



DIARY of EVENTS 2023

For booking information (where applicable) visit: www.salisburycivicsociety.org.uk/events/

WEDNESDAY JUNE 7TH MAGNA CARTA

An afternoon walk in Salisbury, with David Richards.

Price £6.50.

Bookings through Eventbrite

BUILDINGS IN DISGUISE

Two evening walks with Richard Deane, looking at what lies behind the face of historic buildings in Salisbury.

Start time 6:30pm

Price £6.50. Bookings through Eventbrite

THURSDAY JUNE 8TH VISIT TO WILBURY HOUSE AND GARDENS, NEWTON TONY

Start time 9.45am.

Price £6 (non members £7.50)

To book, please contact Brenda Hunt

brendahunt20@icloud.com

or phone (01722) 322657

SATURDAY AUGUST 26TH CLOSE ENCOUNTERS

An afternoon walk with David Richards, looking at Salisbury Cathedral Close and those who have lived there in the past.

Start time 2pm

Price £6.50. Bookings through Eventbrite

THURSDAY JUNE 15TH ANNUAL GENERAL MEETING

*To be followed by a talk by Minette Batters,
President of the National Farmer's Union*

(see below right)

6:30pm. Free to all

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

SEPTEMBER 8TH - 17TH HERITAGE OPEN DAYS

All change on the High Street

A look at shops in historic buildings in Salisbury city centre.

(Further details in the August Magazine)

ANNUAL GENERAL MEETING, JUNE 15TH

We are very lucky to have Minette Batters, President of the NFU, as the speaker at our AGM. She lives and farms locally, and her subject will be 'The Future of the Countryside and Food Production'.

All are welcome to this event, for which there will be no charge.

Cover: Swifts in flight - photo by Robert Booth, see text on page 4

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

Editorial

The front cover image is something of a departure from our usual focus on buildings. Natural history is not something the magazine features very often, but as Camilla Barlow says in her piece starting on page 4, the dependence of Swifts on buildings in the city for nest sites is absolutely key to their characteristic flight remaining part of our summers. Salisbury and Wilton Swifts are to be applauded for their work in installing nest boxes, and encouraging developers and local authorities to include nesting facilities in new buildings. Local authorities crop up again a bit later on, in the context of what the planning system is likely to allow for key city centre sites. BT's 'street hubs' are part of the inexorable changes in communication technology, generally not in themselves controversial, but here manifesting themselves as large black boxes, as can be seen on page 20. The proposed appearance of such objects in the High Street, Blue Boar Row, and New Canal can't be said to have received a warm welcome, something equally true in other historic cities such as Winchester. The outcome of the proposals, to which the Society has objected, remains currently unknown.

On the back cover, we're again featuring a photo from the Society's 2009 book Salisbury in Detail. The splendid terracotta panel is part of the decoration of 103-5 Fisherton Street, a C19th building originally constructed as a temperance hotel. Shops subsequently took over the ground floor, but the 1st and 2nd floors retain most of their exuberant details. Further east in Fisherton Street, at No 47, the green glazed art nouveau shopfront is an equally fine example of terracotta in the city. Its sadly damaged state is something the Society has always been keen to see put right, and some investigations have been made into the possibilities for this, but the major project that would be needed is still a very long way off. For now, the focus in Fisherton Street is on a mural for No 69, as Stephanie mentions in her Notes on the next page.

Frogg Moody has provided a timely account of the history of the former Regal Cinema, in Chipper Lane and Endless Street. Currently, as the photo on page 15 shows, the building, after descending into use as a Bingo hall, is being transformed back into cinema use, for the upmarket Everyman chain. This very welcome move was prefaced by a suggestion that all the extensive red brickwork of the building would be painted, something which, in the absence of listed status, the planning system has no control over. In the end painting has been confined to the Endless Street frontage only, which seems a very good outcome. The photo supplied by Frogg of the appearance at the Regal in 1956 of Robby the Robot, nicely characterised by him as 'an ingenious example of intellectual ironmongery' gives a good flavour of Salisbury's history of cinema venues, now encouragingly extended.

Richard Deane

A Warm Welcome to our New Members

We are delighted to welcome the following to the Society:

Andrew Waring Associates, Judith Fortune, Sue Fotheringham, Luke Hughes, Penny Joyce, Michael Mellor and Rosemary Baker, Vicki Ralph, Annie Riddle, Tara Siddons Deighton, Irene Smith, Sally Walden

Notes from the Chair

There's no better way to start the New Year than with a party, providing the opportunity to meet with old friends, to welcome and say hello to new members and to announce the award winners. This year was a successful and lively evening, Helen Birchenough, chair of the Awards panel announced the winners, and we were lucky to be joined by Richard Clewer, Leader of Wiltshire Council, Tom Corbin, Mayor of Salisbury, Annie Riddle joint leader of SCC and Robin McGowan, chief executive Salisbury BID. The considerable amount of work by volunteers that goes into the Annual Awards party is highly valued and doesn't go unnoticed. Thank you to everyone involved!

The work carried out by the Society both to inform and to participate in environmental issues, planning and development of Salisbury and surrounding area is well supported by the membership. I am delighted to have Peter Dunbar back on board, now looking after Corporate Membership. If you have suggestions for potential corporate members, please contact Peter at p.dunbar212@btinternet.com.

Our programme to keep the Society abreast of relevant current initiatives and to look to the future was given an injection of inspiration by Anthony Engi Meacock from Assemble, a multi-disciplinary collective working across architecture, design and art. We received 25 submissions of work for the proposed mural at 69 Fisherton Street. The brief asked artists to explore the 'addition of a new dimension to the immediate area and to Salisbury with a focus on the future'. Five artists were asked to submit further details of their designs, and the judges selected two finalists with a recommended preference for one particular design which we hope to announce shortly.

The unveiling of the next plaque is to Frances Hale, a project we have completed in conjunction with 'Her Salisbury Story'. Janet Patch has put in an incredible amount of work for this plaque but also on many others. Sadly she has now decided to step down and pass responsibility for plaques to Sara Crook. Janet has researched and installed plaques to Rex and Laurence Whistler, to Wolfe Frank, to Dorothy Brooke, to Herbert Ponting and to John Marsh opening us up to the wealth of extraordinarily talented people from the past, with associations to Salisbury. Thank you Janet, you will be missed.

I finish on a sad note. Judy Howles has written a fitting and sensitive tribute on the next page to James Woods who died on 18 March 2023. I have mentioned before James' significant contribution to the Society, and our sympathy goes to Lis at this deeply sad time. She wrote to inform us of the news with the words ***'He was much loved, and died surrounded by people he much loved'***.

I'm sure James would want to leave the Society a legacy of optimism building on our heritage while looking to the future, there's much of interest in the magazine this month, covering both. If you would like to contribute, your ideas would be very welcome. Don't forget, Minette Batters, President of the NFU will be speaking at our AGM on Thursday 15 June, an evening not to be missed!

Stephanie

stephaniedsd@gmail.com

James Woods 1939 - 2023

James Woods, who served the Salisbury Civic Society both as Lectures Secretary and Chair of the General Purposes Committee (GPC), died on 18 March. He was a remarkable man, who from the time of his cancer diagnosis kept GPC members informed with updates on his treatment with an amazingly positive and matter-of-fact series of emails. His wife, Lis, has said he retained his mental sharpness to the end; solving cryptic crossword clues that others couldn't.

Born in Belgium of Irish and Belgian parentage, his childhood first language was French. The family relocated to London, and he attended St Paul's School in Hammersmith. He married Lis in the 1970s. They lived in Leicester as he worked in management for British Rail in Derby while Lis was a high-powered civil servant in London - quite a long commute for them both. Neither learnt to drive.

They moved to Lower Bemerton in 1997 and became involved in local community life, joining local organisations such as the George Herbert Society. They opened their garden on 'Bemerton Open Gardens' days in recent pre Covid years. Joining the Civic Society in 2005, James became lectures secretary in 2006. In those days the lectures secretary was also responsible for the audio visuals at the meetings, setting up the projection facilities and acting as sound engineer - quite a challenge as there were often problems with the sound equipment. With his contacts in a wide range of organisations, including the Studio Theatre and the Playhouse, he successfully obtained speakers to lecture on a broad range of topics for the Society such as 'Major Poore and the Winterslow Land Court' and 'Salisbury, Endless Beat'.

He also prepared a list of speakers and their specialist subjects for his successor as lectures secretary along with a range of templates, such as for invitation letters, which proved especially useful. In 2013 he became chair of the General Purposes Committee which has responsibility for visits, lectures, blue plaques and Heritage Open Days. With Lis as secretary, they made a very effective, organised, and supportive team. The GPC Committee used to meet at St Paul's Church rooms and Alastair Clark recalls how he would often give them a lift home afterwards and immediately be invited in for supper which he would accept and enjoy a convivial evening.

James was an excellent chair. Meetings moved to their house in Lower Bemerton where there was a warm welcome, with nibbles, wine, coffee and soft drinks provided at the meeting. James was a leading light in the Bemerton Film Society and organised some film showings in association with the Civic Society. He was always ready to help other members of the committee. He prepared material for some of the Heritage Open days; tickets and posters in particular. He prepared listed building applications for the installation of blue plaques and assisted with their submission; he provided photographs for the magazine and video recorded many of the lectures, which proved to be a great help to the lectures secretary when writing up an account of the lecture. When I was lectures secretary, he and Lis showed me great kindness and understanding when I had to change arrangements at short notice in the years of my husband's terminal decline.

In 2019 he stood down as GPC chair, with me taking up that mantle. I found his advice and past research invaluable. He remained as a member of the committee without portfolio, always ready to assist and advise others. Then in 2020 along came Covid. Meetings were held by Zoom. He embraced this, though we all missed the sociability of the Lower Bemerton meetings. Post Covid, he and Lis assisted with signing-in attendees at lectures.

He was involved with a wide variety of cultural organisations, being a patron of the Playhouse and further afield, associated with Wexford Opera. In addition to this broad range of cultural interests he and Lis were widely travelled with many holidays worldwide. He brought this breadth of knowledge and interests to his roles within the Civic Society.

He was well respected and will be greatly missed.

Judy Howles

CHAIR - General Purposes Committee

Swifts in Salisbury

This is the time of year for the Swallow and the House Martin to return to our skies, closely followed by the Swift. The Swallow and the House Martin are close cousins, but the Swift is related to the Hummingbird. Swifts only spend about 3 months of the year in the UK. Each year they migrate from Africa flying up to 500 miles a day.

They come here to breed and will return to Africa late July/early August, a round trip of around 14,000 miles. They spend their life almost entirely on the wing, they even mate and sleep on the wing – a good analogy is to think of them living in the skies as fish do in the water. They are superb flyers with an impressive top speed of 69mph. A Swift weighs about 36-50g, and for its size, has a long life span of around 8-10 years; the oldest ringed bird lived at least 21 years.

Sadly they were added to the Red-List of Birds of Conservation Concern in December 2021 as their numbers continue to plummet. Here in Wiltshire they are a Priority Species but, as with most birds,

their nesting sites are only protected while they are occupied, even though Swifts return year after year to the same nest. Swifts like to nest in the nooks and crannies of buildings and the main reason for the drastic decline in their numbers is renovation works to the roofs, soffits and fascias of older buildings. New builds provide no nesting sites as they are completely sealed.

The scientific name of the Swift is 'Apus apus' which means 'no foot no foot'. In fact they do have feet with sharp claws on very short legs which means they 'waddle' around inside their nesting chamber. Swifts approach their nest at around 40mph and come to a complete stop before disappearing into a small hole they have found under the eaves or gable end. They build a nest from materials they find in the air, feathers, bits of grass and sadly now plastic as well.

Hunting at about 25mph, the adults return to their chicks carrying a bolus of hundreds of insects in their mouths.

They cannot hunt in wet weather in the UK and so they fly around storms and may even fly as far as Europe in search of insects.

In bad weather conditions, if food is scarce, the chicks can go into a state of torpor and survive for days without food. Before they fledge the chicks perform press-ups to strengthen their wings. Once they launch from the nest they are off, they do not return and are no longer cared for by their parents. They will be 3-4 years old before they breed but will return to find themselves a nesting site usually in year 2.

There's nothing better on a summer's evening than the spectacle of Swifts as they gather in 'screaming parties' to tear around houses at roof level, the sure sign of a nearby nest. They come together, split into groups and perform amazing aerial acrobatic displays. As the evening draws on the Swifts gather and as the light fades they begin to circle higher and higher until they disappear, spending the night 'sleeping' at a height of around 10,000 feet.

Healthy Swifts will hardly ever be found on the ground. Grounded Swifts are likely to be injured or a youngster who has fallen from its nest. They need specialist care and diet and should be carefully placed in a small dark box and taken to the nearest specialist centre, which locally is the Wiltshire Wildlife Hospital. They should never be thrown back into the air, but if healthy they can be taken to a large open area of soft ground and placed on an open palm.

We are very lucky in Salisbury to have a number of small colonies, particularly in the area around the Close and small pockets where local authority houses have not yet been renovated (but given time they will be!). Older residents remember

swifts in much greater numbers, and national trends indicate it is likely there would have been thousands of swifts in the city rather than the estimated 400-500 we have today. The RSPB website has a 'Swift Mapper' - to see if you have any known Swift nests in your area type your postcode into it. The mapper is not a complete picture and so if you do know of nest sites, please add them.

Salisbury & Wilton Swifts install nest boxes on houses and churches and try to influence the local planning authority and developers to include integrated bricks into new developments. We monitor known nesting sites and keep an eye out for new ones. We give presentations to local organisations and, in the summer season, we arrange walks and talks in local areas where there are Swift colonies. The Swifts in the Close usually oblige us with a dramatic display as they swoop over our heads to enter their nest sites. For more information, and contact details, the Salisbury & Wilton Swifts website address is given at the end.

In 2020 SAWS worked with the Cathedral to install boxes behind the louvres on the east side of the spire. In 2022 Salisbury City Council were keen to help and installed a total of 12 nesting chambers on their buildings at Hudson's Field, Bemerton Heath Centre and the Devizes Road Cemetery.

It usually takes a few years for prospecting youngsters to find new boxes, so we will be watching them closely in the coming years. Swifts are colonial birds and are attracted by the calls of others nesting nearby, so installing a 'call system' often helps to attract their attention to new boxes.

**PHOTOS ON
THIS PAGE**

Top left:
Swift in flight

Middle:
*Swift brick,
chicks inside.*

Photo:
Dick Newell

Bottom:
*Swift leaving
nest box*

Photo:
Alan Collett



The government's National Planning Policy Framework recognises and supports the need to build more houses but with due regard for biodiversity. Swift bricks are specifically highlighted in the National Model Design Code Part 2 as an example of how biodiversity can be enhanced by integrating habitats within developments. In March 2021 the British Standards Institute published BS42021 'Integral nest boxes - Selection and installation for new developments'. This standard promotes the design of the Swift brick as a 'universal' brick for small building dependent species and requires the number of integrated bird bricks to be at an average ratio of one brick per dwelling across a development. BS42021 has also been endorsed by the NHBC in NF89 Biodiversity in New Housing Developments.

While the Swift is a Wiltshire Priority species, sadly our local planning authority is not proactive in requiring Swift bricks to be installed. For example the recently approved Phase 1 south of the Netherhampton Road, a development of 234 houses, will have two Sparrow terraces, four Swift boxes and four tree boxes. In comparison Swindon Borough Council is currently achieving high numbers of Swift bricks. Recently five developments have been approved, providing a total of 725 Swift bricks across 667 dwellings, slightly higher than the holy grail ratio of one integrated brick per dwelling.

We do think it is time Wiltshire Council adopted Swindon's approach and actively pursue developers to provide integrated bricks in the accepted ratio of one brick per dwelling, which indeed other local planning authorities across the country are adopting. Sadly developers are very unlikely to voluntarily offer more than they feel they need to in order to obtain planning consent.

On a brighter note, we have been working with the MOD who are beginning a large programme to install external wall insulation (EWI) across the whole of their UK property portfolio. EWI will greatly improve the energy efficiency of older homes which is great news, but it also has the potential to wipe out many of the remaining Swift enclaves in MOD and local authority housing as it will block the entrance holes to nesting sites. After discussions with the MOD and providing them with information on how EWI can be an opportunity to boost biodiversity they have included bird, bat and bee provision in their EWI project specifications.

Camilla Barlow

Swift Conservation websites:

Swift Conservation:

<https://www.swift-conservation.org/>

Action for Swifts:

<https://www.actionforswifts.com/>

Salisbury & Wilton Swifts:

<https://salisburyandwiltonswifts.org/>

The Civic Society's Buildings Award Scheme

*This year's awards scheme will be looking at new buildings in south Wiltshire, with the judging planned for October as usual. We are already developing a list of possible nominations, but are always keen to hear of more. If any member is aware of a new building, put up in the last two years or so, which they think might be of award quality, please let us know about it, by contacting Richard Deane. **rdeane@madasafish.com, or by phone on 07974 140888***

Salisbury River Park

A talk by Andy Wallis of the Environment Agency was given on 3 November, with an introduction on flooding of Salisbury over the past 800 years. The last bad flood was in 1915 and previously serious flooding generally occurred every 100 years or so. In 2014 some parts of Salisbury had been flooded which led to a desire to reduce the risk. In addition, further Government funding became available following the Novichok incident to support rejuvenation projects in the city. The project includes areas of intentional flooding which will ease pressure nearby.

Work had commenced earlier in 2022, with the cost expected to be around £23 million, now increased by £4 million due to inflation. Work would take place over the next 18 months, with completion aimed for early 2024. Andy said the River Avon was still at quite a low level despite the recent rain, with Salisbury Plain being a big sponge and more rain needed (a few months later he regretted this remark...).

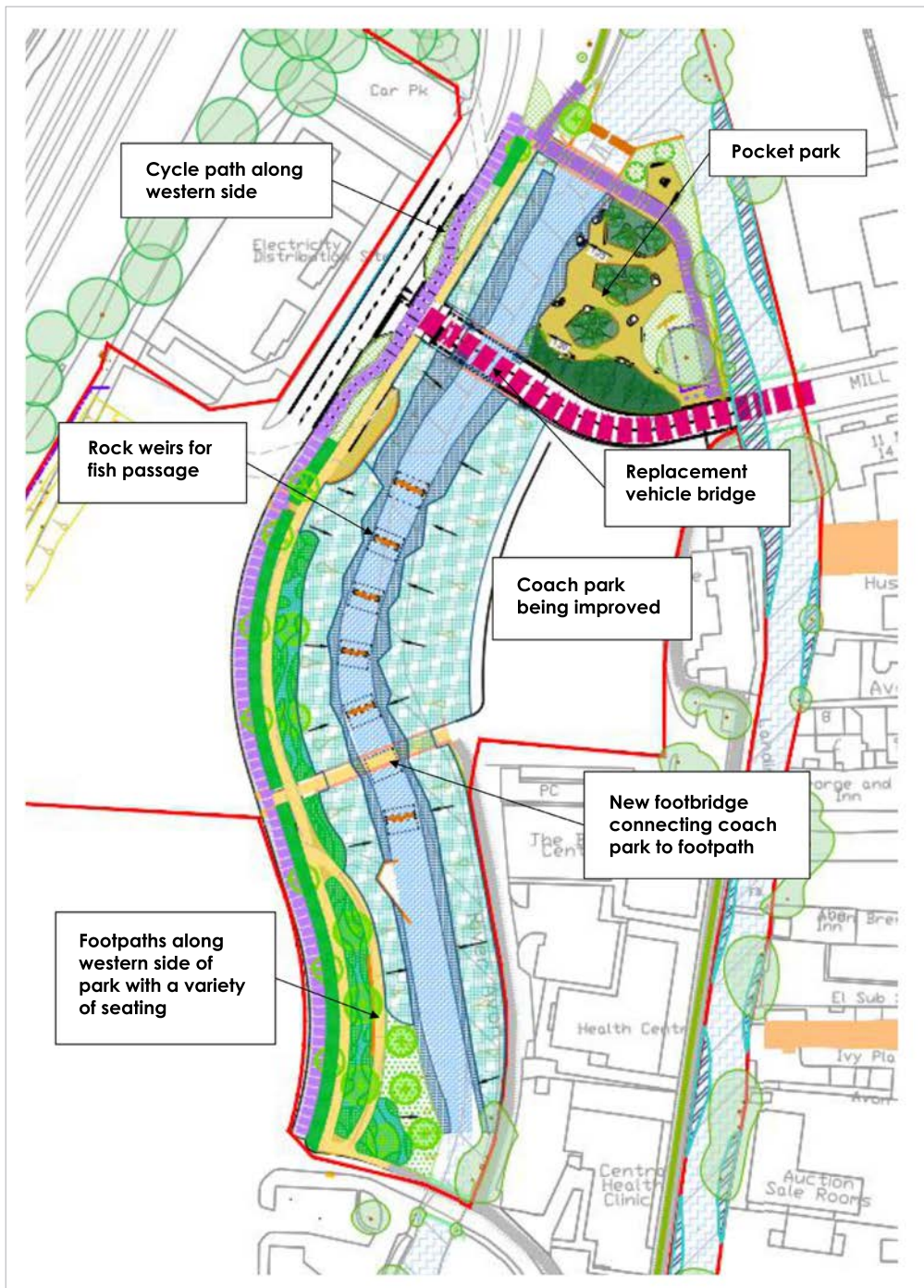
He showed plans of the two areas where the river would be changed slightly in direction, with several footpaths and cycle routes created. Although some trees had been cut down many new ones would be planted, some quite large. At least six times as many new trees would go in as the number removed.

He talked about the natural environment which is a major part of the work.

In a length of 230 metres about 3000 fish had been safely moved to other parts of the river. Voles are also in residence and up to 20 had been trapped and taken to the River Avon area in Ringwood. Salmon could in future pass up the Avon due to new mini weirs, with man-made structures having previously blocked them from their spawning areas. Several orchids were found during the work, including relatively rare bee orchids, and they had been transplanted to suitable areas within the city boundaries.



***The whole park as envisaged
no work is currently scheduled for the Queen Elizabeth Gardens section***



The Central car park section of the park, from Avon Approach at the bottom, just north of Tesco, to where the Millstream separates from the Avon at the top

Reprofiling adjacent to the river meant that future flooding would be better contained. There was a lot of old tipped material, including a car, and they were working on removing asbestos. A lot of material would be made into raised bunds. Lately some sewage had got into the river due to a blocked sewer outside the site, but fortunately the work meant it could be prevented from spreading further downstream. Possible legal action might result in compensation for the extra cost and delay.

The talk continued with a tour of the site works, starting in the coach park. Andy explained that ecology and vegetation checks were ongoing during works, showing us the widening of the river channel, the start of reprofiling of the river bank, and the obvious signs of the very recent sewage discharge. We followed the river around to the central car park and were given an exclusive view of the stone piling at Swimming Pool gate where the sluice gate had been removed, with the first of the rock weirs now in place where the River Avon splits from the Mill Stream. A reinforced concrete base had been laid which will eventually be hidden from sight under water, leaving rock cobbles in view.

The tour moved on to the Fisherton Recreation Ground, with a new temporary play park at Ashley Road. Upcycling was key to this project with the equipment from the original play area given to a local school. The works to the retaining wall at the recreation ground were explained, this will eventually provide the boundary between the new Summerlock Stream channel and the cycle and footpath.

It is one of the few areas where hard engineering is in use, to make sure there is no damage to the Black Poplars on one side and the allotments on the other.

The tour continued around the boundary of this part of the site. Following consultations with local groups, there will be sensory spaces in the old community orchard with a new non sensory area alongside. The Hornbeam trees planted in the summer alongside Coldharbour Lane had survived the drought thanks to a daily watering!

Andy explained that planting of Willows was avoided as far as possible, as they suck up a lot of water. Alongside control of flooding, it was also important not to dry out the ground too much, to maintain a balanced ecosystem.

The tour reluctantly ended at Summerlock bridge, (we began at 11.00 and finished at 2.45!) Andy Wallis had given us a privileged insight into the work of an ambitious and necessary project undertaken by professional and experienced teams. Apart from the massive engineering works, the sensitivity and care given to environmental and wildlife issues is exceptional. This is a complex but essential project, saving Salisbury from future flooding.

You can keep up to date on the River Park Project at:

<https://www.salisburyriverparkphase1.com/>

The monthly newsletters are well worth reading.

Michael Hallam

and Stephanie Siddons Deighton

Future Plaques

The Hale Plaque (in collaboration with Soroptimists International Salisbury) was installed at 51 New Street, Salisbury on 13th April, and we'll report on this in the next magazine.

Detailed planning is under way for two more blue plaques this year:

Marina Seabright 1922-2007

A plaque to Marina Seabright (another collaboration with Salisbury Soroptimists) is to be installed at Pembroke House, Fisherton Street, Salisbury, sometime in the summer. This was previously the Salisbury General Infirmary. Dr. Marina Seabright's parents were from Italy. She studied medicine in Sicily, and then moved to England after marrying a young English naval lieutenant, Harold Seabright. She worked in the pathology service at Salisbury General Infirmary, and became a specialist in cytology, which is the study of cells, particularly in testing for cancer. She developed new techniques for examining chromosomes, and was awarded the OBE in 1987 for her contribution to cytogenetics.

St Nicholas Hospital and Anthony Trollope

This plaque will be installed at the gates of St. Nicholas Hospital, St. Nicholas Road, Salisbury sometime in the summer. While it mentions the fact that Anthony Trollope was inspired to write his novel 'The Warden' following a visit to the area, it is mainly about the hospital. From its origin in medieval times, the Hospital has survived the Reformation, the Commonwealth and Restoration periods. For eight centuries the members of this institution have prayed that "God will bless the Community of St. Nicholas and those who serve Him in this place." Those who currently live in the Hospital (which now consists of 24 flats) continue to do so.

Sara Crook

Former Post Office site, Castle Street - An Update

We reported in March last year on proposals by Osman Homes, of Southampton, to convert the former post office buildings in Castle Street and Chipper Lane into mainly residential use. A small commercial element was also expected. The project's planning consultant attended the May 2022 Development Committee meeting, with an indication of the proposed design of one rebuilt element of the Castle Street frontage, on which the committee provided comments. Since then there has been little apparent sign of action, but we understand that things have been moving forward behind the scenes, with another visit to the committee by the planning consultant now in prospect. We hope that by the time of the August magazine, definite proposals will have emerged for this very prominent site, which has been in need of a positive new use for far too long now.

Other sites previously reported on include Grosvenor House and Riverside House in Churchfields Road, where a well thought out application to convert the former into four houses has now received approval. A site compound was created a year ago, and we hope that work will finally commence. With the site in Malthouse Lane and Fisherton Street which was formerly proposed for the new library idea, now abandoned, a replacement scheme of March 2022 for a Travelodge hotel appeared to go into stasis four months later. This application is still stuck fast, for unknown reasons.

Joining the Dots:

uniting Salisbury's past through
holes in the ground

by Phil Harding

with Lorrain Higbee and Lorraine Mephram



Book Review

Joining the Dots: uniting Salisbury's past through holes in the ground

by Phil Harding, with Lorrain Higbee and
Lorraine Mephram

Wessex Archaeology Occasional Paper 2022,
hardback, £22.95

ISBN 978-1-7391876-0-6

Salisbury has been admirably served by historical and architectural volumes, notably John Chandler's *Endless Street*, RCHM's *Ancient and Historical Monuments in the City of Salisbury* and the 100 pages devoted to Salisbury in Julian Orbach's revised Pevsner volume on Wiltshire (reviewed in the September 2021 magazine), but *Joining the Dots* is the first account of settlement in the city compiled primarily from an archaeological perspective, literally from excavated remains.

Wessex Archaeology is to be congratulated for initiating a project to bring 11 largely unpublished excavation archives from digs between 1984 and 1990, which "represented a skeleton in its cupboard", into the public domain and Phil Harding for diligently drawing the threads of evidence into a narrative within the context of much subsequent archaeological work. The result is an informative, visually delightful, lucidly written tome which justly fulfils its intent "to celebrate both the 800th anniversary of the new city of Salisbury and the 40th anniversary of Wessex Archaeology".

The cover of *Joining the Dots* catches the eye with a colourful, skilfully imagined map of 'Salisbury about 1500' inhabited by busily-occupied inhabitants. A quick scan of the pages inside reveals a wealth of superbly-drawn maps, plans and photographs, many taken specially for this book, the majority of which will be fresh to readers and an extensive, engaging text. Figures locating the principal excavations (1.2), major sites surrounding Salisbury (4.2) and an aerial view of the city overlain with chequer names (4.3) will prove especially instructive to anyone new to Salisbury.

Having spent over 50 years involved in recording aspects of Salisbury's archaeology – always cheering to see one's own references cited – I found its content and range masterful and fascinating in equal measure. I have only two small gripes: some of the colour photographs lack definition, possibly a result of the printing process, and while there is an excellent bibliography to satisfy those wishing to read further, there is no index, which makes searching for particular topics frustrating. Nevertheless, this is a handsome volume, an exemplar perhaps to be followed by other towns with backlogs deserving to see the light of day.

The book's first two chapters focus on the hitherto unpublished results of the 11 excavations from the 1980s (five in Trinity Chequer alone). Investigations at 47-51 Brown Street especially caught my eye: I was particularly to appreciate four pages devoted later in the book to attractive, innovative reconstructions of the Brown Street scene with cut-aways showing internal configurations of buildings and their 'backland' features, a reminder of those fully restored at the Weald and Downland Museum. The site summaries are detailed and may prove heavier going to the general reader than the archaeologist but please persevere. Chapter three, contributed by Lorraine Mephram and Lorrain Higbee, on finds from those digs reveal how much can be learnt, for example, about dating sites from pottery and residents' diet from animal bones (eg swan, heron and turkey found in Trinity and New Street Chequers hint at wealthy residents).

Chapter four comprises half the volume and is devoted to narrative discussion that cannot fail to capture and hold the attention of all with the slightest interest in Salisbury's past. Here, Salisbury's prehistoric, Roman and Saxon hinterland is briefly explored from an archaeological perspective before the focus returns to medieval and later development, possibly what will prove of most interest to members. The authors' referencing of recent excavations is notably up-to-date; they write in an accessible style, one not always achieved by academics.

The layout and defences of the city are covered but it is the discussion of details derived from excavation on such topics as house types, building materials, water

supply, cess pits, refuse disposal, courtyards and 'backlands' (more significant than considered hitherto), diet (excreta from Ivy Street/Brown Street cess-pits show residents enjoyed exotic fruits and spices; herring was abundant) and differences in affluence between the city and its rural background that will enlighten and fascinate.

Photographs emphasise what may not be obvious: chimneys show on street frontage walls extant today, for example, demonstrated by archaeology to be there as hearths were moved from the centres of rooms over time; look hard at the New Inn and it becomes obvious three 15th/16th century cottages are conjoined. Thus, *Joining the Dots* is far more than what could have been a dry-as-dust academic report and deserves to become a much well-thumbed local studies resource.

Unlike some cities, including York, Winchester and Norwich, Salisbury has lacked extensive excavations which facilitate wide interpretation and deep understanding of whole precincts and, with only small-scale digs located by chance development opportunities, the creation of a map, described by Phil Harding as providing a "scatter-gun distribution of individual projects", meant his joining the dots was no mean feat. His experience teasing something from almost nothing on TV's *Time Team* was perhaps what qualified him to achieve so much here. All the volume lacks is a picture of the man himself: he clearly enjoyed his task.

Peter Saunders

Curator Emeritus, Salisbury Museum



Excavations at the southern end of Brown Street car park area, in the 1980s



Reconstruction of a typical late medieval house

(images on this page courtesy of Wessex Archaeology)



Former Regal Cinema transforming into the Everyman, now with entrance brickwork painted



Curious markings on houses in Pennyfarthing Street (see page 19)

Following on from my last offering charting the history of the cinema which became our City Hall in Fisherton Street, it seems pertinent to write a short article on the Regal Cinema in Endless Street. This is especially so as the Everyman Cinema will soon be operating from the site of the old Regal, thus going back to its original use when the establishment opened as a cinema in 1937.

The site chosen for the new Regal Cinema was on the corner of Endless Street and Chipper Lane and it had previously been occupied by Chas. Gilbert Kempe, a physician and surgeon to Salisbury Infirmary and also Police surgeon to the city. The Regal Cinema was first operated by Association British Picture Corporation (ABPC) and it was opened by Sir James Macklin on 22 February 1937.

Designed by William R Glen FRIAS, the Regal was a warm red brick building with pleasing curves, very much in the then contemporary style of cinema design. One oddity was an organ pit constructed for an instrument that would never arrive due – it was suggested – to objections that it might in some way ‘compete’ with the Father Willis organ in Salisbury cathedral!

A full house of 1,608 patrons attended on the opening night – 964 in the stalls and 644 in the circle, to see the latest Shirley Temple film, Captain January, supported by a second feature entitled A Star Fell From Heaven, with Joseph Schmidt in the lead role. The first manager of the Regal was Hugh Melville Burge, who held the position for 31 years. Under his charge, the cinema remained popular throughout the Second World War providing an escape, morale lift and attendant boost to the war effort for civilians and services alike. It was during the 1940s that the Regal (or ABC as it became known) had set up the first the first major Saturday cinema club for children – The ABC Minors. The club cost sixpence a time and the children would marvel at the likes of Flash Gordon and Lassie. I was one of those children who in the 1960s, was packed off to the Regal on a Saturday morning to give my dad some peace and quiet! Occasionally the children were treated to live music from a local group.

When the ‘Dambusters’ film (starring Richard Todd as Wing-Commander Guy Gibson) opened at Salisbury Regal, in 1955, it was something of an event. The Air Cadets Band marched through the streets and formed a guard of honour at the cinema where a host of top military persons attended the screening. Two people who were also invited but unable to attend were Mrs. Durnford, of Southampton, who had been Wing-Commander Gibson’s childhood nanny, and Mr. John Skyes of Woodside Road, Salisbury. Mr Skyes had flown as an air gunner in the night raid on the Möhne and Elder dams and lived to tell the tale.

In 1956 Mr. Burge celebrated 25 years in post as manager, and he must have been astonished by the arrival of Robby the Robot who made a personal appearance at the Regal to promote the film ‘Forbidden Planet’. Excited children crowded Endless Street trying to get a glimpse of this ingenious example of intellectual ironmongery - Robby eventually turned up on the back of a Land Rover!



photo courtesy of Salisbury Newspapers

That same year, the Regal also received a royal visitor, albeit in off-duty guise, when the Duke of Kent, at that time serving with the Scots Greys at Aldershot, went to the cinema to watch the wartime thriller 'The Man Who Never Was'. Beforehand the Duke spent half-an-hour in the Salisbury Arms pub in Endless Street!

At Christmas, 1959, The Salisbury Times reported on how Jimmy, the Regal cat, who preferred to stay in the cinema rather than be taken home for the holiday, had his Christmas dinner brought to him by the under-foreman, David Stone. Jimmy enjoyed roast beef and vegetables followed by a nice saucer of milk, which he no doubt deserved having served the Regal well for 15 years.

The Regal continued to offer excellent films throughout the 1960s but in truth, the audiences were not as good as they had been in previous years and the writing was on the wall. In 1968, the ABC applied to the City Council to change the use of its Salisbury cinema to include games. It was denied at the time that there was any intention to no longer show films. However, just seven months later it was announced that films would indeed cease to be shown at the venue from 25 January 1969. Despite public petitions the closure went ahead – the final week saw packed houses for the showing of 'Bullitt' starring Steve McQueen, where outbursts of jeering greeted screen notices about the future operation of a Bingo Club at the premises.



The London office of the ABC issued a statement on the matter: ‘Circumstances alter cases. Patronage of the ABC Salisbury did not justify the continuation of the theatre as a cinema and it was considered that a Bingo Club would appeal to a greater number of local citizens. We understand that a public petition is being prepared and in view of this the matter will be considered in any future plans for the theatre, although the present plan to operate Bingo cannot be changed at this stage.’

The building re-opened for Bingo on 14 February 1969. 200 seats had been ripped out to make way for the Bingo tables. The vast silver screen – at one time the largest in Salisbury – had been removed, as had the orchestra pit. A snack bar had been installed and the floor was built up to meet the stage and in its centre sat the bingo-callers’ rostrum. The old balcony became out of bounds but the red-plush seats complete with their art deco mountings remained. Just a few years ago, I managed to persuade the Bingo Club staff to let me and Salisbury Journal photographer Spencer Mulholland have access to the area where we conducted a photo shoot.

In 2020, Buzz Bingo announced that their establishment in Endless Street was one of the 26 sites earmarked for closure – a rumour was that the building was to become another over 50s development. However, as mentioned at the start of this article, the Everyman Cinema is due to open very soon thus taking us a full circle. As a keen supporter of cinema, I am delighted to see the old Regal returning to its original purpose and wish the new venture every success.

Frogg Moody

Blast Walls in Salisbury

A surveyor based in Quidhampton, Chris Herring, raised the question in a 'New Year Building Quiz', sent to a few people he knew to be interested in buildings. 'Here are photos of a house in Park Street I surveyed recently. You will see some mortar splashes on the front wall brickwork. Any idea why they are there? They are more interesting than they look!'

The regularity of the marks, either side of ground floor windows, suggested some form of symmetrical construction, but in the end Chris had to reveal the answer – blast walls.

This was a surprise, to say the least. Blast walls are typically erected to give protection against shelling or bombing, the second of which did feature slightly in Salisbury's World War II history – damage from incendiaries to the Pheasant pub and the Salisbury Journal office, for instance, and a house destroyed in Moberly Road – but not enough to explain why such walls were felt to be necessary.

There was never any systematic bombing. The marks can also be seen near to Park Street, in College Street and Wyndham Terrace, and a resident of the latter road explained their meaning to Chris, having seen the walls in situ. Slightly further away, the evidence on four houses in Pennyfarthing Street, shown page 15, is actually more prominent.

All the cases suggest that the walls extended to a foot or so each side of the windows, and didn't go up to the top of them. And in the case of the Pennyfarthing Street ones, the marks stop well short of ground level, with it seems a possibility that they were built off a layer of flat slabs.

Chris later found more evidence at a bungalow in Marina Road, off Tollgate Road and near the college, where he was told that lumpy and crudely made blocks of concrete, used for paths, were components from blast walls. A query on behalf of the magazine to long-term Salisbury resident and old photos expert Alan Clarke elicited the response 'only remember sand bags used'.

And he came up with the photo on the next page, showing a lot of work being put into piling bags up against the ground floor of a building in Endless Street, confirming that the principle of such protection, during World War II, was certainly established here. But Alan wasn't aware of any photo which showed actual walls, rather than temporary sand bags. Chris's own comment was that he'd surveyed houses in Southampton, Portsmouth and London, all targets for heavy bombing, and never seen any signs of blast walls there. So why Salisbury?

There must have been some local perception that the walls would be a sensible precaution, and perhaps there were others in the city, which have left less trace. Or, as with the Pennyfarthing Street houses till very recently, the traces are there but no-one has ever realised what they mean.

What we really need is a photo showing blast walls in situ in Salisbury – it's hard to believe they weren't caught from time to time on camera. Alan and his team at Salisbury Museum have now passed the one million mark in terms of photos which have been digitised, and it would be nice to think that by the time the two million point is reached, a blast wall or two will have cropped up in the collection.



Use of sandbags in wartime - Endless Street. Photo courtesy of Salisbury Museum



'Street hub' threatened for the High Street - Image from BT's planning application

Street Hubs

Early in January this year, the Society's Development Committee became aware of proposals by BT to put up four 'street hubs' in prominent locations in central Salisbury. These 'cutting-edge phonebox replacements' would be black rectangular structures, hard not to describe as monoliths even if they'd actually be of metal not stone. 1.2 metres wide and almost 3 metres high, they would have on each side 75" high digital screens – the mixing of measurement systems is taken straight from the application material. This also includes effusive accounts of what the hubs would be for, telling us that they would provide 'Free digital service. Ultrafast Wi-Fi, council services via the touchscreen tablet, device charging, and calls to UK landlines and mobile phones – all free'. Apparently 'communities will be digitally connected to local services'.

Since nothing much comes free of charge, the economic logic of putting these things up must lie elsewhere, and indeed it's not hard to discern what would pay for them. The 75" high screens would primarily be for beaming advertisements at us, even if there might also be material which might furnish the public with a bit of useful information. The hubs would be positioned, or so BT hoped, in the High Street (as illustrated), New Canal, Blue Boar Row, and inside the Old George Mall.

The committee was not very impressed. It quickly cottoned on to the fact that most of the services offered could quite clearly be provided by far less obtrusive devices, quite possibly positioned on existing poles, and the hubs were in fact no more than digitised advertising hoardings. Permission would never be granted for hoardings in such locations, so why should any indulgence be shown to technologically embellished

versions of the same thing? They would be entirely at odds with the historic surroundings of three of the proposed sites, and they would impede pedestrians, quite apart from sitting in the middle of the cycle route which is allowed in the pedestrianised part of the High Street.

The Council's conservation officer objected to three of the proposed hubs, on the grounds of impact on historic streetscape, and on listed buildings nearby. In the case of the hub proposed for the Old George Mall, with its entirely non-historic character, he saw no reason to object. The Society was able to take a broader view, feeling that the impact on pedestrians applied as much to this hub as it did to the other three. It therefore objected to all four. Unsurprisingly, Salisbury is not alone in being selected as a beneficiary of this new advance in technology. Winchester has five street hubs proposed for its central area, all of which have received objections from the City of Winchester Trust, that city's civic society. Further afield, applications for street hubs are known to have been submitted in Bristol, Cambridge, York, Norwich, and Plymouth, with refusals in each case. In Norwich an appeal was lodged to one refusal at least – and dismissed.

In Salisbury, there have been various objections as well as those of the Society, including ones to all four hubs from the City Council. At the time of going to press, no decision is shown for any of the applications. It's hard to believe that Wiltshire Council will tamely accede to BT's proposals, but nothing is ever certain in such matters. If the Council does go along with the hubs, we'll soon know about it – the 3m high black monoliths, in central city locations, will be hard to miss.

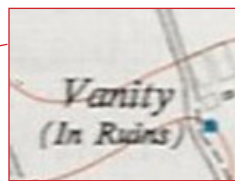
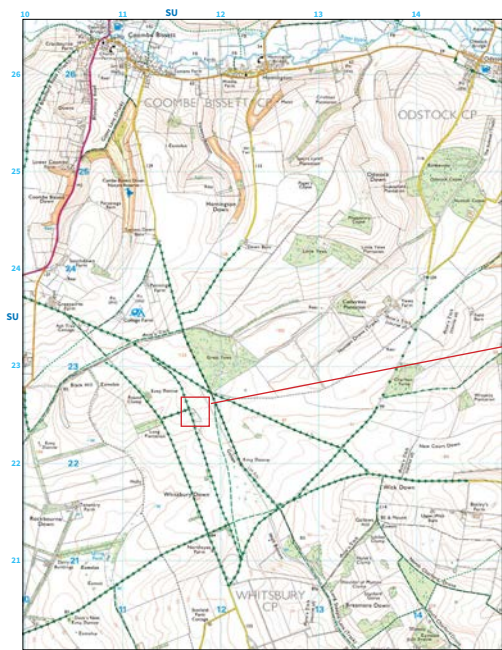
Vanity in Ruins Lost History in the South Wiltshire Landscape

Jonathan Meades is a remarkably characterful film maker and writer, with a penchant for architectural subjects. His 'Encyclopaedia of Myself', published in 2014, certainly mentions buildings, but it's mainly an account of his upbringing in 1950s Salisbury, where he was born. Our review of the book, printed in the same year, would be well worth reproducing, and we'll do that soon.

One of the rather erratically structured and ordered chapters is called 'Subterranean', with a varied mix of musings on matters archaeological. Pen portraits of various local figures, not necessarily personally known to Jonathan, are thrown in – OGS Crawford and Alexander Keiller (pioneers of aerial photography), Tancred Borenius (excavator of Clarendon Palace), Heywood Sumner (of the New Forest). The curator of Salisbury Museum, Hugh de S. Shortt, Jonathan does seem to have been acquainted with, at least

to the extent of describing him as having *'haunted his museum with the fugitive air of the White Rabbit'*. Characteristically, he also adds the information that Shortt *'had scurried into middle age before he married the widow of a man who had been eaten by a crocodile'*.

He starts the chapter with the words *'The distant past is always with us. Around Salisbury it is inescapable. The extent of the inhabited past is greater than anywhere else in Europe. It stretches over horizon upon horizon'*. And soon afterwards *'Above Breamore near the tawny groves of Great Yews and beside the gallops there is a dense clump of blackthorn. Beneath the bushes are just discernible a building's ruinous foundations. I pored over a large scale OS map. The house which stood here had been called Vanity.'* He imagines some grand house, and wonders 'Why was such a house isolated on the high downs with clouds and skylarks when all the others were sheltered in valleys or declivities?'



Left: OS Map 2008 locating site of Vanity between Coombe Bissett and Whitsbury

Above: Extract of highlighted area on OS map 1958, mentioning Vanity (In Ruins)

Top: Depiction of Vanity (OS Map 1924)

25" to the mile Ordnance Survey maps may give a slight clue to the answer. The house, about three miles south of Coombe Bissett and on no road (and indeed close to the very characterful wood known as Great Yews), is shown in 1870, unnamed, and again in 1876 as Heathy Lodge. Then in 1900 it appears as Vanity, and with this name again in 1924 when its shape has developed. It has more in the way of outbuildings, which possibly indicate not the Milady de Winter type house fantasised by Jonathan, with '*damask hangings, dark carvings, and vast curtains swelling like a man-o-war's foresails*'; but a rather more workaday agricultural dwelling, or perhaps something like kennels. The steady contraction of agriculture since, and the house's isolation, could well account for its demise. The final appearance is on a two and a half inch to the mile map of 1958. The scale is too small for any precise shape, but by now this is becoming academic. The legend against the house location simply says 'Vanity (In Ruins)'.

This ties the site in quite well to what Jonathan saw, presumably in the 1950s or 60s. And now? A patch of scrubby woodland is clearly in the right place, but with nothing resembling foundations. Some pieces of brick and stone are lying around in one corner. They might conceivably be remnants of Vanity, but probably came from another structure completely. There is no real indication of where the house was, and no sense of any dwelling ever having been here. All around the minimal woodland is the landscape of the agro-industrial present, scenic in its own way, but quite austere. Wildflowers are confined to the margins, and Jonathan's skylarks are not plentiful. The great Victorian nature writer Richard Jefferies of north Wiltshire (for the Cathedral monument to whom, see the next

magazine), in his Wild Life in a Southern County of 1879, wrote 'the majority [of skylarks] frequent the arable land, and especially the cornfields on the slopes of the downs, where they may be found in such numbers as rival or perhaps exceed those of any other bird.' No longer the case these days, alas.

Enquiries at the farm which owns the site have shed no light on the former house. Vanity is certainly not alone in disappearing from an isolated position in the countryside, thanks to the vast changes to agriculture and much reduced employment. Abandoned traditional rural buildings demonstrate an inexorable process of decay, generally with a tipping point when the roof goes. After that absolute ruin and then disappearance may take a while, but that's the fate which is pretty well locked in. As picturesque additions to the scenery, ruins are clearly not sustainable. A lot of effort has gone into keeping something like Corfe Castle going, and even the more modest ruins at Old Sarum don't look after themselves. Or, in this magazine, the ones at Old St Mary's in Wilton (p.28) as replacement stone of the 1980s in its west end will attest.

If Vanity was built of some stone other than flint, its decay may well have played a part in its descent into ruin. Flint, whose use in conjunction with bricks can be called the signature approach to vernacular construction in the chalk downlands, is completely impervious in itself to decay, but the combination with lime mortar was a built-in weakness. This was exacerbated by the large quantities of mortar made necessary by the irregular shape of flints. Keep a roof on a building, and the weather at bay, and brick and flint can last indefinitely. Lose the roof, and it's another story.



Down Barns, West Gomeldon - Wind pump and cottages ruins



Down Barns, West Gomeldon - Remaining buildings

Vanity is a classic case of lost history, a landscape feature now utterly vanished, and only known to us through chance references. A dozen miles to its northeast, and we can pick up a more substantial feature, whose fate is in the balance. Down Barns at West Gomeldon, in the Bourne valley, is a small group of farm buildings a mile from the valley road. Late C19th in date, it is a classic construction in the flint and brick vernacular style, along with the use of cob for an enclosing wall. And ruin has already set in, more or less total for some of the group, incipient for some other elements, an eventual possibility for all of them.

The group is Grade II listed, necessitating a listed building application when conversion to a dwelling was proposed a couple of years ago. This quotes from a 2014 Wiltshire study which uses the term 'outfarm', meaning 'groups of farm buildings set at a distance from the farmstead and generally grouped around one or more yards'. This certainly covers Down Barns. 83% of this type of buildings have been lost, with only a very small proportion of the survivors listed, emphasising the importance of the West Gomeldon group.

Its surviving elements are a cartshed with granary above, and a barn running on from it to form the north range. Immediately round the corner, the east range starts with a stable block. Part of one wall has collapsed, since the listings description was written in 1987. South of the stables was a sheltershed, which disappeared at some unknown date. South again, outside the enclosing wall, were two cottages, again almost entirely gone. Next to their footprint is a long defunct steel wind pump.

The proposals envisaged repair of the surviving buildings, and the creation of

new single storey ones echoing the lost elements. The wind pump would be restored. The Society saw no reason to object to the scheme, which could create a fantastic home, for a family happy with an isolated location. It would also, however, be very expensive.

The application was approved at the start of 2022, but seemingly with no action on it currently planned. So here we have a capsule of agricultural history, but it could go either way. It's never going to be re-used for its original purpose, but converted to a home it could give a good impression of its former state and function. Or it could head towards the fate that swallowed up Vanity. The process could, for a while, leave it as a romantic assemblage of ruins in the landscape, but ultimately all sign of it would go.

Lost history in the countryside can be quite a broad subject. Lost settlements, both the long recognised category of Deserted Medieval Villages, and lesser outcrops of former buildings, sometimes indicated on maps with the term 'village earthworks'. Lost churches and chapels, sites of former windmills, or of water mills whose vital contributions to local economies are hard now to appreciate. And there is, rather surprisingly, the Salisbury Mizzmaze, a dimly indicated feature about which it may never be possible to unearth any facts, but which came briefly to the fore when ideas were being thrown around on how to celebrate the Millennium. That particular facet of the lost history subject might well be worth a mention in a future magazine.

Richard Deane

Assemble RA - A talk to the Civic Society on March 23rd

Lunch is a daily ritual for Assemble RA, the architecture, art and design collective. It's a point at which the 20+ members can 'assemble' to discuss the myriad projects which this group of mostly Cambridge educated architecture graduates are working on. Formed in 2010 they surprised, and annoyed, the art world in 2015 by being awarded a Turner Prize for a showroom which was the result of a project to resurrect the almost abandoned Granby Four streets area in Toxteth in Liverpool. The collective were called in by the few residents left in in the 19th century Cairns Street, who had been disenfranchised with houses left to rot, or pulled down.

Assemble helped the stalwart residents refurbish 10 houses and also establish Granby Workshop, a social enterprise selling items for homes many of which were made from the rubble of demolished buildings. It was this particular project which won them the prize, much to the annoyance of some artists who felt that the prize had been compromised by being awarded to a collective of architects.

Their story was told to the Civic Society by Anglo Swiss founder member Anthony Engi Meacroft, speaking to a large audience on a very wet night in March. Anthony described the broad range of work of Assemble, which includes re-purposing buildings and creating new spaces which encourage multidisciplinary work. Key projects include Cineroleum, a temporary cinema inside a disused petrol station, and Blackhorse Yard Workshops which is a converted industrial building which includes educational space and self contained studio space.

As part of an art exhibition at the Hull School of Art, celebrating the joint

centenary of Marcel Duchamp's 'Fountain' and the founding of Armitage Shanks, Assemble researched the process and history of toilet manufacture. This culminated in the production of a full size toilet at their workshop using a new marbling process which they developed. They have also been responsible for numerous exhibitions for the Design Museum, the V and A and a number of other venues, a skate park and a north London farm.

They continue to work on projects such as Granby Four Streets by seeking to bring empty houses back into use as affordable housing. As a Boomer who was lucky enough to be able to enter the housing market at a young age I can sympathise with the very large number of young people who, at the age I was when I became a house owner, have little hope themselves of buying a property.

Anthony explained some of the issues facing home ownership in a period of financial insecurity and climate change, with the help of a slide which demonstrated six issues around housing (see image opposite). Principal among them is the fact that 51% of new build owners experience major problems resulting from their construction. A jaw dropping figure which Assemble, with youthful enthusiasm and confidence seeks to address through its mission to repurpose existing buildings and design new builds which make better use of renewables. Long may that continue. Oh and they were awarded academician status last year hence Assemble RA.

And now for lunch.

Jamie Hobson



Assemble Statistics



An idea for housing in Bridport, developed by Assemble

Churches in South Wiltshire in the care of the Churches Conservation Trust

St Mary's Old Church, Wilton

So far this series has covered churches somewhat off the beaten track, but Old St Mary's is the opposite, prominently sited next to Wilton's market place. Its C15th nave was mostly reduced to a picturesque ruin in 1845, when the grand new church of St Mary and St Nicholas was built in West Street. The roofed part comprises a short chancel of 1751, built as a mortuary chapel for the Earls of Pembroke, and the eastern bay of the nave.

While the Pembroke monuments have moved to the new church, the former chancel still has many on its walls to a range of untitled citizens, at differing levels of sophistication. One tablet commemorates *'Edmund the sonn of Edmund Philips alis sweeper of Burbridg and farer to the Earl of Penbruck hoo died the 19 of January and bured in this plaes anno 1677 aeta 70'*. Around it, the pedimented framing is surprisingly grand. By contrast the wall monument to William Pell, 'servant' to the Earl of Pembroke and Kings James and Charles (which ones indicated by his death in 1625), and mayor of Wilton, has nothing sophisticated about it at all, being mainly distinguished by a remarkably projecting skull. Later monuments are more conventional.

Ornamental trails on the Georgian ceiling plaster are a nice touch, and a C19th wooden model of the pre-ruin church shows its original form. Open every day from 9 to 5, no cost to enter, and well worth a look.



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*Terracotta panel from a former Temperance Hotel in Fisherton Street
(with 'Doulton Lambeth' at bottom left).
An image from 'Salisbury in Detail'*

