



### DIARY OF EVENTS 2021

NEW YEAR PARTY AND ANNUAL  
AWARDS PRESENTATION  
Salisbury Art Centre, *Postponed*

May or June - date to be decided  
Visit to NORRINGTON MANOR,  
*Details in March magazine*

Wednesday July 7<sup>th</sup>  
Visit to MELBURY VALE VINEYARD  
An evening visit – *details in March  
magazine*

Thursday August 5th (Walk)  
ST GEORGE, DRAGONS AND  
MIEVEAL SALISBURY  
led by David Richards  
An evening walk - *details in June  
magazine*

Friday October 1<sup>st</sup>  
PLAQUE UNVEILING – WOLFE FRANK  
The Malt House, Mere  
*Details in June magazine*

In the case of both the visits and the walk, the exact format will be dependent on the guidance current at the time.

The following talks, previously arranged for 2020, will be held in 2021, once the virus situation allows it, and there's a potential new topic. Members will be notified of the details, as soon as they are known.

ALONG THE LINE: A LIFE IN ARCHAEOLOGY - Phil Harding

This was intended to follow the 2020 AGM. We hope to retain this format, once an AGM can be arranged

STONEHENGE – NEW ROCKS, OLD THEORIES                      Julian Richards

OUT OF THE RUINS: FONTHILL HOUSES LOST, RECOVERED, REBUILT  
Professor Caroline Dakers

For updates on Society events visit: [www.salisburycivicsociety.org.uk/events/](http://www.salisburycivicsociety.org.uk/events/)

#### **A Warm Welcome to our New Members**

We are delighted to welcome the following to the Society:

Alan Crooks, Ruby Moody, Mary Newman, Christopher and Frances Wain

NEW YEAR PARTY    Sadly, the traditional New Year party and awards scheme presentations will clearly not be able to go ahead on the scheduled date, January 14th. We will of course be keeping a close eye on the situation, to see if the event can be held in some form later next year. The 2020 awards scheme has been run, with a very successful outcome, and we will be considering how and when to release the news of the winning projects, if the traditional presentations have to be put back for a significant period.

## EDITORIAL

In recent years Richard Deane has been responsible for assembling the material for this quarterly magazine, with Sue Newnham of Salisbury Printing designing it. Before that first I, and then Stephanie Siddons Deighton, had both produced the material, and designed the magazine. This is the arrangement to which I am now returning. We are all very grateful to Sue Newnham for her contribution over the last four years, and to Salisbury Printing (who are corporate members of the Society) for charging her work at half the usual commercial rate. For over ten years in the past Salisbury Printing and I worked happily together and I look forward to working with them again.

Now for the future. I am most impressed by the way in which the Society has continued with almost all of its important work over the dreadful year of 2020 and this continued effort augurs well for the future. Come the Spring and we will be looking back with horror and surprise with what we have had to endure over the past year but contemplating with sadness the misfortunes of those less fortunate than us.

**Charles Villiers**, your new editor.

### OPEN MEETING 2020

#### Note from the Development Committee Organisers

This extraordinary year has presented the Civic Society with surprising opportunities. Covid-19 is challenging the norms of how we live, work and plan for the future but has also provided opportunities to trial a different format for the annual autumn Open Meeting, to forge new partnerships, to potentially widen the audience, and to 'virtually' engage with experienced planning, design and developer practitioners, which would not have been possible in the past.

We are extremely grateful to the panel for their interest, their time and for sharing their ideas and projects - Andrea Pellegram, planning consultant to the City Council's Neighbourhood Plan, designer Friedrich Ludewig of ACME international architects; developers David Dolman and Carwyn Davies of Hacer Developments and their design team Andrew Nixon and Marta Lopez of Powell Dobson Architects from south Wales, and Councillor Jeremy Nettle with his extensive knowledge and experience of Salisbury.

We are also very grateful to Fiona Curtis and the Wiltshire Creative team for getting us all online. It was quite a steep learning curve and while it may not have been perfect, hopefully we will do better next time! Our particular thanks to Wiltshire Creative's executive director, Sebastian Warrack who chaired the event and facilitated a lively discussion with the panel.

A recording of the Open Meeting 2020 will be on the Society website, and members will be told once it is accessible. James Woods's report on the event is on page 10 of this magazine.

*Cover: St Peter's Pump, Stourhead - see page 7.*

*Photos in this edition, other than those credited individually, by Richard Deane*

## CHAIRMAN'S REPORT - DECEMBER 2020

Welcome to the final Quarterly Magazine for 2020 and what an eventful year it has been – except for our Civic Society events which have been necessarily curtailed because of the pandemic. It has been so disappointing to lose our direct contact with each other on walks, talks, AGM and so much more but once in to 2021, I am sure we shall return to something nearer to a normal diary of events.

The annual Open Meeting went ahead on October 21<sup>st</sup> but using an on line video conference format called Zoom, a new word for many, but now common parlance. It was a great success and many thanks to Nicola Lipscombe and Richard Deane who worked hard with Wiltshire Creative to provide a fascinating and interactive series of talks on the emerging Salisbury Neighbourhood Plan and ambitions in new and sustainable architecture embracing biophilic design content and urban farms.

As I write we are in the second lock down phase and pray it will not extend beyond 2<sup>nd</sup> December so we can look forward to Christmas and some joyful socialising – in a safe manner of course! I hope all reading this have managed to escape the virus and are keeping well.

I remain actively involved with the City Council Neighbourhood Plan Steering Group and we are hoping that by the Spring of next year the Salisbury City Council will have an outline plan to put out for public consultation. This will cover draft policy matters such as Transport, Highways and Access, Green Infrastructure, Climate Change, Design Controls and Housing and Employment.

I have been greatly assisted by members Hans Dieter-Scholz, Paul Stevens, John Comparelli, Elaine Milton, Nicola and Les Lipscombe, and Richard Deane in producing Design Control Policy ideas and forms of policy and this is a unique opportunity for the Civic Society to influence planning policy and the quality of the urban environment in our beautiful City.

By my next report I will have prepared a briefing to members about the NDP to help them understand the process and some of the issues being dealt with, not least trying to get suitable guidance and cooperation from Wiltshire Council officers who are often late in producing so much important policy information and data that we need to incorporate and build on to suit the needs of Salisbury.

Finally, I am delighted to announce that following the decision of our President Dame Rosemary Spencer to stand down at the end of this year, she has accepted our suggestion that she become our Patron. The offer of the role of President has been accepted by Alastair Clark who you will know as the immediate past Chairman and he could not be more qualified or enthusiastic in taking over from Dame Rosemary, to whom we extend our very grateful thanks for all the many contributions made to the Civic Society over many years.

My best wishes to all and have a peaceful and happy time at Christmas.  
**Peter Dunbar, Chairman** :  
 p.dunbar212@btinternet.com.

## **COPY OF A LETTER FROM THE CHAIRMAN TO THE SALISBURY JOURNAL**

### **Salisbury Experimental Traffic Regulation Order is not pedestrianisation**

The Salisbury Civic Society has always sought to encourage the Highways Authorities at Wiltshire Council to adopt policies to reduce the very high traffic levels in the core central area in Salisbury of which through traffic is a very large component.

The vehicle congestion and air quality damage add to the obstructive and dominating impact of traffic which detracts from a people friendly environment in which visitors, residents and proprietors of street frontage businesses would enjoy and prosper to a much greater extent. The control and reduction of traffic levels will help create an attractive and healthy central core environment.

The Salisbury City Council Neighbourhood Steering Group conducted a recent Community Survey online, from which it received over a thousand responses, which produced the following evidence:

43% of respondents, who live and work within 4 miles, walk to work.

87% of respondents come to the city centre for shopping.

67% of respondents said there should be some pedestrian-only areas in the city centre.

47% of respondents said they walk to the city centre.

61% of respondents said that they would walk and cycle more frequently to the city centre if there were safer cycle and pedestrian routes

The ETRO itself is an experiment which will be closely monitored and will **NOT** lead to wholesale pedestrianisation. It is all about reduction of 'through traffic' into the historic central area of Salisbury. Bus routes, taxis, Blue Badge holders, Residents and Businesses with premises within the controlled zone will still be permitted.

I urge the people of Salisbury and elected members of the City Council to support this unique opportunity to try and improve and regenerate the splendid City of Salisbury.

**Peter Dunbar**, Chairman, Salisbury Civic Society, 10<sup>th</sup> August 2020

NOTE: The scheme began operations on 21<sup>st</sup> October and many will have noted the rather makeshift signage and the positioning of 'no waiting' bollards along former kerb edge parking bays which are prone to damage, removal and simple neglect making the townscape rather ugly. On Friday 20<sup>th</sup> November the announcement was made by Wiltshire Council that the ETRO was being suspended immediately due to objections raised by the BID, John Glen MP and the withdrawal of support from our very own Salisbury City Council. This latter reason came as a major shock as the 'People Friendly Streets' policy is a fundamental part of the Central Area Framework plan and the emerging Neighbourhood Development Plan. The CAF was previously adopted and supported by Wiltshire Council and Salisbury City Council as well as

declarations of a 'Climate Emergency' driving policy initiatives so this recent setback is worrying and will be challenged as far as possible by the Civic Society. It should be added that the cycle lane experiment is not part of the ETRO proposals.

I recommend that members still submit positive comments as well as other observations which can be made on the web site open for this feedback purpose during the short life of the ETRO. The web site is [www.wiltshire.gov.uk/salisbury-people-friendly-streets](http://www.wiltshire.gov.uk/salisbury-people-friendly-streets) and you can also write in to comment on the scheme under Reference HKB/TRO/SALSExp to :

Traffic Order Team, Sustainable Transport Group

Highways and Transport, County Hall, Trowbridge, Wiltshire BA14 8JN

## **THE SALISBURY RIVER PARK**

Consultation has now started on the Salisbury River Park project, a key element within the now adopted Salisbury Central Area Framework, in which the Society took a very detailed interest. The preamble to the consultation explains that 'Wiltshire Council and the Environment Agency are working with a range of stakeholders to bring improvements to the watercourses in central Salisbury with the intention of delivering the following benefits:

- Reducing flood risk to residents and businesses.
- Building climate change resilience.
- Enhancing existing and creating new spaces for biodiversity.
- Improving public enjoyment of the river.

'The Environment Agency has re-evaluated the flood risk in the area, which shows an increased risk to the city centre than previously predicted, with more residential and commercial properties being at risk. There is an opportunity to reduce the flood risk to a wider area, whilst providing other environmental benefits, through works as part of the redevelopment of the Maltings and Central Car Park site, and at Ashley Road Green Space / Fisherton Recreation Ground (which is located at the northern end of the River Park).'

The consultation expires on January 8<sup>th</sup>, after which a planning application will be submitted. With much of the work of a sort which can only be done in the summer, the intention is to concentrate on the Ashley Road area in the summer of 2022, and the Maltings and Central Car Park in the summer of 2023, with completion by the end of that year. Some £18 million, from various sources, is available for the project. In the central car park, the main focus will be on the Avon, which is the western of the two channels. Less work is intended for the Millstream, the channel running past Tesco and the rear of the library. Cited benefits include 'two hectares of new high quality riverside habitat', '13 hectares of high quality public open

space', 'fish and eel migration through the River Avon improved', and 'increased awareness of the rivers encouraging more public 'ownership' of these valuable assets'.

The coach park will remain, ending a long-running issue which caused much concern, though it will need to be temporarily relocated during part of the work. The bridge over the Avon accessed from Millstream Approach will be moved northwards, to allow the longest possible stretch of uninterrupted improved river. Immediately to its north, the sluice gates at the point where the Avon and mill stream divide will be changed to a weir, to allow fish to pass through. The general effect of the scheme sounds very positive. The Society has already stated its strong support for the River Park concept, in previous consultations. It will examine the more detailed proposals, and comment if it sees the need. Society members are encouraged to form their own views, and to respond to the current consultation if they wish to. It can be found at [www.wiltshire.gov.uk/salisbury-future](http://www.wiltshire.gov.uk/salisbury-future). Members for whom we hold email addresses have already received this as an active link.



The River Avon from Millstream Approach - room for improvement

## DISPLACED BUILDINGS - PART 2

In the last magazine, we looked at three cases where parts of buildings had been taken down and rebuilt elsewhere. Now we're looking at three more, with the first of them being a complete building which has moved – see front cover.

### St Peter's Pump, Stourhead

Most of the remarkable collection of buildings dotted around the Stourhead landscape were purpose-made, but at least two started their life in Bristol. The High Cross from that city is conspicuous and well-known, located as it is at the entrance to the gardens. St Peter's Pump,

however, takes a bit more looking for. It's about a mile and a half northwest of the cross, in the small valley known as Six Wells Bottom, which runs down to the Stourhead lake. No formal paths approach the pump, it just stands there on the grass, with trees lining the slopes to



The Preaching Cross at Dinton - see opposite page



Harnham Memorial Hall - see opposite page

either side. The rubble stone base, looking like a grotto with no obvious entrance, dates only from the work done by Henry Hoare II on the Stourhead estate. The superstructure, however, is basically of the C15th, and originated as part of Bristol's water supply, located near St Peter's church. It was taken down in 1766, with Hoare acquiring it and re-erecting it here two years later, to mark the source of the river Stour, not that there's much in the way of a stream evident at this point. There seems little information available as to who its six statues represent, or even whether they're truly of the C15th. A walk to see this unusual migrant from Bristol is well recommended – it's not at all far from the road which runs to the rather more prominent King Alfred's Tower, half a mile or so to the west. And it is, of course, in very beautiful countryside.

### **Harnham Memorial Hall**

Harnham's memorial hall is a simple metal building, situated just west of All Saints church, on the main road through Harnham. It started out, however, a mile away, at the eastern end of Winchester Street. It was constructed there in 1866, as a 'school for poor inhabitants', but three years later became a mission church, as an outlier of St Edmund's church. It belongs in fact to the category of buildings known as 'tin tabernacles', prefabricated structures which were set up in the C19th as chapels. A very large number have subsequently disappeared, but where they survive they can be distinctive components of townscapes. 'Tin' is a misnomer, the actual material being corrugated iron, galvanised with zinc and generally painted, in a wide variety of colours. The Harnham

hall still has a small plate on it, showing it to have been made by Wilkes & Son, who were Salisbury ironmongers with a shop on the corner of Winchester Street and Milford Street.

By 1919 St Edmund's had decided they no longer needed the building, with meanwhile a decision being taken in Harnham to launch a war memorial fund, and to devote some of it to creating a parish hall. The plot for this cost £50, while re-erecting the tin tabernacle on the site seems to have come in at about £350. The previous location in Winchester Street is precisely identified by maps, but no photo seems to be known of the building in situ there. One exists showing what is probably the original interior, though it might conceivably show another tabernacle, in Gigant Street. In 2010 extensive work gave the hall a guarantee of continued usefulness, and it remains a valued community facility, as well as less obviously being another indication that there may be more to a building than meets the eye.

[Information largely taken from 'From Pearly Gates to Memorial Hall', by William Alexander, in 'Harnham Historical Miscellany, Sarum Studies 4', 2013]

### **Dinton's Preaching Cross**

In Dinton churchyard, not far from the church's north porch, a collection of stones is identified by a nearby sign as 'Preaching Cross – the base of a medieval preaching cross from the former Dominican Friary in Salisbury. St Mary's Dinton churchwardens accounts indicate that it was brought to Dinton in 1542 at the Dissolution of the Monasteries'. However a note of caution has been

10 introduced by local Dinton historian David Richards, well known to Society members for his regular annual Salisbury walks (in normal years, anyway). He says 'The Dinton cross is problematic. The churchwardens' accounts record its transportation from Salisbury, but do not mention its specific origin or Blackfriars. Some historians suggest it could be from Greyfriars or even the Close'.

The Blackfriars were the Dominicans, whose friary was in Fisherton Street, adjacent to Sainsburys, and the Greyfriars were the Franciscans, based south of St Ann Street and responsible for the placename The Friary. Both institutions were dissolved in 1538, the former leaving no visible trace, the latter possibly some vestiges of walls, but nothing really legible. What was re-erected in Dinton churchyard, as seen nowadays anyway, may well represent the remains of a preaching cross in its lowest two courses, of curved stones, but struggles to make much sense above that. Two stones may well have been cross bases,

with cut-outs for shafts, but of differing sizes. They make no sense one on top of the other as now, and it's hard to see them forming part of the same preaching cross. Also in the assemblage, as David Richards has pointed out, is the head end of a full size stone coffin, possibly for a priest, and what is probably a complete stone coffin for a child. A gothic capping stone, at the top of the pile, may or may not relate to its other constituents.

In the nearly 500 years since the stones came to Dinton, almost anything could have happened to the possible cross – reusable stones gone missing and recycled in local houses, and stones of no particular purpose added to it, if it was felt inappropriate simply to throw them away. However it is quite reasonable to take the 'Preaching Cross' sign as indicating the genuine memory of such a structure, even if its exact design may now be impossible to recover.

**Richard Deane**

## **OPEN MEETING 21 OCTOBER 2020**

### **The impact of Covid-19 on the emerging Salisbury Neighbourhood Plan**

This was the Society's first ever online open meeting, and it was technically a great success – sound and vision for the most part worked impeccably, and I, for one, did not miss the usual camaraderie. In practice the scope of the meeting – a joint enterprise between the Salisbury Civic Society and Salisbury City Council's Neighbourhood Plan team, facilitated by Wiltshire Creative – went far beyond its title. As Sebastian Warrack, Executive Director of Wiltshire Creative, indicated in his opening address, this meeting was less concerned with the impact of Covid-19 than with the exploration of new ways of thinking, doing things differently, and planning for the future development of Salisbury. It looked at the impact of trends that pre-dated Covid-19 on online shopping, working from home, relaxation of planning rules, and the increasing importance of staying local and connecting with nature.

The first speaker, Andrea Pellegram, was a town planner currently helping Salisbury City Council prepare its Neighbourhood Plan. We were, she said, in a pivotal time now, not only because of Covid-19 but also because of climate change and changes

in our working and shopping patterns. Following the Novichok incident in 2018, which had caused serious problems for the tourism and retail industry, Wiltshire Council had come up with plans to increase bio-diversity, improve flood management and rejuvenate the town centre to make it more attractive for tourists. The Neighbourhood Plan would build on this to develop sustainable policies in conjunction with the local community to make Salisbury fit for the future – by, for example, increasing the amount of affordable housing, particularly for younger people; encouraging the use of the city's splendid green spaces; improving transport; finding ways to reduce the need for car parking in the city centre and using the space saved for housing and revitalising the evening economy. The Plan was looking at possible development sites, with an emphasis on the green, transport and economic linkages between them and the surrounding areas.

Andrea described the economic and social context for this Plan, which covered a population of over 40,000 people – much bigger than most neighbourhood plans – as challenging. Discussions were in progress with a wide range of bodies, leading it was hoped to something on which the public could be consulted in the Spring of next year. The final document would be voted on in a referendum, and a simple majority would determine if the Plan then became official policy. Covid-19 had made the process of consultation more difficult, but ways were being found round this.

Friedrich Ludewig, from ACME Architects of London, then talked about recent urban regeneration projects elsewhere and the principles behind them. The growth of internet shopping would inhibit large-scale retail developments, which had been the driver behind many regeneration projects in the past. John Lewis, for example, now produced 45% of its national turnover online, compared with only 20% when its last major store had opened four years ago. The way forward now lay more in mixed use schemes, combining residential and office development with local markets, specialised retail and increased leisure activities.

David Dolman, Development Manager at Hacer Developments, talked about the Biophilic Living Project, a mixed-use redevelopment project in Swansea, bringing nature into the heart of the city. He spoke about recent legislation on climate change and sustainability, as well as urbanisation and Covid-19. The project would encourage health and well-being, including clean air, water and energy, which had become central issues, outweighing the additional capital costs of new schemes. He concluded with the Innovative Housing Programme the Government launched in 2018.

Andrew Nixon, Director of Powell Dobson Architects, took over to describe and illustrate more fully Swansea's biophilic project. This took a holistic approach to building design, aiming to restore people's connection to the natural world in the modern built environment. It aimed to have people living, working, learning and playing sustainably and co-operatively in a small community, repurposing and extending a 1960s building. It would contain internal greenery and green roof

spaces, a small aquaponic urban farm, energy-efficient residential apartments, retail and commercial units, communal and private amenities, and good access to transport. Although a relatively small project, its imagination and ambition were inspiring.

In the following Q-&-A session:

Andrea Pellegram said that the Neighbourhood Plan would set out policies to encourage environmentally friendly measures, though they would be easier to apply in greenfield sites than in the conservation areas. Changes of use of the city's vacated premises to residential could lead to environmental improvements being made, though planning regulations could complicate the introduction of such radical initiatives as the Biophilic project. Planning was a blunt tool for increasing environmental performance of buildings - it could only set the ground rules for how development proceeded. Hopefully the promised Government White Paper would encourage more ambitious approaches to climate change.



### **Salisbury Market Place - Jeremy Nettles is suggesting a greater focus on it**

Councillor Jeremy Nettle, leader of the City Council, reiterated that the vitality of the city centre was extremely important. It needed more housing, particularly for younger people, while maintaining small independent shops. Living as well as working in the city centre would increase spending power and bring investment in. Over 200 upper floor units had been identified for potential use, if landlords co-operated, as accommodation. The principal attractions of the city centre to outsiders were currently its cultural amenities, such as the Playhouse, rather than its Market Place, and we needed to change the dynamics.

Friedrich Ludewig said that investment in culture was of relatively low priority in the UK compared with, say, France or Germany. It could be important in developing an evening economy, but funding would be problematical and it would be only a long-term prospect. We could, however, quickly modify the business rating system to allow business owners to operate in ground floor premises and live above the workplace.

Andrea added that the Neighbourhood Plan could lead to the utilisation of unnecessary car parking spaces and empty premises for cultural, residential and small commercial activities. Given its limited funding Salisbury would have to find innovative ways to save itself with small projects.

Carwyn Davies, Managing Director of Hacer, stressed the importance of Community Interest Companies (involving residents, commercial tenants, local community members and advisors) in translating the biophilic concept to areas like Salisbury. They would provide funding and long-term implementation. The concept needed sufficient scale for it to work – a minimum of 50 units. The other Swansea speakers confirmed that affordable housing was a key part of the project there.

Ideas for elevating the role of Salisbury from being just a market town with a cathedral were mentioned: providing accommodation and a shuttle bus service for employees at Porton Down; working together with neighbouring parishes; and putting more accommodation (particularly affordable housing) and a culture unit in the Maltings site.

The event ended with a short video on the global context of the biophilic project. I left the meeting with mixed feelings. Much of the material was inspiring. The speakers regaled us with innovative, exciting and practical projects. Unfortunately few of them could be applied to Salisbury without extensive modification, and there was little discussion on how the principles behind these projects could be realised in a city that is hampered by limited funds and restricted planning flexibility. An opportunity to develop a vision for the future of Salisbury itself was missed, though the route towards such a vision – via, for example, the river park project mentioned by Andrea Pellegram - was mapped clearly and instructively. So: we learnt just what wonderful things could be achieved with a combination of imagination, drive, political will and money; but I didn't feel that a case had been made that Salisbury itself would benefit from the detailed thinking behind the projects we were shown in Swansea and elsewhere.

***James Woods***

The Society regards the meeting as just the starting point for consideration of how Salisbury can be taken forward, and will be organising another event, or events, to deal with how some of the very interesting initiatives shown at the meeting can be used to influence developments in Salisbury. This should help to answer the caveats expressed by James at the end of his account of the meeting.

## **TWO HANDED SALISBURY SILVER CUPS and Caudle Drinking.**

During the COVID19 'lockdown' period of late spring and early summer 2020 Salisbury Museum volunteers were encouraged to write a 100-word caption about an item held in their Salisbury Gallery. A particular silver two-handed cup made in Salisbury



The Dauntsey Doom - *photo John Histed ARPS*



Worth looking out for in Dauntsey - the simple but elegant gateway to Dauntsey House



The Wishford Bread Stones - see page 19



Macklin Road now- compare with photo on page 24

in 1672 had always caught my attention while on duty as a steward. It interested me for two reasons; firstly, I liked its rotund shape, like an ample person with their hands on their hips and secondly, because it is the forerunner of certain ceramic cups I have studied.

Limiting the piece to 100 words proved too difficult, as there was plenty of interest to include. Timothy Kent and Richard Deane have both written about Salisbury Silver (see in particular the 2015 Sarum Chronicle). They tell us that Salisbury was granted the right to have an Assay Office in 1423 but there is no evidence one was ever set up and no pieces from the pre-Reformation period survive. During Tudor times over 40 communion cups were produced in the city. However, the seventeenth century seems to have been the heyday of Salisbury silver production and the city is now considered to be the largest silver spoon-making centre outside London during the 25 years before the civil war. Much silver was melted down during the war but the restoration of Charles II brought with it a taste for the extravagant, and with it the production of these two handled cups. This style of cup, that I so admired, with embossed leaves, flowers and chasing is typical of a short-lived fashion in the second half of the seventeenth century. The handles, very typically, have a thumb-rest to give support while drinking and these are fashioned as figureheads. Sometimes the cup had a lid or 'cover' and a stand. See photograph on back cover.

Salisbury Museum owns two of this style of cup made by Thomas Hayward, who is likely to have had a family link with John Ivie. Ivie, the best-known local silversmith, is well known as the Mayor who stayed in the city to fight the plague of 1627, and was the maker of one of the three spoons which make up the rest of the Museum collection of Salisbury silver. Five other two handled cups probably by Hayward are known.

These two handled cups are often called 'porringers' incorrectly, as a porringer is a much shallower bowl for eating sloppy food such as pottage or porridge. These cups are for drinking and at this period were often used as caudle cups. We know how popular they were from contemporary newspaper advertisements and cases of theft recorded by The Old Bailey.

Here is an example:- **28 August 1695. Proceedings of The Old Bailey.** Accessed 7.5.2020.

*G - W - of the Parish of Stepney, was indicted for Feloniously stealing one Silver Salt, one Silver Caudle Cup, one Silver Porringer, seven Silver Spoons, and 36l. in Monies numbered, on the 9th. day of July last, the Goods of Elizabeth Bence, Widow, The Prosecutor alleged, That she put the Goods into a little Trunk, and the little Trunk into a great one, which was in the Prisoners Room; and about a week afterwards the Prosecutor went to look into the great Trunk mist the little one, and charged the Prisoner with it. The Prisoner called several as to her Reputation, and there being no Evidence that did affect her, she was acquitted.*

Caudle is a warm, nourishing, alcohol-based drink dating from medieval times. Ale or wine would be supplemented by oat-meal, sugar, eggs and spices. It was served as a breakfast drink, or a nightcap and was particularly recommended for invalids and nursing mothers. In the eighteenth century it became very fashionable to drink it at christening parties. The celebrations of royal births at court lasted several days and thousands of people (provided they were 'of quality' or 'tolerable decent appearance') were able to go to St James's Palace and partake of cake and caudle - not out of silver cups, but porcelain ones.

From the 1690s thousands of porcelain cups came to England on East India Company ships trading with China. These cups were much cheaper and became desirable. English factories worked hard to produce local porcelain but did not succeed until the 1740s. Many of the items they produced, such as candlesticks, plates, sauceboats and cups, were directly copied from silver shapes in order to attract the wealthy classes. However, as demand increased for ceramics, the silver shapes became too costly to produce en masse. Shapes became simplified but two handled porcelain cups for caudle continued to be produced until the early years of the nineteenth century. Silver production in Salisbury died out by the end of the seventeenth century but recipes for the drink of caudle could still be found in the 'invalid' section of recipe books well into the twentieth century.

*Rosemary Pemberton*

## **DAUNTSEY DOOM.**

### **'One of the Treasures of the County'**

In the March magazine we plan to feature an account of recent conservation work to the Doom painting in St Thomas's church in Salisbury, and to the timbers of the nave roof, written by Peter Martindale who was responsible for the work. As a prelude, we're describing the other church Doom painting in Wiltshire, which will be far less familiar to those in the south of the county (photo page 14).

Dauntsey is a small village between Swindon and Chippenham, now bisected by the M4. Its church has features dated from various periods, one of them very rare, and quite remarkable. The church also demonstrates the way in which Julian Orbach's new revision of the Wiltshire Pevsner, due out next year, will in one respect slightly change the original volume's approach, for the better. Sir Nikolaus Pevsner was a European art and architectural historian of the highest status, but sometimes inclined to impose high art standards, and thereby risk rather missing the point. His entry on the Dauntsey Doom reads, in its entirety, 'Tympanum painted with the Last Judgement, early C16, of poor quality'. (Tympanum here referring to a roughly semi-circular boarded space above the way through from nave to chancel)

Julian Orbach's entry, however, will read, if he has space to get in all the text he'd like, 'The tympanum is one of the treasures of the county for the early C16 DOOM PAINTING, one of only five Doom tympana left as things stand, restored in 2009-10 by *Sally Woodcock* and *Hugh Harrison*. Not of the highest quality, its naivety is

affecting. Two tiers: the shrouded dead awakening and the mouth of Hell below, Christ and angels with the Heavenly City and Mary and John above. Tree-ring dated to 1366-99, there are two painted layers beneath.' So an acknowledgement that it's not a great work of art, judged by European standards, but also a recognition that this isn't the same as saying that it's not a very important survival. As was often the case with medieval artists, depicting the mouth of Hell (at bottom right) seems to have enthused them rather more than showing the Heavenly City. The same is true in the great Last Judgement west window at Fairford in Gloucestershire, where a devil in violently red glass occupies the same position.

In complete contrast to the St Thomas's Doom, painted onto plaster on the chancel arch, the one at Dauntsey is on two rows of oak boards, apparently 'discovered in the chancel arch' at some point between 1829 and 1855. This may imply that they'd been whitewashed over at the Reformation. They were then moved around in the church, before being taken down for repair and conservation in 1994. As the restoration dates of 2009-10 quoted by Julian indicate, this was a lengthy process, which garnered a Wood Award along the way.

The full medieval effect is probably missing, as the painting was likely to have been the backdrop for a traditional Rood, with wooden figures of the crucified Christ, flanked by the Virgin Mary and St John the Evangelist. One authority has detected haste in the application of the final, visible paint layer, and inferred that this might indicate the painting dates from the short-lived counter-Reformation in the years of Mary's reign, 1553-1558. It's true that in some quarters, at least, there was considerable enthusiasm for returning to the old Catholic ways and restoring church features banned after the break with Rome, but no real reason why this would require the especially rapid wielding of paint brushes. And other authorities see the painting style as definitely of the late C15th or early C16th.

Whatever its early history, and the date of its disappearance, the Doom is now back in its proper place, fully conserved, and a remarkable indicator of traditional village religion in the later Middle Ages, which is a slightly different strand to the rather more sophisticated imagery visible in St Thomas's. That painting also owes quite a lot, in the details visible now, to Victorian intervention, whereas the Dauntsey Doom is essentially an original work. A visit may mean perusing a list of local keyholders at the church, rather than being able to walk straight in, but any additional effort will be well repaid.

***Richard Deane***

### **WISHFORD BREAD STONES**

Most listed buildings are indeed buildings, but by no means all. Listed status can be given to a variety of structures. In Salisbury the war memorial in Guildhall Square is listed, as is the sculptural bronze fountain in the forecourt to the main Old Manor Hospital building in Wilton Road. Or usually there, anyway – currently it's been taken away, without the benefit of a listed building application which would normally be customary for such work. However Wiltshire Council is confident that its

eventual return is guaranteed. Given the depressing propped-up state of the building it stands in front of, its current absence can't be said to be having much impact.

Perhaps one of the further-flung cases of listing is a zebra crossing, in London. This must be rare if not unique, but it's not any old zebra crossing. It's the one pictured with the Beatles marching across it, on the cover of their Abbey Road LP. South Wiltshire can't offer anything quite as exotic, but it does have the Great Wishford bread stones (shown on page 15), listed 'for unusual historical interest'. Currently nine stones record the price of bread at the time of their insertion in the outside of the churchyard wall, from 1800 when bread cost three shillings and fourpence per gallon, to 2000 when it was apparently £3.72 per gallon. The price fluctuates in ways unrelated to pure inflation, with the three and fourpence of 1800 having gone down to two and eightpence 120 years later, 'after the Great War'. Between 1946 and 1948 it's at two shillings and a penny, the further drop no doubt explained by the added information 'bread rationed, subsidised price'.

There's a great gap between 1801 and 1904, but after that the time between stones is no more than an average of 20 years or so, and a case could certainly be made for an update since 2000. But what the stones actually display has of course changed a great deal since the start of the series. Adding another stone now wouldn't convey what was once critical information, with a major impact on people's lives, it would simply keep going a tradition, one which started, in circumstances unknown, with a real reason. Nowadays the bread stones are there not really to tell us the price of bread, but to be read for their 'unusual historical interest'.

### **A LOST BUILDING ON THE DEVIZES ROAD (and a change of heart by the Society)**

The photo shown on the next page recently emerged, from two different sources, labelled on the back 'Salisbury Devizes Road Pumping Station 1970'. In fact, though, the actual pumping station, near the junction with Highbury Avenue, is the one shown on the back cover. It's a listed building, constructed around 1850, with a later extension. Its history as a pump house is recorded in the monograph 'Salisbury's Water Supply', by John Illston, published by the South Wiltshire Industrial Archaeology Society. This leaves little scope for the building in the photo having anything more than a very limited connection with the pump house, for storage or somesuch.

If it wasn't the pump house, what was it, and what became of it? Old maps answer the former question quite well. It's not shown on the 1881 Ordnance Survey 25" to the mile map. If it wasn't the pump house, what was it, and what became of it? Old maps answer the former question quite well. It's not shown on the 1881 Ordnance Survey 25" to the mile map, but has appeared by the 1901 edition, labelled 'corn mill', at the top of what became Highbury Avenue. By 1970 (if that is indeed the date when the photo was taken, rather than the year it was archived) it had passed into storage use by the council housing department, but within a decade it had been replaced by a block of flats, known as The Spinney. Behind it, in the photo, can be seen Nos 226 and 228 Devizes Road.

The real pump house, meanwhile, is out of sight behind the now vanished building. For the Society, it came to prominence early in 2019, when an application was submitted, not for the first time, to convert the pump house to two dwellings. It had been empty for a long time, and the scheme seemed a good way of guaranteeing its future maintenance, while retaining much of its historic character. The problem from the Society's point of view related to a covered reservoir raised up behind the pump house, in which the water drawn from its two boreholes had been stored. This is an interesting vaulted chamber, included in the pump house's listed status, though its character has been diminished by its brickwork being covered in epoxy paint, about 12 years ago. The proposals included demolition of the reservoir, in order to build a pair of semi-detached houses on its site.



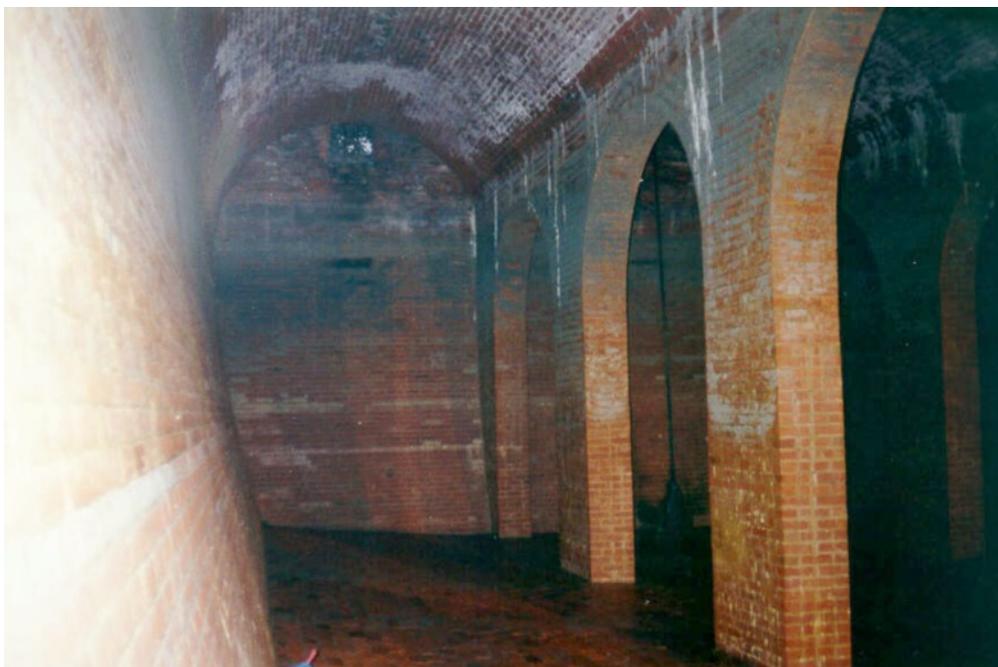
Building formerly near the junction of Devizes road and Highbury Avenue

Photo: Salisbury Museum

The Development Committee came to the conclusion that despite the application's claims that there was no viable future for the reservoir, the Society should be objecting to the loss of a quite rare piece of industrial archaeology. While it survived, there was a chance it could be put to some other use, such as a house, or possibly a secure storage facility. Later in the same year, Guy Ritchie secured permission to convert a brick chamber at Ashcombe, his beautifully located and secluded C18th house in Berwick St John parish, south of the chalk ridge at Win Green, into a wine cellar. However it's fair to say that the demand for wine cellars off the Devizes Road may not be quite as strong. Ashcombe, incidentally, was the home of Cecil Beaton for 15 years, up to 1945. When his lease expired, having to leave the house 'broke his heart', according to his biography.



Mystery head on its medieval support and from above - see page 23



Devizes Road Pump House, interior of reservoir - see opposite page  
photo: Wessex Water

After it came down against the proposals, the committee was contacted by the applicants, not speculative developers but an offshoot of Wessex Water charged with finding new uses for redundant premises. The committee chairman and secretary met representatives of the company on site, and had a look inside the pump house. Access to the reservoir is impossible without specialist equipment, and in practice hardly anyone is ever likely to see inside it again. The two Society committee members were convinced by the company's argument that conversion of the reservoir to a house, though theoretically possible, was unviable in commercial terms. They concluded that while the semi-detached houses, and three more on an adjacent part of the site, were unlikely to be award winners, the overall effect would be an improvement on the current state, which includes an ugly long-empty house, and that the pump house conversion would be a sensitive one. The Society accordingly withdrew its opposition to the application.

This had no effect on the outcome, as Wiltshire Council subsequently refused permission for the proposal, because of the loss of the reservoir. However the applicants appealed against the decision, and in August this year it was overturned. The planning inspector concluded that 'it does not seem to me there is a realistic possibility of bringing the reservoir back into some form of beneficial use. The best case scenario is, therefore, the reservoir is left but filled in [it would not be practical to simply leave it as an unused void]. Its historic legacy is mostly dependant on its internal character, which would be lost, so it would be left only as a mute reminder of the previous use of the site'. The reservoir has already been compromised by the white epoxy paint applied to its brickwork – the photo on page 21 shows its original character, prior to that work. Its loss will be regrettable, but there is at least another surviving one in Salisbury, at the back of Leehurst Swan School, between Campbell Road and St Marks Avenue. This is of higher quality than the Devizes Road one, with excellent gothic vaulting in brickwork, is largely unspoiled, with occasional use by the school, and seems to be under no sort of threat. It deserves to be properly photographed.

Assuming the Devizes Road project goes ahead, the Society will be interested to see whether the conversion of the pump house, at least, is worth looking at for the awards scheme. None of the machinery inside predates the 1930s, and it's not of outstanding interest. The interior could make two interesting houses, and the exterior should survive largely unchanged, maintaining the structure's unusual contribution to this relatively mundane stretch of the Devizes Road, not over-imbued with listed buildings. The judgement whether to maintain opposition to the proposals was a finely balanced one, and it would be hard to argue that coming down on the pragmatic side, rather than the purist one, was quite obviously the right way to go. In the circumstances, though, it seemed a sensible position for the Society to adopt.

***Richard Deane***

## HEAD OF UNKNOWN ORIGIN

Not exactly a displaced part of a building, but coming into a similar sort of category, is the very curious artefact shown on page 21. That it's the lower part of a head is clear enough, but any further identification is problematic, and this extends to the material it's made of. It has a hard outer surface, but seemingly quite a thin one, and the view downwards from above reveals a cellular structure, almost honeycombed in form. Some of the cells have within them a much softer and whiter material, somewhat chalky in texture. The object as a whole, however, doesn't resemble any known form of stone, and doesn't immediately call to mind any other commonly encountered material either.

The head is in a garden in the Cathedral Close, and what it's supported on is definitely a displaced part of a building, and is also quite curious, in a different way. It's clearly a piece of medieval stonework, with carved onto it, a total of four ballflowers. This ornament was featured and illustrated in the last magazine, in connection with the displaced doorway in St Ann Street, which has, loose nearby it an unrelated piece of stone, also with ballflowers. As with that piece, the head's support would most logically have come from the cathedral, but nothing in the building's design generates anything which resembles the shape it takes. Ballflowers were restricted to a period around 1290-1320, when they were all the rage in masonic circles and appeared in very large numbers, only to depart the repertoire of architectural ornament as suddenly as they seem to have entered it. No other buildings in Salisbury have ballflowers, the nearest

being at Enford in the upper Avon valley, and Bishops Cannings north of Devizes. Where this particular stone feature originated is a complete mystery.

Society member Nigel Salisbury has uncovered an odd story relating to the High Street Gate, in a 1934 book on Salisbury by R Grundy Heape. Apparently, on the occasion of a visit by Charles I, the City Fathers 'replaced the head of James I on the High Street Gate with a hastily prepared head of Charles as an economical compliment to His Majesty'. This sounds unlikely, but not impossible. If there was indeed such a speedily generated (and temporary?) head, it might not have been in stone but some other material of the time, possibly an artificial one. Some modern self-assembly furniture makes use of a product which has wood on the outside, but a core of lightweight cellular material. Might the cellular structure of the head's interior reflect a historic equivalent? It need not have been from the 17th, of course, as there is nothing to connect the head with the High Street Gate apart from it being in the same area of Salisbury. Indeed the survival of the 'hastily prepared' head, if it really existed in the first place, would be quite remarkable.

All that can be said is that there is a head, and no-one knows who it represents, what it's made of, or when it dates from. And it sits on something which is a perfectly normal piece of medieval stonework, except that where it came from is also a complete mystery. Any theories, on either feature, will be very welcome.

***Richard Deane***

## MACKLIN ROAD

### 100<sup>th</sup> Anniversary of Salisbury's first council housing

On the 11<sup>th</sup> November 1918, the Great War came to an end. Shortly after, Prime Minister Lloyd George promised a system of treasury grants to allow local authorities to build decent "working-class" properties. The proposed houses would be of good size with gardens front and back. The plan was to build 500,000 new houses in three years and the Minister of Health, Christopher Addison, brought into being the new 'Housing Act of 1919' – commonly known as the 'Addison Act'. It was credited with establishing the principle of large-scale, state-funded provision of council housing at low rents.



Macklin Road as first built - compare with page 15.

*Photo: Fisherton History Society*

This started the nation's building of council houses, under which Macklin Road came into being - although the estate might be considered somewhat lucky to have been built at all! Out of the promised 500,000 houses only 176,000 were built due to lack of funds and the shortage of skilled manpower. By 1921, the programme was halted. Only the houses that had already been started or for which contracts had been approved and exchanged were built. The site on the Devizes Road was purchased by the City Corporation, and put into the hands of the contractors Percy Trentham Ltd. On Tuesday, April 13<sup>th</sup> 1920 a start was made on laying the site out with a force of 25 men, plus more carting away the soil. Unfortunately, at the entrance of the new estate, on Highbury Avenue, it was found necessary to fell a nice clump of pines and other trees.

The Mayor had started a local effort to raise Housing Bonds, which he hoped would be a progressive thing and not merely a half-hearted effort. He urged people to subscribe liberally, and a Housing Bond campaign was organised. A few weeks later the Ministry of Health said that pending the result of the local effort to raise funds for the building scheme by bonds or short loans, a loan would be available, leading to an advance of £30,000, payable within three months. The first 76 houses were allocated to 12 builders, among whom only one name now stands out as still in business, as the firm Jas Dolman Ltd. But before the building commenced, a letter from the Housing Commissioner caused consternation. It stated that the prices agreed upon for three types of houses proposed were too high, and he could at present only authorise ten houses of each type. He asked the Housing Committee to select more economical designs and a proportion of non-parlour houses. Subsequently the government agreed to the erection of 38 houses. The committee was authorised not to agree to any alterations of the plans of the remaining houses on this site, which had already been approved by the Housing Commissioner.

The Housing Committee then arranged to meet the Commissioner, determined only to accept houses they considered suitable, as previously approved by the government. It was felt to be rather galling that the Commissioner, or any other official, should step in at the last moment and say that instead of building 76 houses they should only build 38 of a certain type, and that the next lot should be cheaper and without many of the comforts the committee had struggled to secure. Indeed, the indignation of Salisbury councillors can be seen by this selection of meeting reports:-

Cllr Brothers said that it was a very serious thing, and it was not "playing the game" for the officials to treat Salisbury as they had done. He felt there was something behind it, of which they did not know, and he hated back door influences. The deputy Mayor said there was something behind it, and they had a suspicion of what it was but could not state it publicly.

Cllr Bracher asked whether the decision of the Commissioner was due to the growing cost of materials, or what was the reason? The deputy Mayor said he was afraid that if they did not take a stand the same thing might happen with regard to houses on the forthcoming Wain-a-long Road site.

At a meeting at the Council House the Mayor gave a rousing speech. "Of all the post-war social problems that of housing is the most important and the most urgent. It is an accepted fact that a serious house famine exists not only in the city, but throughout the country. Even prior to the war, not enough houses were being built, and in 1914 the building of small houses practically ceased, and has not restarted, with the result that there was an estimated deficiency in England and Wales of 800,000 houses. The shortage was foreseen by the Salisbury Town Council, because it was in the year 1916 that the Housing and Town Planning Committee was

appointed. It is not for me to outline the obstacles they have met, but given a free hand, I believe that by this time houses would have been erected and occupied (applause) – at a far less cost than they could now have to pay.

"But, of course, they have not got a free hand, and every detail of the scheme has to be submitted to a higher authority - although difficulties which at one time appeared insurmountable have been overcome. Land has been acquired in Wain-a-long Road, at the Butts, and on Devizes Road, and I would like to pay a tribute to those who sold the land to the Council at very fair prices – the Ecclesiastical Commissioners and Sir Cecil and Lady Chubb. The Council now have valuable sites which will prove a great asset to the city, for other useful purposes as well as building. The Devizes Road site has been laid out, and we have now agreed to proceed at once with the erection of 76 houses. We hope that others will follow, and that in a year or two, the acute shortage will be met."

Salisbury Town Council had stood its ground against the Housing Commissioner, and Macklin Road went ahead, but the difficulties continued. A letter from the Ministry of Health in April 1921 stated that the rents the Council proposed to charge were insufficient. Rather than 10s. per week for parlour houses with three bedrooms, and 12s. 6d. for those with four bedrooms, exclusive of rates and water charges, the Ministry wanted an extra 1s. a week in both cases. As there was provision for a tribunal making the final decision in cases where views differed, such as now, the Committee recommended that the lower figures should be kept to. If the tribunal verdict went against them, the figures could be increased. Ald. Sir James Macklin, chairman of the committee, stated that the council objected to having rents forced upon them.

It was Cllr Lady Hulse, vice chairman of the Housing Committee, who moved its recommendation that the new loop road should be named "Macklin Road." She said that they all fully realised the great service of their War Mayor during six strenuous years. He never spared himself in carrying out the ever-changing and ever-increasing duties, and they were all agreed that he upheld the dignity of their ancient city very signally. The citizens, she knew, would approve the recommendation made by the committee, and would remember with pride and gratitude the services rendered by their War Mayor and War Mayoress. Cllr Wort seconded, and the recommendation was unanimously adopted.

**Frogg Moody**

\* Only two houses in Macklin Road remain under council ownership.

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The Devizes Road Pump House - see page 19



A silver cup by Thomas Hayward - see page 16  
photo Salisbury Museum