

47.



POULTRY
FISH

2019

THURSDAY SEPTEMBER 19TH

Updating The Wiltshire Pevsner

by Julian Orbach

7.00pm (note changed start time)

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

Free to members: Non members £2.50

THURSDAY NOVEMBER 14TH

The History of Theatre and Cinema in Salisbury

by Frogg Moody

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

Free to members: Non members £2.50

TUESDAY NOVEMBER 19TH

Open Meeting

A return to the 'Revitalising Salisbury' themes of the Planning Forum

6.45pm Salisbury Arts Centre,
Bedwin Street SP1 3UT

Open to all

2020

THURSDAY JANUARY 16TH

New Year Party and Annual Awards Presentation

Salisbury Art Centre

Booking details with December magazine

THURSDAY MARCH 12TH

Zero Salisbury – the Exciting Journey to a Clean, Green City

by Alison Craig

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

Free to members: Non members £2.50

APRIL (DATE TBC)

Planning Forum

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

Free to members: Non members £2.50

JUNE 10TH

AGM, followed by a talk by Phil Harding

Along the Line: a Life in Archaeology

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

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

Editorial

While the front cover image of this magazine is a striking example of a decorative style little seen in Salisbury, with a very curious history behind its damaged state, it's the number 47 in it which clinched its usage in this particular edition. The building to which it belongs, in Fisherton Street, is of considerable interest in the context of current efforts to revitalise the city. Not far away in Blue Boar Row, the building numbered 47 also has a potentially important role to play. Both buildings are dealt with further on, together with a look at other number 47s with a story to tell, in three other city streets. It's hard to believe that any other street number could generate, purely by coincidence, anything like this scope for coverage of it.

We're particularly pleased this time to be able to use a piece written by a Society member, Ben Elliott of Harnham, which was sparked by a slightly throwaway remark in the March edition. This referred to a claim that three stones in the old Compleat Artist building in Crane Street, forming a remarkable ceiling there, were once in the now demolished Beauchamp Chantry at the cathedral, and said this 'seemed unlikely'. Ben doesn't think it at all unlikely, and explains his reasons on page 20. The Compleat Artist, after complications due to an unstable site, is now nearing the completion of a rebuild, and will be a nomination in this year's awards scheme.

We've been lucky in acquiring new Lectures Secretary Jamie Hobson, and his description of the fascinating AGM talk, by Adrian Green of Salisbury Museum, on General Augustus Pitt-Rivers, often called the Father of British Archaeology, is on page 3. The General's Rushmore Estate, at Tollard Royal, contains some of the most superb landscape in Wiltshire (and over the border in Dorset), and deserves exploring. Another Society post is now becoming vacant, with Brenda Hunt, after several years of coming up with a splendid range of visits, deciding it's time to see if someone else can be found to take the job on. Details are on page 8. Elsewhere this magazine has descriptions, by James Woods and new member Angela Trend, of very successful visits to Tisbury, and to Embley Park the childhood home of Florence Nightingale. Brenda is now looking at a visit, probably in May next year, to Wilbury House at Newton Tony, which is never normally open to the public. Certainly something to look out for.

After dealing with a curious case of 1970s maladministration affecting Culver Street, the last magazine promised coverage this time of what happened there next. The street was a component of Salisbury's original C13th grid layout, but little now survives of it. However it seems sensible to rewind, and tell the wider story of ideas for town planning which have come and gone in the city in the last 70 years, before focusing on Culver Street again. The drawing reproduced on page 17 gives a taster, but much heavier duty material lies ahead. While what happened to Culver Street is certainly regrettable, on the whole we can probably be grateful that Salisbury didn't emerge much worse from projects for 'improvement' dreamed up in the middle of the C20th, and later.

Richard Deane

Editorial co-ordinator

Cover: Part of the shopfront at 47 Fisherton Street, Salisbury

Photos in this issue, in addition to those credited individually: Richard Deane

A Warm Welcome to our New Members

We are delighted to welcome the following to the Society:

David and Kate Miesner, NT Surveying Ltd, Stephen Parkinson,
Nigel and Lucy Salisbury, Jo and Robert Seaton, Paul and Angela Trend

Chairman's Report – June 2019

As many members will not have been at the AGM in June, I thought that for my report in this magazine I would reproduce the address I gave then. This is what I told the members present:

Welcome all to the 33rd AGM of The Salisbury Civic Society and thank you for attending.

We all look forward to the evening's main entertainment following our official business, namely a talk given by our guest speaker, Adrian Green, on the subject of General Pitt-Rivers. For those who know nothing about the said General, you will leave tonight fully briefed and ready to take your seat on Mastermind with the General as your personal chosen specialist subject!

Adrian Green is Director of the Salisbury Museum and has held that post since 2007 and steered the planning and resourcing of the £2.5million Wessex Gallery of Archaeology at the museum, which opened in 2014. He has also secured many notable fine art exhibitions, including works by John Constable, Cecil Beaton and Rex Whistler.

Your Society has enjoyed another year of wide-ranging activities, lectures and events and I would like to record thanks on behalf of us all to those serving on committees and who prepare the events and distribute the informed communications.

In July 2018 the Society unveiled the plaque for John Marsh, the famed local composer. Prior to the unveiling, a concert was given by Salisbury Baroque at the Guildhall, featuring works by John Marsh. The plaque now fronts the High Street on the building occupied by Myddelton & Major. The society's next planned plaque is to commemorate Dorothy Brooke who saved the lives of hundreds of neglected first world war battlefield horses. The intention is for this be placed at Malmesbury House, once Wiltshire Council grants the necessary Listed Building Approval.

For three days in September last we participated in Heritage Open Days, which featured guided walks and talks around Historic Inns and Pubs in Salisbury, starting with the Haunch of Venison. A very popular theme was well supported. Guided tours were also arranged to the Harnham Water Meadows.

James Woods' introduction of themed 'Film Nights' at St John's Place, Lower Bemerton, has proved most successful with the film 'Rural Britain' being shown in November 2018, and returning a small margin of profit to the Society. More will follow.

In September we arranged an exchange visit by members of SCS to Bristol Civic Society where we enjoyed their hospitality and were informed about aspects of their own activities and ambitions.

Also in September, the talk by Tim Tatton-Brown in St Thomas's Church about the history of development of that ancient church was so well attended that the start was delayed by 30 minutes. This was another fine example of our selection of topics of interest to members and the public at large.

The annual Open Meeting, in November, was on the subject of the Rivers of Salisbury with most interesting and wide-ranging talks by speakers from the Environment Agency and Wiltshire Wildlife Trust. Interestingly, the 100 year flood risk for Salisbury was described then by the EA speaker as manageable, but latterly, after re-calibration of statistics, weather patterns and presumably land use increases around Salisbury, the 100 year floor risk is now viewed as greater and needs to be addressed to give greater capacity for run off and diversion of flood waters.

The long overdue Maltings Masterplan has now been published by Wiltshire Council for consultation and the Society has provided a detailed commentary and whilst welcoming the idea of a Masterplan, we feel the lack of specific detail on so many aspects means it is impossible to assess fully its impact. So much depends on land use and economic viability and whilst there are grant monies available from Central Government at present, this will expire in 2021, spent or not.

The Civic Society is now represented on the Salisbury and South Wiltshire Reference Group dealing with activities and campaigns to regenerate Salisbury, following the aftershock of the nerve agent attack last year. We have supported a bid by Wiltshire Council for a grant from the Government's Future High Streets fund, and been invited by the council to engage with ideas for improvements to the Fisherton Street and Cultural Quarter, both in regard to 'Public Realm' and also the enhancement of buildings and new additions.

So much is going on and I hope all enjoy reading our quarterly magazines ably produced by Richard Deane, who tirelessly works for the Society missions and finds so many interesting contributions. We are also fortunate to have nominations today for Stephanie Siddons Deighton to serve on the Executive Committee as Communications and Outreach Officer, and also for Judy Howles who will take over as Chair of the General Purposes Committee, now that James Woods is standing down after many successful years in post.

Finally, I am sure all who attended the Architectural Awards Ceremony at the Arts Centre in January, will agree it is a very impressive venue and enables better presentation facilities for the Awards and greater comforts for the New Year Party and audience, so we shall continue to use it in the future. It will also be the venue for our annual Open Meeting, in November

Peter Dunbar

Chairman

General Pitt-Rivers

Following the AGM of Wed 12 June, we hosted Adrian Green, Director of The Salisbury Museum, the central core of which is the archaeological collection of General Augustus Henry Lane Fox Pitt-Rivers (1827–1900).

Born Augustus Henry Lane Fox, he assumed the surname Pitt-Rivers in what Adrian jokingly stated may have been a Kind Hearts and Coronets moment, when he inherited the 27000 acres of the Rushmore estate on the untimely death of a distant cousin. Flippancy aside, General Pitt-Rivers was a product of the Age of Reason and the Enlightenment, and an exemplar of the scientific method which he employed brilliantly in the development – maybe the invention – of modern archaeology.

At a time when Archbishop Ussher's 17th century chronology – with its creation date of 4004BC – was still the accepted orthodoxy, Pitt-Rivers followed Darwin, Anning and Linnaeus, and many other 'amateurs', in ground breaking work establishing a credible scientific approach to understanding our world.

Pitt-Rivers joined the Army as an officer and saw action in the Crimean War, although his diabetes resulted in him spending a significant amount of time indulging his interest in

collecting artefacts associated with a wide range of interrelated subjects. One of his earliest academic publications, 'Primitive Warfare', was based on his collection of stone weapons, which he classified and illustrated in 1867. He became a Fellow of the Royal Society and was connected to leading academics, and was a participant in important related networks of the day. His obsessive collecting led to the donation of 20000 objects to Oxford University in 1884. His archaeological fieldwork took place initially in Ireland and Yorkshire, and it was on these sites, as well as the river gravel beds in West London in 1869, where his interest in taxonomy and geology converged with his communication and illustration skills to create detailed records of his discoveries and excavations.

His Whitmore Common excavation illustration in 1877 perfectly demonstrates his innovative approach to excavation, and to the recording of information. Pitt-Rivers didn't restrict his recording of his excavation results to illustration, but also developed three dimensional models depicting his excavation process. The models which were produced throughout his career are numerous, and form a very significant addition to the Pitt Rivers collection in the Salisbury Museum. Once he inherited the Rushmore Estate near Tollard Royal, in Wiltshire but close to the Dorset border, he turned his academic attention to the Cranborne Chase, one of the richest sources of archaeological sites in the UK. One of his first excavations was of Winklebury Hill at Berwick St John, where his excavation of pits showed they were used to store grain. Further excavations followed at Bronze Age barrows at Rushmore, and enclosures at Woodcutts and the Roman settlement of Rotherley.

His excavation of burials and thorough analysis of the bones led him to believe that the peoples of the area differed in size and that one group was 'inferior'. This accorded with the anthropological thinking of the day and was a

precursor to eugenics. His craniometer – now in the Museum – which measured skull profiles was a typical Pitt Rivers invention produced for the furtherance of research.

Throughout his Cranborne Chase excavations he made use of his estate workers as labourers, but additionally he employed a permanent team to assist in not only excavations but also collecting and cataloguing. Throughout his active period he continued to perfect his practice, particularly in the contextualisation of sites, as at Handley Hill where he systematically searched the area around the barrow. He was interested in ancient boundaries and frontiers, and his excavations at Bokerley and Wansdyke in the late 1880s culminated in him discovering the ages of the sites and speculating on their function and purpose.

Pitt-Rivers privately printed four volumes containing the records of his excavations, and additionally produced nine catalogues of the contents of the Pitt Rivers Museum. This was at Farnham, in Dorset, not far from Tollard Royal, and was established by him to house his collections, not only of prehistoric British artefacts but also anthropological ones which included Benin bronzes and Japanese figurines. As a polymath his interests were not restricted to anthropology and archaeology, but expanded into architecture, including the Temple of Vesta, built near his house to commemorate the birth of his first grandson (photo page 13), and the establishment of a centre for animal breeding.

Adrian brought Pitt-Rivers to life and showed aspects of his career that many members will have been unaware of. It would be difficult to overestimate his contribution to science, archaeology and anthropology, particularly when seen in the context of contemporaneous practice. He was a scientific explorer and, in more senses than one, a ground breaker.

Jamie Hobson

Civic Day 2019 – Promoting our Heritage

On June 22nd the Society held its second Civic Day, of a rather different type to the first one in 2017. On that occasion we used the Guildhall to display what we do, along with displays from many other local bodies with similar general interests to our own, and invited the public in. That was deemed a great success, and may be a format we return to at some later date, but this year's Civic Day was a half day of talks followed by a discussion session, held at the Methodist Church and with the title 'Promoting our Heritage'.

The idea was Neil Beagrie's, and the intention was to again involve other local bodies. A small sub-committee consisting of Neil Beagrie, Hadrian Cook, Sara Blackburn, Frogg Moody and Richard Deane organised the event. Some 50 delegates attended, from 22 organisations including the Society, and the day started off with five talks, which limitations of magazine space prevent being covered to the extent they deserve. Becky Brown, from Winchester, started things off, with a highly impressive account of that city's Heritage Open Days. These are organised by a specialist HOD organisation, liaising with, but not part of, the City of Winchester Trust, which is the city's civic society. Last year some 20,000 visits to Winchester HOD events were logged, and this year about 140 such events are lined up. They include tours of historic buildings, talks, theatrical performances, a 'Masterchef Experience', a tile-making workshop, historical re-enactments, and many other events, all free. Organising the HODs, which is done by Becky and a colleague, Nicky Gottlieb, is a process which spans the full calendar year. Sponsorship plays an important part, with Winchester College the chief sponsor. Becky is keen to offer any help and advice she can to the Society, and we hope to take up this offer with a view to expanding our own HOD operation in future years. Her quick scan of what's achieved in Winchester gave an excellent impression of the potential for HODs in a place like Salisbury, even if we lack the equivalent of Winchester College to take a key sponsorship role.

Chris Brayne, the Chief Executive of Wessex Archaeology, followed with a look at 'using technology for public access to Salisbury's heritage.' He started with the idea of geofencing, the use of GPS type technology to create virtual boundaries to an area, enabling software to produce information about the area when a mobile device entered it. Then the concept of mixed reality, introducing virtual or augmented reality as ways of adding to the information about a heritage-rich area. 'Bots' included one or two relatively arcane concepts, such as decision tree navigation, but basically was a look at the potential for artificial intelligence to help out with the presentation of heritage assets, clearly an area likely to see expansion in future years. Chris's final topic was 'gamification'/'gameification'. The concept introduces elements of game playing, and how it can enhance interest in a subject, into the exploration of heritage. Chris gave us a lot to think about overall, in an approach to heritage which clearly has a lot of potential for development in Salisbury.

The third of the main talks was by Frogg Moody, who talked about the Fisherton History Festival, with some nice illustrations. The festival sprung from the Fisherton History Society, founded in 2015, with its magazine, the Fisherton Informer which Frogg edits, following a couple of years later. The first festival was in August 2018, and this year's has recently taken place. It included films, a schools' writing competition on ideas for making more of Salisbury Market Place, guided walks, a mock trial and presentations at the Guildhall. These were on



Culver Street mosaic



Greencroft Street mosaic



The Oak Court at Salisbury Guildhall, scene of Fisherton History Festival mock trials.
Photo: Trinity Photography

shops, crime, healthcare, and the 1919 peace parade, in which a major part was played by Frank Richardson, a current candidate for a Society plaque. The mock trial was a restaging of one for a murder in Salisbury in 1865, with the evidence being tested out again. Frogg showed a shot of last year's equivalent event, held, as was this year's, in the ideal surroundings of the Oak Court in the Guildhall. He finished off with a consideration of 'what is local history and why should we care', leaving little doubt as to the excellent reasons for doing exactly that.

Two shorter talks followed. The first was given by George Fleming, who had already been featured as defending lawyer in last year's mock trial. 'If you need someone to defend you, go for George, he always gets people off' was Frogg's advice. However, his talk was strictly non-legalistic and non-adversarial, dealing with the public art created in Salisbury by the Milford Street Bridge Project. Starting from the murals on that bridge, which won an award from the Society in 2012, the project has expanded its range to include mosaics in various eastern parts of the city. There are three to date, with more planned (with possibly some in the west of the city such as Fisherton Street), and they represent the pasts of those particular areas with, crucially, a great deal of public engagement, recording the memories of residents. George showed schoolchildren learning how to interview people, another way in which the project has extended its range.

In the final talk, Judy Howles covered the Society's 2015 programme of Heritage Open Days, which she had organised. Our HODs have often focused on a particular theme for that year, and 2015 saw a focus on the western part of Salisbury, from Fisherton Street to the Wilton Road, with visits to buildings almost all of which had won awards from the Society. The talk was an interesting reminder of a range of varying buildings, from the General Infirmary 'supported by voluntary contribution 1767', as the lettering on its façade announces, to the Foyer building of 2002, tucked away off the Wilton Road and a worthy winner of an award, in an unshowy way. Of particular value had been a chance to see one of the houses in the Paragon, not far away on the same road but much more visible, winner of the Lady Radnor Award in 2014 and an exceptional example of conservation and repair, carried out to standards seldom seen in a commercial development.

After the talks came a refreshments break, admirably organised by three Society members (our thanks to Robert Prance, Susie Prance and Stephanie Siddons Deighton), and then the second part of the day. This saw the delegates divided into six groups, each with their own table and with a different discussion topic. These covered linking heritage to historic areas and buildings, physical and digital heritage trails, linking natural heritage to historic heritage, linkages between organisations, the role for councils, and engaging the community. Each table had a chairman or woman, who summed up their table's conclusions at the end of the event, and provided a written report later on.

Unsurprisingly, the wide range of topics covered generated a healthy volume of ideas from each table. There's no space to do anything like justice to all of them here, but one or two key themes which emerged can be summarised:

- 1) The idea that came across most strongly was the need for a unified approach, to avoid a situation whereby various bodies act in isolation, and duplicate each others' work. Specific suggestions included a Salisbury Heritage Working Group, to include all the key players, some form of database of all relevant organisations, a Salisbury Diary, showing all the events being planned, and a Salisbury website.

- 2) The need for partnerships and links, for instance stronger partnerships with big businesses, professional bodies and charities, building relationships with responsible tourist organisations, strengthening links with the Salisbury hinterland by engaging with local groups, and drawing in education players such as Wiltshire College in Salisbury and the Sixth Form College. Blue plaques and mosaics would form good educational material.
- 3) Continuing reductions in local authority funding make the role of voluntary bodies more and more important.
- 4) Heritage Open Days. The success of HODs in Winchester was seen as a key pointer towards a valuable way forward in Salisbury. Sponsorship, which plays an important role in Winchester, could usefully be explored locally.
- 5) The importance of engaging younger people.
- 6) The potential for digital technology to help with the presentation of heritage assets, and local history.

The full report on the day is available for any members who'd like to see it at: development@salisburycivicsociety.org.uk. The event was seen as a great success by those who organised it and participated in it, the only difficulty afterwards being the challenge to follow up and utilise all the ideas which emerged. This is never going to be fully possible, but the Society in partnership with other local organisations will explore ways of not letting the day's achievements go to waste.

Richard Deane

Visits Secretary Post

One of the benefits of Civic Society membership is the programme of visits to places of interest that members can enjoy. You may have seen the recent write-up in the Salisbury Journal of the visit to Gold Hill in Tisbury, and this magazine has accounts of both that visit, and one to Florence Nightingale's former home, Embley Park.

Our current Visits Secretary, Brenda Hunt, will be relinquishing the role in 2020 and so we are looking for someone to take on this important and enjoyable role to organise three or four visits per year. Brenda will be happy to provide full back-up in the first year, if needed.

Interested? Then please contact Judy Howles, Chair, General Purposes Committee at howles@ntlworld.com

Visit to Tisbury

*Two houses, both alike in dignity
In fair Tisbury, where we lay our scene...*

Around the south of the country, on Wednesday 19 June, railway strikes were disrupting travel, weather forecasts were ranging from bright sunshine to torrential rain, the Conservative party leadership election was gluing the nation to their iPads and TVs; and 38 Civic Society members braved the grey skies and the drizzle to visit two houses in Tisbury: Gold Hill and the Chantry (photos of Gold Hill on page 12).

Gold Hill won the prestigious Lord Congleton Award at the 2017 Civic Society New Buildings Awards ceremony. The judges said: "A quite exceptional degree of thought had clearly been put into it, from initial concept to detailed execution. The site offered great potential, but this could have been nullified by a standard new house approach. What emerged was a purpose-designed house of enormous character, set within gardens of outstanding quality. The adoption of a projecting Lutyens-style window as the focal point of the main outward-looking elevation, across a beautifully formulated sunken garden, was a master stroke. The well-handled use of local stone, found on the site, was an additional plus point, fully in keeping with the Arts and Craft ethos underpinning the project.

"The pride taken in the project by those involved was self-evident. The overall result was one which the judges took a great deal of pleasure from experiencing." It is hardly surprising, after such an encomium, that the visit was so fully subscribed!

The owner, Anne Ralphs, and her partner, Susie Ladbroke, greeted us with a generous table of home-made biscuits and cups of tea on our arrival, and Anne told us something of the building's genesis. In 2014 she walked down the lane to a field with some sheds on it which was completely overgrown and, seeing the wonderful view, thought somehow I must buy this land. So I spoke to my brother and sister about finance and Susie and I put

our houses on the market immediately. The land had planning permission for a rather boring typical 21st century oblong house which we didn't want. We wanted to build something which had a nod to the Arts & Crafts movement and to design a house and a garden together, so that they complemented each other.

That was 2014, Autumn. The then architect, David Gregory, had a very good idea – he gave us lots of books of architecture and said, don't look for a house, look for features, and if you find one you like, let me know. We fell for the Lutyens window as the main feature of the house. We clung on to it through thick and thin. David's ideas were rather different, internally particularly, but he brought the essentials of the house into being and got planning permission.

We then instructed Relph Ross from Salisbury to carry on. They were absolutely brilliant. Jonathan Ross was immediately on our wavelength. We said, we would like to achieve this or that, and he would come up with three ways we could achieve it. Ideas were shared between us, Jonathan and the builder, HHP from Wincanton, and this cooperative approach created the wonderful house we now have.

The garden was designed by Anne Keenan, who was introduced to us by David Gregory. She won the competition to design the kitchen garden at Le Manoir for Raymond Blanc.

We asked her for an Arts & Crafts garden with parterre and lollipop trees. We wanted the walled garden to be a white garden with a fish pond and more parterre! From this sketchy list of wants Anne created what we think is a fabulous garden. We finally moved in in April 2017."

The garden is indeed a remarkable creation. When I looked at its impeccable tidiness, complexity and richness of planting I had visions of seven dwarves toiling away all day for seven days to bring it up to scratch for our visit. Not at all – Anne said she and Susie had no help apart from a lawn expert who comes to scarify the lawns in the Spring and gives them two or three treatments a year. But she and Susie really enjoy gardening – which is just as well!

After we left Gold Hill we walked a few hundred yards to the Chantry, Michael Ranson's house. This has developed in stages since the mid-17th century. In the early 18th century it may have been a pub called The Swan. It was modernised in Georgian times – a sundial dated 1781 probably commemorates this – and later extended. The very wealthy Reverend F E Hutchinson – vicar of St John the Baptist church – bought it in about 1860, partitioned off one wing, and let the rest of it, the part now occupied by Michael, to his curate.

Michael led us round his house in two groups (one group enjoying the courtyard and garden meanwhile), pointing out major items of interest, such as working fireplaces and, amongst several other impressive clocks, one made by Thomas Osmond, a distinguished local clockmaker who was buried in the churchyard of St John the Baptist in 1833. When Michael acquired the house 30 years ago it was in a decrepit state, and, after extensive research into its history, he has worked over the years to restore and furnish it as far as possible to the state it was in in 1800 (apart from a lean-to extension built around 1860 to provide the lucky curate with a kitchen that still retains some original features, and a second extension in 2015 to provide Michael with a library that merges so seamlessly into the existing building that it looks as if it had been in situ for over 200 years).

Two houses, very different in age, style, history and outlook – but united by the passion, knowledge and commitment of their owners.

Buses were not on strike. So my wife and I took a bus back home to Salisbury. I hope everyone had as enjoyable a time as we had.

James Woods

Improving Salisbury's Streets

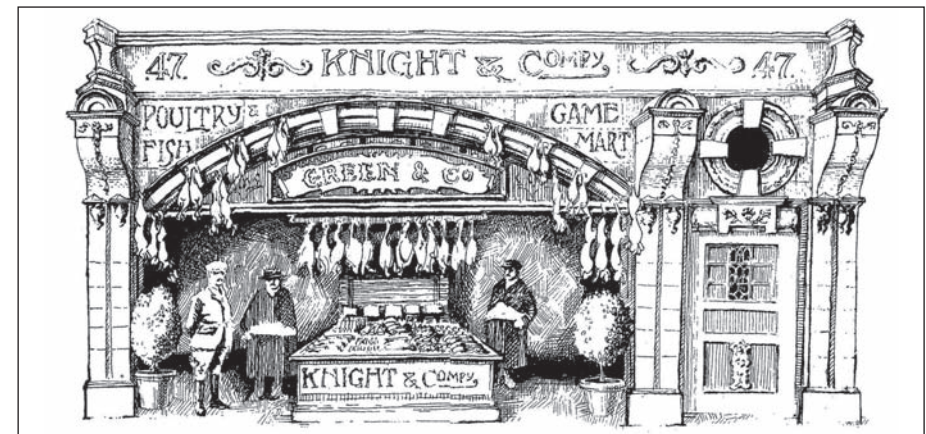
The Society has commented on an emerging document called the Salisbury Central Area Framework. This sets out aspirations for the city's inner area, and is largely uncontentious, though its identification of different 'character areas' may run a risk of being too constrictive, unless used carefully. The Society will have further involvement with the idea of 'people friendly streets', which is entirely in line with our general policy over the years. The Development Committee will be discussing specific measures towards this end, such as possible opportunities for further pedestrianisation, and what ways of achieving a better balance between motor traffic and other modes of transport may be most effective.

If any members have particular ideas of their own in this field, we'd be keen to hear them. Please send them to development@salisburycivicsociety.org.uk

HAZ, FHSF, and the Number 47

It so happens that two buildings in Salisbury with the street number 47 have the potential to add significant improvements to the city, in rather different ways. The significance of the other elements of the title above will become clear a bit further on. The front cover image of this magazine, with 47 prominently featured, will be known to many as coming from a striking but sadly damaged building of art nouveau style on the south side of Fisherton Street, currently selling period clothing. It's listed, but not for reasons obvious from the street. The listings description refers to it as a building of the C16th or C17th, with part of its roof structure intact. A terse 'modern shop front' is the only reference to what makes it distinctive to passers by.

Even when the building was listed, in 1972, 'modern' might have been stretching it a bit. It would have been accurate back in 1900 or soon after, when the shop front looked like this:



Now it looks like this:





Gold Hill, Tisbury, exterior



47 Winchester Street, Salisbury, one date of building, but two different styles

See page 16



Gold Hill staircase



The Temple of Vesta, built in 1890, on General Pitt-Rivers' Rushmore Estate

See page 4

The enormous disparity between the two states of the shop front, and above all the loss of the three splendid projecting brackets, is far more than natural decay would have induced. The change was due to the action, in the 1950s or 60s, of an unknown owner, who had all the protruding parts knocked off, so that render could be applied. A walk past will show multiple chips to the tiles, to provide a key for this. The owner's motivation is as unknown as his or her identity. The shop does at least have a good if different use, but it cries out for full reinstatement of its green glazed terracotta, or faience. The return of the rather nice original door would also be good.

In 2011 the Society obtained a price for putting the shop front back into its original state, as far as feasible. The terracotta industry is much reduced from its heyday, when the Fisherton Street faience was produced by Carters of Poole, later to become Poole Pottery, but the skills still exist to do the necessary work. The price for it was approaching £100,000 plus VAT, a substantial sum but not a surprising one in view of the specialist nature of the task. The Society at that time had an idea for raising the money, which proved impractical, and nothing happened.

The price, adjusted for inflation, is still valid. The idea of repair has come to the fore again because of a focus on Fisherton Street by Wiltshire Council, in its bid to the government for money for Salisbury from the Future High Streets Fund, which aims to counter current pressures on retail. The excellent news is now in that Salisbury is on a shortlist for money from the fund, with an initial grant to enable its proposals to be developed further. A different fund, this time administered by Historic England, provides money to set up Heritage Action Zones, targeted at High Street type areas where historic buildings are a significant component, but in need of repair and improvement. How well Salisbury meets all the criteria is unclear, but we'll find out when the outcome of Wiltshire Council's bid to this fund is known in the autumn. HAZ schemes will be run as partnerships, not just as local authority initiatives, and the Society has said it would be happy to be a partner in a local scheme.

It has already helped the council in the preparation of its bid, by carrying out surveys of the proposed HAZ area, which comprises the principal shopping streets. The overall conclusion from the surveys was that most historic buildings in the city centre are not in bad shape. 47 Fisherton Street is a fairly obvious exception, and the case for its repair has been made, not just because of the individual merits of the shop front, but also with a view to the boost repairs would give to the street as a whole.

The Society has been involved twice before in similar surveys. In 1987, and again in 1993, it participated in joint enterprises by the then Wiltshire Council and Salisbury District Council, aimed at identifying 'buildings at risk' in Salisbury. The 1993 outcome was 20 buildings deemed to come into that category. Looking at them now, with a few exceptions they seem to be in pretty good repair today. Certainly the implication of 'at risk' status, that 26 years on a building so described may have reached a terminal state, has not been borne out for any of them.

The other notable No 47 is in Blue Boar Row, and is a rather different story. From the street, the building is unexceptional, being a C19th refacing of a C18th building, with a currently empty modern shop on the ground floor, and two previously residential floors above, long unused. What is exceptional about the building is the very interesting survival at the rear of a C17th timber frame structure, originally probably a dwelling, with part of it being used as a

coffee shop in the C18th. Panelling from this period survives, no longer in situ. Former stables and stores at the back could convert to dwellings, or offices. The condition of this part of the property is not at all good, but there's great potential for doing something interesting here.

47 Blue Boar Row is owned by Salisbury City Council, and currently has a 'to let' sign up outside it. However the Heritage Action Zone bid has a particular focus on it, as a building which certainly fits the bill as a heritage asset in need of finance to improve it, and in particular as a building which can meet the wider aspirations of HAZ projects. As well as physically improving buildings, the intention is that such projects should foster public awareness of an area's heritage, and the idea for 47 Blue Boar Row is that it should become a 'heritage hub', referred to as a place 'where residents and visitors can learn and share information about the area's history and culture'. As well as the shop front, this could incorporate a resource room, which could include a virtual reality centre. It could also help in access to conservation construction skills.

The project would return the upper floors to residential use, perhaps directed at young people or tourist accommodation. If funding was sufficient, the structures at the rear of the site would also be looked at, though it's clear that a lot of money would be needed to put everything on the site back into good condition. It's a laudable project, and we can only hope that the HAZ fund does indeed enable it to proceed.

The 47s in Fisherton Street and Blue Boar Row are not the only ones in Salisbury with interesting stories to tell. Three others can be mentioned briefly:

47 Endless Street. Not far from the new McCarthy & Stone development, and described by Julian Orbach, in his draft text for Salisbury in his current Pevsner revision, as having a 'grand but rather bleak three-storey front of c. 1830', while at the rear it is 'more cheerful with big bow windows'.



Rear of 47 Endless Street, Salisbury, with unfortunately positioned wall

The front is in fact as close as Salisbury gets to the 'stripped-down neo-classical' style of which the architect Sir John Soane was the great exponent, here represented in particular by four pilasters, with rudimentary capitals and recessed panels. There is however none of his typical ornamentation, such as Greek key pattern. The excellent Soane museum, which now occupies his former London house, in Lincoln's Inn Fields, is the place to go to get the full effect of this remarkable man. The bow windows do indeed make the rear of No 47 more cheerful, but while they originally looked out on a garden, and then a car park, planning permission was given in 2014 for building a terrace of four houses to the rear. A brick wall, put up to divide these from the original house, has nullified much of the effect of the spacious and rather beautiful bow windows.

47 Winchester Street. To quote from Julian Orbach's draft text again, this has 'the finest example of the mathematical tile facing so much used in Salisbury'. Mathematical tiles, a way of converting buildings to look as if they're of brick without actually using bricks, would be worth returning to in a later magazine. For members who have copies of the Society's book *Salisbury in Detail*, page 77 illustrates the technique. 47 Winchester Street is a particularly good example because the Winchester Street front has been converted in this way, in the later C18th, while the side elevation to St Edmunds Church Street retains the original appearance of the building, which dates from 1673. The contrast at the corner is quite telling (photo on page 13).

47 Catherine Street. The Fabric Land shop, not far from the New Street junction. A listed building, though the two upper storeys are additions of c.1980, and the only thing that looks old about the ground floor is some ancient timbers used to frame the shop front. Whether anything of the original building, generally referred to as being of the C16th, actually remains in situ is unclear. The original single upper storey was removed at some point prior to 1972, in readiness for the construction of a road over the top of the ground floor. See the Road to Nowhere piece, on the opposite page, for what this road was meant to achieve. For information on 47 Catherine Street, we're grateful to Mike Pearce, who in the early years of Salisbury District Council, set up in 1974, was chairman of the planning committee, and later of the council itself. In 1986 he was an early chairman of the Society's Development Committee. Mike tells us that the great historic carpentry expert, Cecil Hewett, gave an opinion, based on photos and drawings, that 47 Catherine Street could actually date from as early as the C13th. If that was indeed the case (and it may be difficult now to prove), the building's treatment in the C20th was fairly shameful.



47 Catherine Street

Richard Deane

The Road to Nowhere

The last magazine promised a return to Culver Street in Salisbury, and the story of the impact on it of the Road to Nowhere, a notorious Salisbury feature for many years prior to its demolition, in the mid to late 1970s. In fact it's been decided to go further back in time, and start with the remarkable town plan for Salisbury of 1949, by Thomas Sharp, with its road proposals for the city which would have made the Road to Nowhere look like a minor piece of tinkering. St Edmunds Church Street turned into a dual carriageway, anyone? That'll be covered in the December magazine. For now we just feature an artist's impression, dated around 1968, of a bridge across Catherine Street, intended to carry a road (of which the Road to Nowhere was just a minor part) which would have careered across the tops of three city chequers, on its way from the ring road to the New Street car stack. Beyond the bridge can be glimpsed the portico of the White Hart, to the south.



Image: Salisbury Museum

The bridge is crossing the street at precisely the point occupied by No 47, hence the removal of the upper floor, described on the opposite page. It's unclear in what meaningful way the ground floor could have survived the creation of the road. In a future edition of the magazine we'll see a model from 1968, which shows just how planners of the time thought this part of the city might be reconfigured. The bridge would actually have been a minor matter, compared with what was proposed to the east of it.

Revised Salisbury library application

This application (19/07427) was scheduled to be decided at the September 11th meeting of Wiltshire Council's Strategic Planning Committee. The Society has put a response in, starting with the following statement:

The Salisbury Civic Society considers that this proposal is a significant improvement on the previous rejected design. It believes that it is important for the city that a scheme goes ahead on this site, to enable redevelopment of the current library site, and the attendant investment of £6.1 million in the Maltings by the Local Enterprise Partnership. It believes that the general approach of the new design justifies it as a replacement for the late 1970s building currently occupying the Fisherton Street/Malthouse Lane site.'

It then made some detailed comments, dealing with both areas in which the design could be improved, and longer term aspirations.

It suggested that the very prominent SW corner of the building, between the Fisherton Street and Malthouse Lane facades, seemed a rather incongruous incorporation of a structure with neo-historic aspirations, and a radically different roof form to the rest of the scheme, perched up in the air. Some reconsideration of this corner would be advantageous. It also suggested that the use of concrete for double height concrete window surrounds, on both sides of that corner building, were an unnecessary addition of another windows material, which was out of place here. Zinc, copper or timber would be preferable.

It welcomed changes, compared to the previous scheme, at the right hand end of the Fisherton Street façade, which give a better view of the United Reformed Church adjacent, and provide a raised café area. However it queried what happened on the

eastern side of the building, between here and Priory Square, on which information is limited. The relationship with the church has been left rather vague.

It stressed the importance of public realm improvements being made in the future in Malthouse Lane and Priory Square, to enhance the setting of the new building, and meet requirements set out in the adopted Maltings masterplan.

A short stretch of the River Avon, emerging from a culvert under the Maltings, runs alongside the eastern side of the library and Travelodge site. The Society made the point that as a long term aim, the possibilities for improvements to this, as part of the masterplan policy for an enhanced Green Corridor down the spine of the Maltings area, should not be lost sight of.

The Society ended its response with a restatement of its long-term hope that independent design review can be restored to the local planning system. Elsewhere, the perusal of major design schemes by a panel of independent experts is a well-used and valuable part of the planning process, but Wiltshire Council claims there is no need for it locally. The Society made the point that the need to press on with this scheme was given as one reason for the original proposals not being subjected to design review, but in fact had such review taken place, and the original design accordingly amended, it is quite likely that the first application would not have been rejected. The failure to go to design review may therefore in fact have delayed the whole process, rather than speeding it up.



The proposed new library and Travelodge building, from the SW

Image: Haskell Architects



The proposed new library and Travelodge building, from the NW

Image: Haskell Architects

'The Compleat Artist' Flat Fan Vault and Hugh Shortt

In his article on 'The Compleat Artist' in Crane Street in the March issue of this journal, the author remarks that the provenance of the flat fan vaulted feature suggested by the late Hugh Shortt, former curator of Salisbury Museum, 'seems unlikely'. Hugh Shortt had suggested, and a framed summary remained on display in the shop until its closure, that it had formed part of Sir John Cheney's tomb in the cathedral's Beauchamp Chantry Chapel (see photo on back cover).

Hugh Shortt's suggestion, though certainly debatable, was reasonable. Cheney, who died in 1499, had fought at Bosworth. He was created a Knight of the Garter the following year. Whether his monument was made before or after his death is not known but it was in the southwest of the Chantry and was probably constructed under the eye of his brother, who was Dean of Salisbury from 1486.

Cheney's effigy was removed by Wyatt to the eastern bay of the north aisle. On the sole of the alabaster effigy's left foot is carved an oak leaf. Around the cornice of the feature from 'The Compleat Artist' are carved oak leaves and acorns. The French for oak is *chêne*; clearly a play on his name. The Cheney coat of arms and crest are recorded in contemporary sources but on neither occur oak leaves or acorns. On the fan vault feature are two blank shields with accompanying scrolls. There is no Garter insignia. There is one on the effigy in the nave and one might have expected one on the vault also if it was from Cheney's monument.

The use of the oak is clearly important in Shortt's suggestion. Devices of this nature used decoratively are by no means infrequent. This one alludes to his name. Coincidentally, an amusing device, which was devotional, was also to be found in the Beauchamp Chapel. Bishop Beauchamp used a snail. A good number may be found at Windsor Castle in St. George's Chapel whose rebuilding Beauchamp oversaw. Here in Salisbury, five snails still survive on the archway that originally formed the entrance to his chantry chapel. It was rebuilt on the west wall of the north east transept. An explanation for the snail is put forward in the British Archaeological Transactions, Volume xxv, Pages 142-3: 'By the 16th century the snail had come to symbolise prudence and self-contemplation, and because the animal disappeared into and reappeared from its shell it was related to the Resurrection.'

It is perhaps worth noting that no other Cheney relatives are recorded to have used oak leaves. If 'The Compleat Artist' piece was from the monument, might the Dean have been seeking to differentiate it from the probably many Beauchamp snails?

The identification of the stone of the fan vault as being Portland Stone has been seen as a difficulty, it not otherwise occurring in the cathedral at this time. Must it necessarily be so? Much Portland Stone was I understand used at Christchurch Priory as well as in Dorset itself. The county was in Salisbury Diocese, with which Cheney had strong links through his wife, a Chidiok by birth, who died in 1503, and through his brother the Dean.

A perhaps greater problem with the identification of the fan vault's provenance as being from Cheney's monument is to be found in John Carter's representation of it taken in 1781. A reproduction of this is illustrated in the Royal Commission on Historical Monuments on the decoration of Salisbury Cathedral of 1999. In this illustration, the effigy appears accurately as

does the tomb chest which, alas, does not survive. The canopy over it, the suggested home of the fan vault, looks however to have had pendant bosses but it is hard to make out and, being less important to the artist, may have been less carefully depicted. It is difficult to be sure.

In any event, the flat fan vault now rebuilt into the charming bay window of the new building which replaces 'The Compleat Artist' is of sufficient length, 79 inches, to have covered the effigy of Cheney, 84 inches, if a supporting structure for it is added.

Whether or not it was from Cheney's monument, Hugh Shortt's suggestion ought not to be lightly dismissed. There is certainly more to be discovered about this remarkable piece of stonework.

Ben Elliott

Visit to Embley Park

Florence Nightingale (1820 - 1910)

THE LADY WITH THE LAMP

'The lady with the lamp, the haloed lady' who soothed the fevered brows of wounded soldiers in the hospitals of the Crimea is widely known to be Florence Nightingale. Many regard her as the founder of modern nursing, but not much more is known about Florence herself. Salisbury Civic Society visited her childhood home, the 4000 acres of Embley Park near Romsey, on a beautiful July afternoon. Our guide was Dr Russ Foster, author and former teacher at Embley Park, now a school.

William Edward and Frances Nightingale were a prosperous couple. William inherited leadworks from his mother's family the Nightingales, on condition that he, born with the surname Shore, changed this to Nightingale. The Nightingales had an extended honeymoon in Europe. Their two daughters Parthenope (the former Greek name for what is now Naples), known as Parthe or Pop, and Florence (Flo) were named after the cities where they were born. On returning to England Frances disliked the family home, Lea Hurst in Derbyshire, even though William had rebuilt it, as she said it was cold and not in a suitable society area for her daughters to grow up, make friends and good marriages.

William, to please his wife, bought Embley Park for £125,000, in a suitable scenic and society area, closer to London and where he could enjoy life, hunting, shooting and fishing.



Florence Nightingale

Embley house dates back to Domesday. Sir Thomas Heathcote from nearby Hursley had extended the property. William planned more extensions including a new west wing, additional bedrooms, housekeeping rooms, hall and entrance porch. The spacious hallway has a magnificent carved oak staircase and landing, with a fine display of stags' heads illustrating that this was the home of a country gentleman. The Nightingales toured European 1837-9 while these extensions were carried out. William's emphasis on light and fresh air surely influenced Florence in her later hospital planning ideas.

The Nightingales spent summers at Lea Hurst and then moved south to Embley Park, with numerous visits to family, friends and London during 'The Social Season'.

When Florence saw her father's new Drawing Room in 1839 she enthused that, 'it is the admiration of all beholders ... it is superb.' Tastes change. The original yellowish green carpet, yellow and red carpet, and red furniture described by Florence would probably not be popular today but the views overlooking the splendid cedars and the park are still magnificent. The Drawing Room was built to entertain; Frances focused on families with possible husbands for her daughters, while William appreciated the 'intellectual aristocracy.' These included Lord Palmerston, Foreign Secretary and PM, author Elizabeth Gaskell, scientist Charles Darwin, historian TB Macaulay and mathematician Charles Babbage. Parthe and Flo were expected to sit quietly and look pretty to attract a husband, which Flo regarded as, 'frittering my time away on useless trifles', longing for, 'a profession, a trade, ...something to fill and employ all my faculties.'

Flo always recognised she was unlike most girls of her class as she knew she wanted more than to just be a wife and mother. With

her father she visited the local poor and needy and helped at school and Sunday School. The girls were educated first by governesses, learning suitable ladylike skills. Later they were tutored by their father in Greek, Latin, maths, history, philosophy, astronomy and the Bible in his library, now the head's drawing room. William was a great reader. Parthe said, 'the house abounded with books.' Florence, unlike her sister, was the ideal pupil, keen to learn and question. The solid oak bookcases were topped with busts of literary giants, including Shakespeare, Virgil and Chaucer. These and many other family possessions are now at Claydon House Buckinghamshire, home of Parthenope's husband Sir Harry Verney. A hidden door, masked with book spines resembling surrounding bookshelves but with titles such as 'Tales of the Doorway' and 'Optical Delusions', leads to the Garden Room, now the head's study.

The Nightingale room, designed by William Nightingale, was once a billiard room. The former dining room, probably part of the old house, has a beautiful plastered vaulted domed ceiling with three trompe l'oeil paintings of unknown classical theme. The original oak and marble fireplace remains. The heavily decorated dark Victorian wallpaper has been replaced with light paint and the room converted into a well stocked school library.

The well-maintained grounds at Embley are impressive with distant views over the surrounding countryside and the New Forest. There is a large raised terrace probably used for recreation in Florence's time. Current pupils have advantages of a golf course too. The former walled garden now houses a school building.

Florence was sitting under a giant cedar tree at Embley in February 1837 when she felt she had received a call from God to 'serve' him. Over time she believed that nursing was her

God-given vocation. Florence's first patient was probably Frances Gell, the housekeeper who died of cancer at Embley in 1845. Her bedroom is now used by pupils, as is the butler's room adjoining it. Upstairs the girls' old Music Room, with fine views, Florence's bedroom when she was nursing her sick mother in 1866-68, is now a girls' dormitory.

The Nightingales were horrified when Florence said she wanted hospital experience to learn more of nursing. Nursing was not respectable for a young lady. It was for the poor, the desperate, the elderly, the Mrs Gamps in Dickens tales. Florence persisted, eventually training in Germany and becoming, at 33, superintendent at the Institute for the Care of Sick Gentlewomen in Upper Harley Street London in 1853.

Mr Nightingale gave Florence an annual allowance of £500 (about £40,000 now) which allowed her to be independent and move from home. Reports in The Times of the terrible hospital conditions in the Crimea led to Sidney Herbert, secretary of war and friend, to appoint her to lead 38 nurses there in 1854. Her father's allowance helped to buy necessary supplies for her lifelong campaigns to improve hospital and army standards, sanitary conditions and nurse training.

Although Florence is known for her nursing, it was her focus on diet, dirt and drains, her

awareness of links between sanitation and long life, and her skills of leadership, organisation and drive that were more important. In 1860 she used money raised in her name by the public to open the Nightingale School for Nurses and the Training School for midwives in 1861. She founded both District and Workhouse nursing, demonstrating effective use of statistics to analyse, cost and apply findings. Despite constant ill health Florence wrote about 14,000 letters and 200 books. Papers on army sanitation, medical affairs and hospital design were routinely sent to her for comments by the War Office. Florence was awarded the Order of Merit by Edward VII, and her image has been on stamps and £10 notes.

Florence died on 13 August 1910. Burial at Westminster Abbey was declined in favour of one at her local church of St Margaret of Antioch, West Wellow. Services to honour Florence are held at Westminster, Wellow and overseas to honour her life on her birthday, May 5. The bicentenary of her birth is next year.

Embley Park has a rich collection of Nightingale memorabilia and is justly proud of Florence's life and work, begun at Embley Park tending the housekeeper.

A worthwhile visit!

Angela Trend

Open Meeting, Tuesday November 19th, 6.45 pm

Following the success of the Salisbury Arts Centre as the venue for this year's New Year Party event, it's been booked for the Open Meeting in November. The intention is to return to the themes of the April Planning Forum, which had the title 'Staging a Recovery: Current Initiatives towards Revitalising Salisbury'.

Speaker details have not yet been finalised, and members will be notified, by email or by post, once everything is in place.

Film Show at St John's Place, October 16th

Following the very successful screening last year of films on Railways, and on Rural Life, a series of short films from the Britain on Film project will be shown in October, under the general title 'Protest!'. The films last a total of just under 80 minutes, and their showing is a joint enterprise between the Society and the Bemerton Film Society.

In the words of the Independent Cinema Office, which is behind the enterprise, 'From a 1910 suffragette demonstration in London to striking coal miners in the Rhondda Valley, from female CND demonstrators spanning the Tamar Bridge to the defeat of fascists at London's Cable Street, this absorbing, illuminating collection examines the nature of protests large and small and for causes regional and national, by participants fighting for suffrage and democracy, against exploitation and inequality, for fair wages and workers' rights, for public safety, freedom and community and in the face of war and oppression.'

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 October 16th, 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.

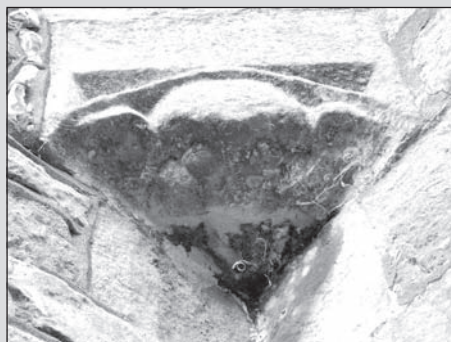
There should be free parking available in the small car park and the road opposite the church, but easy parking for all cannot be guaranteed.

Puzzle Corner Answer

The last magazine featured a grotesque carving, describing it as easily visible, on a Grade I listed building within half a mile of the cathedral, around 600 years old, yet remarkably little known.

A photo showing it in situ appears on the back page of this magazine. It is in fact on the south side of St Martin's Church, beside a buttress.

This was extended to left and right by the builders, to enable a staircase to be incorporated within the wall, to give access to a former rood loft, running between south aisle and south chapel. This was a common arrangement, and part of the staircase can still be seen inside, with upper and lower doorways giving access to it. The opportunity was taken, possibly uniquely, to decorate part of the additional structure needed externally, with this carving.



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Compleat Artist ceiling stones,
as they were in the original building
Photo: Wiltshire Buildings Record



Location of the Puzzle Corner image
– St Martin's Church



Embley Park

Photo: Paul Trend

