



## DIARY OF SOCIETY EVENTS

### **Tuesday 28th September 2021    Salisbury Recovery**

An event jointly organised with the Royal Society of Arts, on the theme of 'Salisbury Recovery', will take place on Tuesday September 28th. RSA Salisbury and Salisbury Civic Society will be hosting a forum with a number of experienced and informed panellists presenting their views on the recovery of Salisbury. All places have now been taken up, but we hope to be able to make a recording of the event available to members, later on.

### **Wednesday 29th September, 6.30pm    AGM 2021 (Zoom Webinar)**

Members have been sent an invitation and link by email, together with the official papers, or communicated with by post where necessary.

The highlight of this year's AGM will be a talk by Andy Altmann. Andy is a founding partner of Why Not Associates one of the world's foremost award winning design studios. Besides expertise in print, identity and digital media they had a very significant reputation for environmental design. Working alongside the sculptor Gordon Young, Andy Altmann has created some of the most innovative and beautiful works all of which emphasise his typographic interest and expertise including the Cursing Stone, the York Singing Stone and the Comedy Carpet in Blackpool, a vast 1880 sq metre work comprising quotes and gag lines of British comedians which celebrates their contribution to popular culture in its 'home' town.

### **Friday 1st October 2021    Civic Society Plaque To Wolfe Frank**

A Civic Society Plaque will be erected to Wolfe Frank at his former home, The Malt House in Castle Street, Mere, on Friday 1st October 2021, this being the 75th anniversary of the day that Wolfe Frank, in the tensest hour of his life, announced the sentences of the court to the Nazi war criminals – the event that (a) earned him the sobriquet 'The Voice of Doom' and (b) attracted a world wide radio audience estimated to be 400 million. Wolfe Frank was Chief Interpreter at the Nuremberg Trials after the end of the Second World War. The unveiling will take place at 2pm, and will be followed by a small reception. If you'd like to attend, please contact Janet Patch: [patch.janet@gmail.com](mailto:patch.janet@gmail.com), or 01722 330096

### **Wednesday 6th October 2021    The Great White Silence.**

There will be a screening of The Great White Silence, a film by Herbert Ponting, in St John's Place, Lower Bemerton at 6.30 pm.

This early full-length documentary from filmmaker Herbert G.

Ponting follows Captain Robert F. Scott and his famed expedition to be the first to reach the South Pole.

The address of St John's Place is Lower Road, Salisbury SP2 9NT. The doors will open at 6pm. The charge for everyone will be £6 (payment at the door), and refreshments will be available. There is some free parking adjacent, but easy parking for all cannot be guaranteed.

### **Thursday 4th November 2021    Fonthill Houses – A Talk By Caroline Dakers**

Caroline Dakers will introduce Fonthill Houses: Lost, Recovered and Rebuilt. This talk will mark a return to the Methodist Church in St Edmunds Church Street, Salisbury SP1 1EF, starting at 6.30pm.

Free to members: non members £2.50.

### **Thursday 18th November 2021 Members Forum**

(See page 18 in June magazine). We are still keen for more members to share their interests with fellow members, at this online event. The deadline for submission of ideas has been extended to Monday 11th October. Please send them to Jamie Hobson, [jamie.hobson@icloud.com](mailto:jamie.hobson@icloud.com) , or Judy Howles, [howles@ntlworld.com](mailto:howles@ntlworld.com) . A link to the event will be sent out later.

### **Thursday 20th January 2022 New Year Party and Annual Awards Presentation, at Salisbury Arts Centre.**

Provisional – if it goes ahead, application forms will be in the December magazine.

#### **\* PLEASE NOTE !**

For booking instructions and current updates on all events please go to the 'Salisbury Civic Society' website and go straight to Events, which is kept up to date and gives all booking instructions

**[www.salisburycivicsociety.org.uk/events/](http://www.salisburycivicsociety.org.uk/events/)**

## **AGM 29<sup>TH</sup> SEPTEMBER 2021 - CHAIRMAN'S FOR 2020 & 2021**

The years 2020 and 2021 have been challenging for the Civic Society in many ways due to the Covid 19 pandemic and sadly our meetings, walks and talks have had to be severely cut back since 2019 to comply with Government advice and regulatory codes. The Annual General Meeting for 2020 did not take place for this reason. This year we are holding the AGM on line on 29th September instead of in June and we had delayed it hoping the Covid 19 risk might subside so we could again meet in person, but that turns out not to be realised. Before the word Covid had entered our lives in the spring of 2020, the Civic Society had been enjoying a wide variety of activities and involvement in local issues which affect our priorities. In 2019 we enjoyed a fascinating talk given by Frogg Moody about the history of Cinema and Theatre developments in Salisbury, had trips to Florence Nightingale's home at Embley Park, led by Russ Foster and followed a guided walk led by David Richards on 'Hidden Art' in the City of Salisbury. A Civic Day was held at the Methodist Church which was well attended, the theme being 'Promoting our Heritage'. Julian Orbach enlightened us all in his talk about 'Updating the Wiltshire Pevsner' and Steve Webster provided us with an insight into the history of St Clements Churchyard.

Over the last two years your Executive Committee, Development Committee and General Purposes Committee have continued to meet on line to progress their usual agenda topics by using the video conferencing platform 'Zoom' and thus have endeavoured to maintain contact with the membership and numerous outside bodies including Wiltshire Council, Salisbury City Council and the Salisbury Chamber of Commerce. We have also participated with representation on the Steering Group for the emerging Salisbury Neighbourhood Plan, sponsored by the City Council.

Members have continued to receive their quarterly magazine with the many informative articles and information about events and on line talks and presentations and we are grateful to the many volunteers who have spent time preparing and presenting these.

The website is continually kept up to date as well and features news of forthcoming visits, talks and walks and also plaque unveiling events which are now possible again out of doors.

The Architectural Awards programme for judging development entries has been maintained for both 2020 and 2021 and it is hoped that the presentation of the successful conservation and new architecture awards will take place 'live' at the January New Year Party and Awards Ceremony on 20th January 2022 at the Arts Centre. It should be a welcome return to our social gathering – well worth celebrating!

I am announcing my retirement from the Chairmanship of the Civic Society as from the online AGM on September 29th and have great pleasure in nominating Stephanie Siddons-Deighton as Chair of the Executive Committee and the Civic Society and hope members will give her an enthusiastic vote of support and welcome at the Annual General Meeting.

After the formal business including elections of officers, there will be an online presentation by Andy Altmann who has co-founded one of the world's foremost design studios.

I have very much enjoyed my 8 years in the Chair and will continue to act in support of the Society objects, the several Committees and the Membership.

***Peter Dunbar***

## **EDITORIAL**

In this edition of special interest is Richard Deane's comprehensive and inviting review of the most recent edition of Pevner's volume on Wiltshire, produced by Julian Orbach, so much examined in such detail. Years of very hard and skilled work.

Richard's contribution as a tailpiece makes an unexpected connection between Salisbury and the old R & B number (Get Your Kicks on) Route 66.

The Virus did not completely suppress us and I am very grateful for all the careful reviews of the various excellent visits enjoyed by members.

*Charles Villiers.*

**Front cover: Bell Turret at Downton Primary School, by Fred Bath (see page 11).**

**We are grateful for the permission to use the following illustrations:**

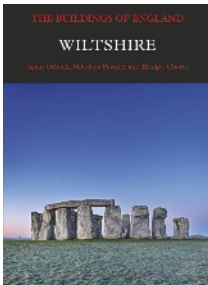
**Back cover: Pierrepont Monument at the Borbach Chantry, West Dean as well as the illustrations on pages 9. 12 and 13 from the new Wiltshire Pevsner, all ©James O Davies/Yale University Press.**

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

### ***The Society welcomes new members***

Nick and Karen Bacon, Cathy Chalk, Rick Page,  
Alison Penfold, Tom Ridley, Frances Ryan  
Vivienne Swindells.

## THE NEW EDITION OF PEVSNER ON WILTSHIRE



The Buildings of England:  
Wiltshire  
by Julian Orbach, Nikolaus Pevsner  
and Bridget Cherry, Yale  
University Press hardback, £45  
ISBN: 978 0 300 25120 3

The Wiltshire Buildings of England volume first appeared in 1963, the twenty-sixth in the series, and written entirely by Nikolaus Pevsner. Twelve years later it was revised, by Bridget Cherry, and a second edition published, though in practice a considerable amount of the original text remained unchanged. Another forty-six years have now passed, and Julian Orbach's revision is with us, a much more fundamental reworking of Sir Nikolaus's pioneering account of Wiltshire's buildings. It has three dedicatees, and it's nice to see that one of these is Tim Tatton-Brown.

Comparisons of length indicate the contrast between the two processes of revision. The 1975 volume is about 15% longer than the 1963 one, while between 1975 and 2021 the equivalent figure is around 70%. This is achieved by expanding the format, particularly in terms of page height, and by having a lot more pages. The very first Pevsners, back in the early 1950s, were slim paperbacks which could be fitted into a jacket pocket, hardly the case now, unless the pocket has been specially modified for the purpose.

But even this increase in space has clearly left Julian somewhat frustrated, as he could have done

with even more. His words in the introduction 'there was an argument for making two volumes of Wiltshire, but the line of division between north and south was not obvious' are rather more convincing in the first part of the sentence than in the second. Hampshire, first published in 1967 as one volume, has in recent years been radically revised in two volumes, with a line of division which is essentially arbitrary. But while more space for Wiltshire would have been nice, it's hard to seriously challenge the decision by Yale University Press to stick to one volume. They're owed a great deal

of gratitude for taking over the publishing from Penguin, and putting a lot of commitment into what is clearly not a money-spinner for them.

And an equal amount of gratitude, if not more, is owed to Julian himself, because he took on a contract which allowed for three years work on the book, and took, as he says, six. Actually a bit more than that, as he attended a symposium on Fonthill getting on for seven years before publication, an involvement that was typical of his immersion in the task. The result is a splendid achievement. The book follows the standard pattern of Pevsners, with introductions by others on geology and prehistoric and Roman Wiltshire, both rewritten, and then 65 pages by Julian himself on succeeding periods. The 'architecture since 1945' section finds little in the way of interesting contemporary designs to record, something Julian clearly regrets. His reference to 'so much depressing 'traditional' housing by private developers' is in full accord with various comments put in by the Society over the years. It's interesting that one of the few recent houses identified by him as being worthy of note, Ebblesstone House at Homington, only won a commendation from the Society at the time, rather than an award. Another judging panel might have seen things differently.

The other Society winners mentioned in Julian's introduction, all full awards, are projects at the New Art Centre at Roche Court, and the Bourne Hill extension of 2006, which he rates as 'the best modern public building in the county'. It's way above anything else in the Society's part of the county, that's for sure, and the private sector would struggle to match it as well. After the introductions, the book has 733 pages of gazetteer, followed by a glossary, much advanced from the 1963 and 1975 versions, and indexes of people and places. With minor exceptions, the introductions are all completely new, and represent an excellent summary of the evolution of the creation of structures within the county. The gazetteer section is obviously the core, however, and it determines how well the shorthand description of these books as 'Pevsners' actually reflects a retention of the great man's approach and style, and of his detailed judgements.

In general, the answer is that there is no great departure from the standard Pevsner treatment, and there was never likely to be, given how established the format is. Churches almost invariably come first, then public buildings of various sorts, then the wider scene, with one or more 'perambulations' where the number of interesting buildings merits them. Many more buildings are selected for description by Julian than was the case in 1975, a

benefit of the greatly increased length, with relatively few of the additions being buildings put up since that year. That a building is felt to deserve a place is of course itself a value judgement, and detailed critiques are not always added, though a two volume edition would certainly have allowed more of these. The fate of previous judgements can be quite a good way of assessing the extent to which the Pevsner spirit is perpetuated. Mere has right at its centre a small Victorian building supporting a clock, which Sir Nikolaus described with the one word 'regrettable', leaving us in no doubt at all what he thought of it. Julian gives it a few more words, but attempts no judgement at all. In Salisbury, Sir Nikolaus gave the Fisherton Street clock tower both barrels – 'a depressing Gothic erection in a position without distinction'. This shines out in his text as a rare example of a colourful judgement with nothing held back, even if it's probably unfair. Julian clearly takes the latter view, expressing no criticism except to say that the clock tower's particular type of Gothic was 30 years out of date when it went up.

In fact it seems clear that Julian's aim is to be fair-minded, making criticisms when necessary, but not just for the sake of effect. He will however retain earlier ones if he thinks they've stood the test of time, even when they're quite sharp – in 1963 Sir Nikolaus assessed Holy Trinity church in Trowbridge as having 'really a very ugly interior', and Julian keeps this wording unchanged. This sounds like a church worth visiting, and indeed the entire Trowbridge entry, a very nicely executed 50% expansion from the previous volume, would certainly be worth taking to the town as the basis for a wander round it.

His Salisbury perambulations are entire rewrites, differently organised, and sadly lacking the previous alphabetical street index at the start of them, which made looking up buildings very easy. However such indexes disappeared from the Pevsner format many years ago, for some reason. In terms of content, these perambulations are distinguished in particular by the evidence throughout them of the thoroughness of Julian's researches. In 1975 these parts of the book had architect's names for 19 of the buildings mentioned. In the new volume the equivalent figure is 84. There is more to this than just the bare attributions – along the way we discover for instance that the neo-Georgian of the Tiger shop premises, by the Poultry Cross, only got built because a Thirties Modern proposal by Henry Wilson of Leeds got rejected, which seems a shame. Just along the way, the 'over-scaled mock timber' of Boots was originally built for Marks and Spencer, after regular





Malmesbury House Library

M & S architect Alfred Batzer's 'usual classical design' didn't find favour locally. Boots started just round the corner in the High Street, in a Ham Hill stone building currently vacant, designed by company architect P.J. Bartlett. In the wider part of New Canal, what now has a shop on the ground floor was originally a police station of 1858, by Henry Peniston, whose father and grandfather, both called John, had also been Salisbury architects (the letters of the latter were published in 1996, edited by the Society's first chairman, Mike Cowan). For clues to the original purpose of the building, see the embellished surviving 1st floor windows, and the little pediment.

A key question was always going to be how Julian treated Salisbury Cathedral. It is precisely in the assessment of major buildings that the Pevsners written by Sir Nikolaus himself are of the greatest value. Minor structures which depend more on atmosphere than architectural excellence might not really have full justice to them, but for major buildings the great architectural critic was at his best. And at Salisbury, while he admired many aspects of the building, above all the tower and spire, he weighed in with some serious criticisms as well, above all when it came to the West Front, including its interior wall. He found it a 'headache', with 'so much in it which is perversely unbeautiful'. And he related the overall treatment to its designer using a French approach to such facades, 'without an inkling of its meaning'. Julian could have taken a different line and omitted such comments, or he could have simply retained the original text, as an enduring judgement. What he does, in a couple of key places, is to neither endorse nor reject Sir Nikolaus's words, but to repeat them in inverted commas. This seems a sensible middle path, suggesting that Julian respects the great critic's judgement, but doesn't necessarily go along with it all the way. Any reader familiar with the building can make their own mind up.

Within the secular city, he does express one negative opinion which is arguably open to challenge. Of Fred Bath's Hillcote, in Manor Road, he refers to 'far too much moulded brick ornament', which seems a slightly schoolmasterly view. It could equally be said that Fred's cheerfully eclectic style depended for its success on exactly such a 'far too much' approach, as demonstrated by Old Sarum House on the western edge of the Market Place (where it sits 'noisily' according to Julian, not at all a bad adverb here), and the street front to the Odeon cinema in New Canal. Ask him to produce something restrained and sober, as with the very tall and rather gaunt

former Bloom's department store a bit further east in New Canal, near the corner with Catherine Street, and you get probably the most boring of his known surviving buildings. Where Julian scores highly on the Fred Bath front is his additions to the list of those known buildings, above all the original primary school building in Gravel Close, Downton. Its bell turret, in particular, is one of the best features of the village's buildings of any period, and it's nice to know that the great Fred, an architect of immense versatility and no apparent belief in the supremacy of any one style, was behind it (See front cover).

In south Wiltshire other places than Downton benefit greatly from the new Pevsner. For Tisbury, the new perambulation has over five times the number of words, compared with the 1975 version. In Wilton, there is an added emphasis on the parish church – 'It is among the most important English churches of the C19th'. The major Wilton House entry is now rethought and greatly expanded. At Baverstock, between Barford St Martin and Dinton, Julian's extraordinarily thorough researches have revealed the surprising fact that windows in the church nave were designed in the early 1830s by Thomas Rickman, responsible for the standard if somewhat imperfect division of Gothic architecture into Early English, Decorated and Perpendicular, and not an architect with any previous known involvement in this part of the world. In Mere, the Roman Catholic church is now recognised, as 'a military Nissen hut from Warminster with a nice front in concentric brick and stucco', drawing attention to something worth a look on the way in to the town from the south.

Julian's industry, and equally importantly his fluency in writing all his work up, is perfectly complemented by the splendid photos specially taken by James O. Davies, in colour of course rather than the black and white of 1975. Their quality can be gauged from the five examples in this magazine. The overall outcome is a work which carries on the great traditions of Pevsners, and retains the strengths of the first two Wiltshire volumes, while augmenting them with the perceptions and descriptions generated by a fresh eye on the county's buildings.

***Richard Deane***

Page 12: Hall at Trafalgar Park.

Page 13: Old Wardour Castle and

Wilton House Park Schoolhouse.









## **ST GEORGE AND THE DRAGON AND MEDIEVAL MONSTERS IN SALISBURY - A WALK BY DAVID RICHARDS**

About a dozen of us assembled outside the Tourist Information Centre on Monday, 2nd August, very keen to get to know Salisbury better and to look for its hidden gems.

The first question we were asked by David was who we thought St George was, whether he was real or a myth. We were told that there is not a lot of evidence about him, but it is thought that he was born in southern Turkey. He was probably a Roman soldier and martyred under Diocletian in about 300 AD, with a tomb possibly in Lod, in a Greek Orthodox Church south of Tel Aviv.

Many churches sprang up in the 13<sup>th</sup> and 14<sup>th</sup> centuries, dedicated to him, and Henry V made him patron saint of England. In Salisbury the Fraternity of St George consisted of 24 Elders or Brothers, 48 Assistants and 72 Members, developing into what we would now see as local government, closely allied to business. Their attire was a red dyed tunic with a hooded woollen cloak complete with the badge of St George.

The Victorian frontage of the Odeon cinema hides the best house in Salisbury dating back to the 15<sup>th</sup> century and belonging to John Halle, a wealthy wool merchant. It was one of only very few stone houses in Salisbury at the time and it is now Grade 1 listed. He was not only a Brother of the Fraternity, he was mayor of the town four times and MP three times. The frontage of the cinema harks back to the Golden Age, with many coats of arms and different creatures. A red dragon for strength and courage; a Wyvern (a dragon with only two legs), the symbol of Wessex; a red winged lion, the symbol of St Mark's (the Italians liked the English wool!); a griffin (half eagle and half lion).

The Crew Clothing Company in Queen Street is another 15<sup>th</sup> century house belonging to a Brother of the Fraternity, a merchant called John a' Port. This is a lovely half-timbered house and wonderful beams are still to be seen inside the shop, particularly on the first floor. The former Cotswold shop next door is even older, disguised by a Georgian front with mathematical tiles.

Next came the Guildhall. The present building stands on the site of the original Guild Hall, built by Bishop Poore when he laid out the new city. He had got a charter from the King to build Salisbury and it became the bishop's personal fiefdom lasting until 1612 when King James I issued a new charter and the episcopal city became independent. The original Guild Hall was built in the Gothic style. The city was controlled from here and the Brethren would have met and the mayor elected

annually here. Above the entrance is a very impressive shield of a double headed eagle.

Cross Keys House is another Victorian building “looking back” to England in the past. It was built in the Gothic Revival period and it was built as a bank (Pinckneys). The architect was Henry Hall. There are dragons on each side of the door and more above, and heads of Viking dragons to be seen on the beautiful wrought iron gates.

We passed Gilbert, the Green Dragon (all made out of plants) on our way to Blue Boar Row. The building where Debenhams was dates in part back to 1444 (rooms and attics full of beams can still be seen on the upper floors). The corner house, now with Timpson’s shop, was originally an old inn and the old timbers can still be seen inside. On top of the gable a terracotta wyvern can be seen, put there by the Victorians.

In St Thomas’s Square the first house on the left was originally a Council House for the Brethren. The then Bishop decided to add the projecting vestry in the mid-1400s to the church, on the churchyard, but built it bigger than expected and it encroached on land belonging to John Halle who took him to court in London. John was apparently not as polite to the presiding king as he should have been, and was locked up in the Tower of London!

In St. Thomas’s church (whose emblem is three choughs with red beaks – the red signifying the blood of St Thomas a Becket after his assassination) we looked at the Coat of Arms of Queen Elizabeth I, over the south door with a crowned lion, and a splendid red dragon, showing the Tudor’s connection to Wales. The church has the finest Doom painting in Britain and we admired the fire breathing dragon, representing evil and the punishment of sinners.

An extensive tour of dragons ended with the west end of the cathedral, where we looked at St Margaret of Antioch who had been swallowed by the devil who had turned himself into a dragon. She managed to release herself by burrowing her way out with the cross she was always carrying. St George is close by, dressed in chain mail and carrying a sword. St George is depicted with the sword in the dragon’s mouth to stop the dragon from speaking!

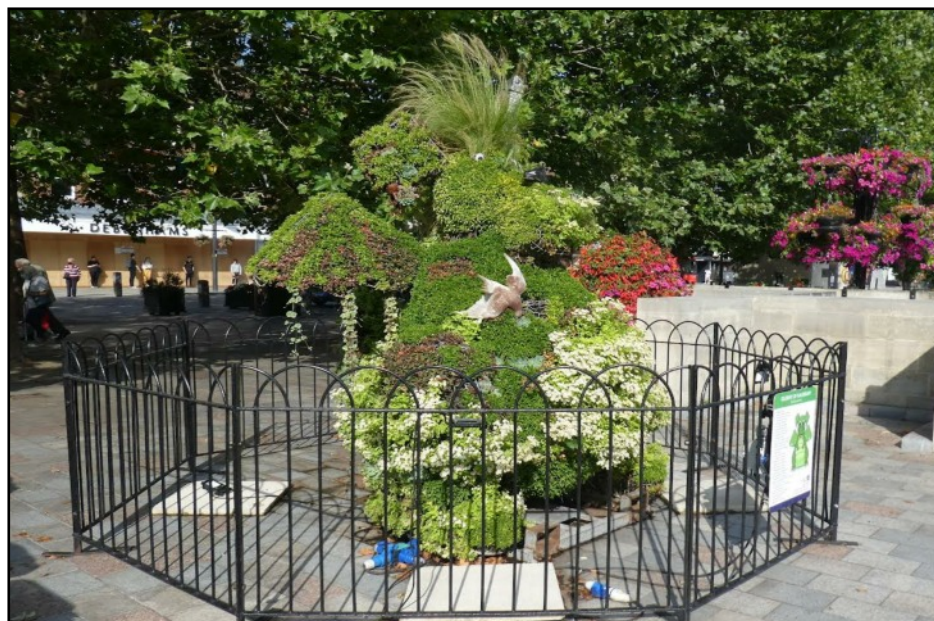
It was a very enjoyable and informative city tour and the rain could not dampen our spirits.

***Edith Colston***





Coat of Arms at Matrons' College, The Close, Salisbury



Gilbert, the Floral Dragon



## VISIT TO MELBURY VALE WINERY 7 JULY 2021



On a somewhat overcast evening, when most of the rest of the populations were avidly following the England v Denmark football match, fifteen of us headed out towards the south of Shaftesbury. Clare Pestell, the owner of Melbury Vale Winery, a family-owned, rural business, greeted us in front of the timber clad main building with its wild flower meadow roof. Clare, also a full time surveyor and her brother, an engineer, had originally bought the 28 acres of south facing, rolling hillside for the derelict buildings on it. After much time and effort clearing it, and her brother constructing a couple of houses, Clare fulfilled a long held dream to find out more

about the production of wine, which she already enjoyed drinking.

Taking time out for courses in viticulture and wine production and much research into local soil conditions, climate and grape varieties, it was decided in 2006 to plant Seyval Blanc, Rondo, Solaris and Pinot Noir vines to produce red, white, rosé and sparkling wine. With the skies still looking somewhat threatening, we went for a closer look at the vineyard. Clare showed us the developing grapes, and explained how all the planting, staking, training, weeding, and cultivating had been done with help from friends and family and a small red tractor. Foreign students come in too to help Clare and her fellow wine-maker with the harvesting, processing and production, which can take place any time from September to November depending on the weather during the development of the crop.

We learned about Clare's ecological approach to care and maintenance of the vines, shunning chemicals in favour of milk to control mildew on the Pinot Noir grapes, and rags soaked in diesel to repel wasps. Barriers were built during the ripening of the grapes against other pests such as badgers, foxes and pheasants. Beehives among the apple trees ensured that the bees are kept happy and effective on the

site. We then moved into the large winery building, designed by Clare, which is set into the hillside so that the wines can be stored in the best conditions. It is clad in local Melbury Greenstone and has rainwater harvesting. Clare explained the wine making process, from the grapes being bought in, being loaded into the immaculate stainless steel tank with an internal press, allowed to settle, the clear liquid 'racked off' multiple times, and finally bottled and capped using a 1950s milking parlour machine. Cleaning, sterilising, moving things around is 90% of the work and only 10% is actually the blending and tasting. Nothing is wasted, and apart from the distilling of the spirit for brandy, some goes for balsamic vinegar, and acidic grape juice and the grape skins are used for compost. Recently the alcohol has gone into producing hand sanitiser.

In 2013 the first wines were produced and we were treated to tastings of Grace – a white sparkling wine, Elegance – a still light dry white wine, Virtue – a still, pale dry rosé, and Exuberance – a still red wine. Family and friends helped name the wines. Clare described their different characteristics and answered all our questions about colour and flavour and food pairing. Production tends to go in a four year cycle depending on weather conditions with one good – eg 2019 – two average and one really poor year. Other local, small producers now bring their grapes to be processed at the Melbury Winery too.

After enjoying platters of Dorset Red, Dorset Brie and Dorset cave aged Cheddar cheese we completed our entertaining and informative visit. The rain had held off and we were even back home in time to see England win!

Our thanks go to Clare, and especially to Brenda Hunt for all her work in organising the visit.

***Melodie Brookes***

### **MEMBERS' WALK AROUND THE BRITFORD LANDSCAPE**

On a swelteringly hot July afternoon eighteen members of the Civic Society met in the shady grounds of the Britford Farm Shop. Here, our guide Hadrian Cook, began to tell us of his research into the historic landscape of the parish, where even the name was not settled until (at least) the nineteenth century. On a memorial stone in the St Peter's church of 1820 is written 'of Britford or Birtford'. Does the name mean Bride's Ford, Bright Ford, Briton's Ford, or something else? -no-one knows.

Roman coins were found when there was renovation of the church in 1873, but their presence is unexplained. It is known that the area was a royal manor in the time of Edward the Confessor and William I, and a settlement had grown up on the river terrace gravels, where a ford south of Sarum could be established. The Jervoise family owned the Manor of Britford from 1538 until 1962 although it was never their principal seat. Some family members lived at what has become known

as The Moat House. The Jervoise estate was auctioned in 1962 and sold to a range of private buyers, including some land going to the Radnor estate.

In the seventeenth century, under the auspices of the Jervoes, the River Avon was split into three main channels plus an additional ditch, just below Ayleswade Bridge. The river continued on the eastern side of the valley, the New Cut fed carriers for the watermeadows and (most westerly) was the Avon Navigation channel enabling the river to be navigable as far as Christchurch harbour. It failed financially in the first half of eighteenth century. We set off, armed with a detailed handout, crossing the Navigation canal, and walked northwest beside the Manor Ditch that likely supplied the watermeadows from the 1630s onwards.

Hadrian continued his tale with another mystery - of a 'riot' that took place in 1643 when a group of men stopped up the watercourses and broke the hatches that supplied these new watermeadows. The place where the 'riot' took place was called 'Entershelves'. Hadrian was determined to find both the spot and the derivation of the name. When the early nineteenth century eel trap housing came into view, we stopped and Hadrian told us that we were standing on the spot of the disturbance. He had identified it using the Tithe Map of 1840. He explained that he had consulted the place-name expert Dr Simon Draper, who stated the name is likely derived from Old English *ened* (duck) and *scylfe* (shelf), a 'flat area with ducks'. The cause of the disturbance is not recorded, but Hadrian wonders if it related to either fears about flooding or maybe a loss of common rights?

We then partially retraced our steps and walked towards the moated manor house. There is no evidence for any surviving building before 1600. The moat itself could be earlier although fed from the seventeenth century New Cut, but is yet a further puzzle. Neither does anyone know if there was an earlier edifice inside the moat or whether the moat it was built as a garden feature.

Moving on to the peaceful church and churchyard, we admired the remnants of Saxon work and the Jervoise monument of 1820. We then diagonally crossed a meadow towards the southern end of the village where Hadrian had again been pondering on land use through time. He thought it had a park-like feel and looking at Naish's map of 1703 and an earlier map dated to 1624 found that the latter indicated the field names 'The Cunygare' (derived from Middle English for rabbit warren) and fields bearing the name 'Royall' derived from 'Rails' relating to the fence (or pale) of a deer park. This was therefore an area of some status.

We next entered the village, passing the old bakery and smithy, in order to view the medieval strip lynchets on higher ground below the A338 High Road. This is where crops would have been grown at times of high demand in the Middle Ages, and today is under grass.

We returned to walk alongside The Green that was common pasture which manorial tenants would have had rights to graze their animals. Nearby is a

property known as 'The Heymersh' and Hadrian considers the field to the south of it to have been an early hay meadow. This common would have been originally much larger, but much of it has been enclosed at a time unknown.

We continued past attractive cottages with colourful gardens until we reached the farm buildings incorporating the Britford Farm Shop, where an excellent and very welcome cup of tea with scones, cream and jam awaited us.

***Rosemary Pemberton***

### **CIVIC SOCIETY ORIEL TOUR - THURSDAY 24TH JUNE 2021**

Richard Deane kick-started his tour with our first oriel window above Maul's Wine Bar and a colourful anecdote about its former owners, who apparently ran a travel goods business until they got booked for cocaine-smuggling. Apparently only a few months earlier the Society had given an award to those very owners for their work on the medieval premises; such is the complex tapestry of civic vice and civic virtue.

Speculation as to what other shop 'fronts' might conceal were soon stifled as Richard then confessed that the oriel window theme was really a peg on which to hang an architectural ramble round the city. This seemed appropriate since an oriel is both a hanging window and also a splendid viewpoint from which to spy on city life. I'd understood their prevalence in the Orient as useful devices for cooling the passage of air and maybe also for allowing harem ladies an otherwise forbidden outlook onto the street, neither of which quite explain the surprising number of such windows in our city. Our guide informed us however that most of Salisbury's oriels date from the 18th and 19th centuries and are more about adding light and space.

So we contemplated structural oriels and add-ons, mullioned, triangular, tatty and peeling, ornately headed and footed and also a ghost oriel, removed legally during renovation on the Endless Street corner building opposite Nuggs.

We soon became aware of the splendid legacy of the late 19<sup>th</sup> Salisbury architect Frederick Bath who contrived to be born before the 'forty foot rule' which would have prevented the lofty edifice on New Canal that used to be Bloom's Department Store. (Nearby, the mysterious paved rectangle by the taxi rank was revealed as the site of an old Avery weighbridge, and we mused on how durable some firms could be.)

We mused too over whether the imposing neo-classical Lloyd's Bank building on Blue Boar Row evidenced Egyptianising trends. Its Ham Hill stone features more prominently than Chilmark in the city.

Sadly Fred Bath's celebrated multi-styled New Sarum House opposite is still enveloped in scaffolding. Currently a jeweller's, its architectural treasures, a

profusion of ashlar turret-oriels, ornate timber oriels, square and canted oriels are, at present, invisible to the onlooker.

And buildings are not always what they seem. While the ancient Poultry Cross is topped with a Victorian superstructure, the unprepossessing front of 47 Blue Boar Row actually conceals an 18<sup>th</sup> century coffee house right at the rear. Being Council-owned, No.47 may well become a beneficiary of the government's £9.5million Future High Streets Fund of which 0.9 million pounds is allocated to 'Heritage Living', the re-use of upper floor premises for residential accommodation. This will not, it seems, extend to restoring the coffee house, alas.



Bridge Street, with Ham Hill stone





*This page:* North Canonry, The Close

*Next page:* Joiners Hall, St Ann Street

*Page 25:* High Street and Rolleston Street





Endless Street's Loder House is still listed at the upper grade of II\* owing to former fine interior plasterwork that sadly disappeared in the 1970's in unexplained circumstances. More cheerfully, a beautifully preserved warehouse on the corner is now home to INNOVATE, which aims to stimulate new design ideas for the digital age.

We saw a variety of oriels on Bedwin Street (the blue oriels at number 20 have an interestingly-angled medallion) and found red bricks inscribed with the name of Harding, erstwhile manufacturer of Fisherton Greys, a brick made in Salisbury up until c.1900 for which there is no successful modern match. Here too still stands alone a hauntingly ancient wall, whose construction is pin-pointed to August 1600 by documentary evidence.

Richard also pointed out several more instances of Ham Hill stone, a material once described as 'the ideal building stone were it not for its clay beds'. He showed us how these clay beds tend to decay, in stones used in 2002 to replace all the stonework in the Bedwin Street front to Taylor's Almshouses, a project carried out by Richard himself.

The romantic edifice of ancient brick that is 47 Winchester Street (dated 1673) on St Edmund's Church Street, turns itself on the very corner into an 18<sup>th</sup> century house of red brick, prompting Richard to produce from his pocket the answer to the puzzle: a shallow 'mathematical tile' used to effect the transition.

And on Pennyfarthing Street the dramatic transformation of the Old Brewery offers an attractive perspective from the street of diverse materials in black and coppery tones to match the old vats.

This account of a packed whistle-stop tour is necessarily very selective but we were left with a sense of pride in our fascinating little city and also with an ache for structures once loved and now decaying, for businesses thriving before the legacy of Covid. We value all the more those, like Nuggs, the Old Brewery and the Salisbury Orangery, that have been wonderfully restored by expert architects and craftsmen to delight the eye and to thrive again with new relevance to today's Salisbury.

And we live in hope that traffic reduction schemes will encourage pedestrians to dare to look upwards again and find the city's lofty charms, not least of which are those varied and ubiquitous oriel windows.

***Fiona Donovan.***





## **SALISBURY'S ROUTE 66 ?**

Readers of a certain generation may well recall the Rolling Stones' first LP of 1964, a collection of R & B numbers mostly written by others, played with great enthusiasm but not necessarily great finesse, but a classic all the same. One of the standouts is Route 66, originally written in 1946, and a splendid tribute to the placenames of America, constituting a litany which seemed almost impossibly remote and sort of exotic, in early 1960s England.

'If you ever plan to motor west, Travel my way, take the highway that's the best, Get your kicks on Route Sixty-six. It winds from Chicago to LA, More than two thousand miles all the way.' It'll take you through 'St Louis, Joplin Missouri, Oklahoma City [which is oh so pretty] Amarillo, Gallup New Mexico, Flagstaff Arizona, don't forget Winona, Kingman, Barstow, San Bernardino...'

Placenames in the UK have tended to be sadly neglected by songwriters, but in 1983 Billy Bragg made up for this to some extent, by coming up with his own version of Route 66, transferring its locale to Essex, and focusing on the arguably less glamorous A13. And he made a very good job of it. 'If you ever have to go to Shoeburyness, Take the A road, the okay road that's the best, Go motorin' on the A13.' And ' It starts down in Wapping, There ain't no stopping, By-pass Barking and straight through Dagenham, Down to Grays Thurrock, And rather near Basildon, Pitsea, Thundersley, Hadleigh, Leigh-On-Sea, Chalkwell, Prittlewell, Southend's the end...'

So where does Salisbury come in? No Route 66 anywhere near it, of course, and no known instances of anyone serenading the places seen from the A345, or the B3089. But what Salisbury does have, it turns out, is a Footpath 66 – the diagonal right of way running across the Market Place from one corner to another, marked out by patterns in the paving, and by lights (currently not working). Would this lend itself to any similar sort of treatment? 'If you ever plan to walk south-west, Hear what I say, take the diagonal way that's the best, Get your kicks on Footpath Sixty-six. It goes straight from Blue Boar Row to the Tiger store, A hundred and twenty yards if not more'. On a market day you can pass 'Shelley's Bakery, Wilton Wholefoods guaranteed no fakery, Kensons Farm Organics and stalls for DIY mechanics, Fromage and charcuterie, Bargain shoes and bootery...'

At which point the cry goes up across the land 'Enough!' There are songs to be written about Salisbury, but almost certainly this isn't one of them.

***Richard Deane***

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