meadows and Downton Road. An oddity is the road with two names - Burford Lane and Milton Road - which arose owing to a ransom strip (land needed for access to a new property, not immediately made available by the landowner). The last nursery on Britford Lane has been lost to housing this year. Horticultural land use has been squeezed out with each subsequent housing development.

Salisbury's population is now 39,000, but was already 32,000 in 1950, indicating slow growth in the 60s and 70s, despite the college and ring road being built in this period.

Hadrian concluded by asking 'Is Salisbury doomed to become an economic backwater or a dormitory with an older demographic? Is the centre a CBD in the sense of the Burgess model? Is the lack of higher education a factor in the age demographic? What has been the influence of landowners and military establishments? Why has there been a loss employment within the city?

This led to a lively question and answer session, with many theories put forward.....

Judy Howles

Film Show at St John's Place, November 7th

Following the very successful screening of a film on Railways in January, a companion film in the project Britain on Film on Tour, this time on Rural Life, will be shown in November. In the words of the Independent Cinema Office, which is behind the enterprise, the film is 'an evocative exploration of the countryside of the UK, taking in the diverse and beautiful landscapes of all our home nations. It takes audiences down the country lanes of the past, meandering through the dwindling customs of another era.'

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 November 7th, with the doors opening at 18.00, and the film starting at 18.30. As this is outside the usual schedule of Society talks, there will be a one admission charge for all approach - £3 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.

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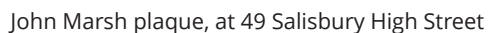
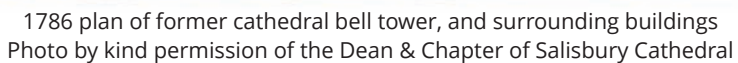
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