



DIARY of EVENTS 2023

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

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

SEPTEMBER 4TH RIVER PARK PROJECT UPDATE: TALK

Andy Wallis will talk about progress with the project

6.30pm Methodist Church, St Edmunds Church Street, Salisbury, SP1 1EF

Free to members, non-members £6.50

Bookings through Eventbrite

SEPTEMBER 5TH RIVER PARK PROJECT UPDATE: WALK

Andy Wallis will lead a walk around the River Park site

£6.50 for both members and non-members

Bookings through Eventbrite

SEPTEMBER 6TH UNVEILING OF MARINA SEABRIGHT PLAQUE

This will take place at the former Infirmary building in Fisherton Street

Details will be sent to members later

SEPTEMBER 7TH ALL CHANGE ON THE HIGH STREET

Talk by John Abbott

6.30pm Methodist Church, St Edmunds Church Street, Salisbury, SP1 1EF

Booking not required, and free to all

SEPTEMBER 7TH - 10TH HERITAGE OPEN DAYS

All change on the High Street

A look at shops in historic buildings in Salisbury city centre

Booking not required, and free to all

(See page 10)

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A Warm Welcome to our New Members, April to July 2023

We are delighted to welcome the following to the Society:

Andrew Benham, Patrick Carmody, Chris Herring, Myddelton & Major, Elisabeth Richmond, David Riddle, Emily Way

2024

THURSDAY JANUARY 25TH:

ANNUAL AWARDS PARTY

Salisbury Arts Centre

Booking details with December magazine

Editorial

This magazine has the usual mix of items, some of them regulars, and one at least dealing with objects never before encountered – the bin stores in New Canal (page 28). Society members have contributed nicely written accounts of walks and visits they've been on, a constant resource for the magazine and a very welcome one. And there's an unexpected connection between two seemingly unrelated pieces. In the last magazine we described mortar marks on the walls of some houses in Salisbury, left over from when concrete block blast walls were built against them during World War II.

We said then 'What we really need now is a photo showing blast walls in situ – they must have been caught on camera from time to time'. And indeed they were, as page 3 shows.

Then at the other end of the magazine, the mural project at 69 Fisherton Street is described, with a reference to the very helpful building owner, Angela Ockenden. The connection is that it was Angela who came up with three of the four photos on page 3, possessing as she does what is the best collection of blast wall images found to date, from when her family lived in Fairview Road in Salisbury. It would be great now to find some physical remnant of a wall, but that seems highly unlikely. On page 13 Janet and Paul Draper describe the Heritage Open Days organised for early September, something into which they and others have put a great deal of work. The next magazine will be a December one, and in it we'll describe how the HOD weekend went. It's hard to believe that the visits to historic shops lined up for it will be anything other than extremely enjoyable.

Richard Deane

Notes from the Chair

The June AGM was encouragingly well attended, covering our significant achievements during 2022, with Rosemary Pemberton's invitation to Minette Batters as speaker proving to be an inspired choice. Minette's talk was both interesting and informative and went down extremely well.

Several members have expressed concern about the continuing neglected state of Steynings at 93 Crane Street. Informed by a comprehensive report from Richard Deane, I met with Jamie Hobson and Lloyd Slater to identify the best way to create some action on this fine property. Notice has been taken of our efforts, although we will need to maintain pressure to achieve a successful solution.

The mural in Fisherton Street will shortly become reality as work is planned to start in early September. David Shillinglaw and Lily Mixe have been key to engagement with local traders and residents, with a well-received talk on their work in early June.

Brenda Hunt's decision to resign from her role as the supremo of visits and tours is very sad news. She has introduced us to some fascinating places, and I'm sure everyone has a memorable visit to a house or place of interest arranged by her. Brenda will be a hard act to follow but we are looking for someone to take over these duties (they could be split!).

Thank you for your active involvement in all that we do. The GP group have arranged an impressive number of tours, visits and talks so far this year, with plenty more to come, and we look forward to enjoying with you the many activities planned for the autumn. It's easy to keep up to date with current and future activity by visiting our website salisburycivicsociety.org.uk/events.

Stephanie stephaniedsd@gmail.com

Blast Walls - Continued

In the April 2023 magazine mention was made as to where you might see the evidence of WW2 blast walls in Salisbury. There seems to be little logic in the number or location of blast walls, in a city which in fact suffered not much bombing, until you come to some of the city's original council houses. In Macklin Road, for example, every house had a blast wall. This I suspect is because, depending on private ownership or tenancy, you either paid for a blast wall yourself, or persuaded your landlord to provide one for you!

So why were so many council houses in Salisbury given blast walls? My guess is that it was probably down to the energetic young City Engineer Stanley Little, who in the autumn of 1939 had just signed off the installation of nine miles of electric street lighting along main roads into the city (sadly soon to be switched off as a blackout precaution), and was probably looking for a new project!

Seriously though, in the case of the Macklin Road council houses, where the City Council had a corporate responsibility to its tenants, it was part of a wider scheme, which would also include the building of a static water supply, to protect the estate from fire in case mains water failed after any air raid. The static tanks were built in what is now the children's playground.

The blast walls were made from dense concrete blocks and laid usually without a foundation on top of concrete paths or pavements. One type was L shaped with the long section protecting the front door, and the short section butted against the house wall. This was simply laid against the masonry without being keyed in, hence the mortar marks still to be seen on some buildings today. Another type was three sides of a rectangle, placed round a ground floor window and again leaving mortar marks. This is the type for houses seen in most of the photos on the opposite page.

Blast walls probably would not have survived a direct hit, but worked by attenuating the shock wave of explosive devices, They were to counter the horizontal effect of a bomb, which could be equally as damaging as the vertical downward force, and also to deal with shrapnel which they would divert upwards.

Though I am not old enough to have been in the Macklin Road area during wartime, I do remember some of the blast walls remaining into the 1950s, and my late uncle's memories of the Air Raid Precaution wardens going around and making sure that all the house windows were taped up, to guard against flying glass. He along with my grandfather and other local youngsters went to the pumping station in Devizes Road (still there near the top of Highbury Avenue), where they helped tape and sand bag all the windows.

The photo opposite of the longest blast wall known, outside the Salisbury Steam Laundry in Salt Lane which then had very large plate glass windows, also shows 'Salisbury' having been blacked out, as another war time measure. We can also see that the wall had a fairly narrow opening at one end, of unknown purpose. Any further evidence of blast walls at the time, or of bits of them surviving in any form till today, would be very welcome.

John Abbott

***Blast Walls in
Fairview Road, Salisbury***

*Wartime and post-war photos, supplied by
Angela Ockenden*



Blast Walls outside the Salisbury Steam Laundry, in Salt Lane - photo from John Abbott

Two Mayoral Chairs in Salisbury

Salisbury Museum owns two fine chairs made for the Mayors of Salisbury in 1585 and 1622. They are two of around sixty known examples of a type of chair almost unique to the city. Only a few single examples have been found elsewhere in England. One of them will be on display in the new History of Salisbury Gallery at Salisbury Museum, due to open in the spring of 2024.

Although simply called 'chairs/chaire' or 'armchaires' at the time they were made, this type of chair has been known by the French name 'Caqueteuse' since the nineteenth century, from the word meaning to gossip or prattle. The style originated in France around 1560 and travelled to eastern Scotland, where there were strong French trade links. They are rare in England and only Salisbury and the surrounding area seem to have had a preference for them.

It is not known how the style arrived, but they were made here between 1580 and 1650. One distinctive feature of these caqueteuse chairs is the shape of the seat. They are always narrower at the back and the Salisbury made ones usually have six sides. Another feature is the shape of the arms which, rather than being straight, are angled in the middle to follow the shape of the seat and are supported by two or occasionally four columns. It is suggested that around sixty of these "classically Salisbury" chairs survive.

Salisbury furniture is quite easy to identify as it follows fairly strict rules governing shape, size, construction and ornamentation. Though not exclusive to Salisbury many objects have similar motifs of chains or 'S's carved in the back, and this

design is also seen on stools and church furniture. Most of the Salisbury examples are made in oak but these chairs, made for a prominent person and place, are constructed from walnut. The initials at the top of the chair back are those of the Mayor, Robert Bower and on the later chair, Maurice Greene. The lower initials are probably of other officials. On the back, and in between the initials, are double headed spread eagles and a crest which are the arms of the corporation of Salisbury.

None of the furniture made in this period is signed, so it is not possible to say who made it. Branded initials appear on a few of the pieces but are usually hidden from view and it is not clear if they represent the stamp of the joiner or of the owner. It is also likely that such items were made by several men in a workshop who had specialist skills, one 'joining' the wood together, one 'turning' the arm supports and legs and another producing the decorative 'carving'.

At the cresting rail on the top of these chairs the dates are carved and supported by two sculptured semi-naked figures with African features. No other chairs have been found with African women as part of the decorative scheme and it is not known what they represent. Some Salisbury chairs have a cherub's face and wings carved into the crest rail. There is one chair of a similar age in the V&A collection (not a caqueteuse nor made in Salisbury) which also has semi-naked women carved on the top rail but they do not have African faces. There was a fashion at the time for carving 'exotic' figures (often bare breasted) or 'historical' faces onto furniture, and handbooks were available to explain the symbolism of the figures and motifs.



Salisbury Mayoral Chairs - Left: 1585, Right: 1622



Memorial carving by and for Humphrey Beckham, in St Thomas's Church, Salisbury

Why one chair was copied nearly 40 years later, rather than using a new design, is another curiosity. A few of the more important Salisbury chairs have allegorical figures, heraldic beasts or birds and vines carved into their back panels, but the majority are generally backed with a very recognisable combination of stylised floral decoration, arcaded panels and repeating runs of a select range of motifs.

The city of Salisbury lacked an easily available local source of stone for building and as a consequence relied heavily on wood. Carpenters, who sawed large planks of wood and nailed them together for house construction and simple furniture, were important traders in medieval times.

A Carpenters Guild is recorded as early as 1440 in Salisbury. Guilds of allied trades were set up to regulate the financial and practical operation of their businesses. They controlled the price and quality of their members' output. Entry to the guild was via a long apprenticeship and examination by guild officials. However, guilds were originally tied to religious organisations and began to break up after the Reformation. In 1617 a 'Joiners' Company was inaugurated by the Mayor and Corporation.

The new skill of making 'mortice and tenon joints' in wood allowed for larger pieces of furniture and other decorative pieces, such as panelling, to be made. Design was no longer restricted to single planks, nailed together, which often warped. Turning and carving skills improved, using designs imported from the continent of decorative borders, columns, arches and figures.

However, joiners had now taken over as the more dominant trade, with carpenters (as well as sawyers, wheelwrights, masons and painters etc) also belonging to the guild.

A new Joiners Hall was built in Tanner Street (now St Ann Street) around the time of the formation of the group. Its exterior still remains pretty unchanged, with a carved beam and 'grotesque' brackets of male faces with crouching naked female bodies. The interior panelling, carvings and furniture of the first-floor meeting hall disappeared in the nineteenth century.

There were over a hundred members of the guild recorded between 1615 and 1622 and being a joiner was often a family business. At this time there were several Battyns working in the city but the best-known family are the Beckhams. Both the Beckhams and the Battyns served as Chamberlains and Wardens of the newly formed guild.

For over two hundred years Humphrey Beckham (1589-1671) has been thought of as Salisbury's dominant maker of furniture and carvings in the early seventeenth century. Auction houses use such terms as 'the acclaimed workshop of Humphrey Beckham'. This is likely to be because a large carved wood memorial by and to him hangs in St Thomas's Church. The carving, probably from an overmantel in his house, depicts Abraham sacrificing Isaac and Jacob's dream (though the ladder is now missing). It reads '*Here underlyeth the Body of Humphry Beckham who died the 2nd day of February Anno 1671 Aged 83 yrs. His own Worke*'.

A 1777 and 1803 Guide to Salisbury notes him (the only craftsmen amongst intellectuals) as a prominent person of the city but the related text is fanciful and inaccurate.

The Churchwardens' Accounts at St Thomas's record him as carrying out work in the 1660s, such as removing the pulpit and some seats and providing a cover for the font.

A table top now in the vestry may be his work. However, no pieces of furniture can definitely be attributed to him.

A very similar carving showing the sacrifice of Isaac is still in place in the first-floor panelled room at 8 Queen Street, and very likely to be Humphrey's work.

That the Beckham family were important to the joiner's trade at the time is not in doubt. The father, Raynold, is recorded as leasing the 'Skalding House' in Catherine Street in 1588 and the lease continued until Humphrey's death in 1671. Raynold is listed as working for St Thomas's c.1575. He had at least 10 children, of whom four brothers were recorded as Joiners, the other three being Benjamin, William and John.

Benjamin is noted as working at St Thomas's in the 1640s, before Humphrey seems to have taken over. Humphrey also served as Sidesman and Assistant to the Church Warden in 1636. His will and the inventory taken at the time of his death survive. The inventory shows a simple property consisting of two 'chambers', a kitchen and a shop. Two 'chimney peeces' are recorded. No items of furniture can be definitely attributed to any particular Beckham, or their workshop, but many of the surviving fine pieces of work are very likely to have been made by the family.

The Wiltshire based author of a major book on early furniture, Victor Chinnery, writing in the 1990s of Humphrey states that

'His name became a byword amongst local people for a braggart or a boaster, so that in recent years anyone accused of storytelling or flights of fancy would be faced with the retort 'Aye you be a Beckham'.



*Grotesque bracket on
Joiners Hall in St Ann Street*

Rosemary Pemberton

A Magna Carta Walk, with David Richards

On a glorious sunny June afternoon about a dozen Civic Society members gathered in Fish Row for the 'Magna Carta Walk'. David Richards, an experienced Blue Badge guide, took care to position our group in shady spots wherever possible so we could focus on the history rather than the heat as we walked around Salisbury's historic city centre.

We covered a wealth of information about many historical topics and famous people connected to Salisbury as well as links to the 1215 Magna Carta: one of the four surviving originals from that date is of course held in Salisbury Cathedral.

As an introduction we were taken back to the period leading up to Magna Carta, including the French victory at the Battle of Bouvines in 1214. This seldom features in British history lessons, probably because we were on the losing side, and it marked the loss of King John's extensive territories in France. This weakened the King's position and led up to Magna Carta in 1215 which limited the power of the crown and established the basis of common law.

Since the City of Salisbury was established in 1220, when the build of the new cathedral started, there are no buildings contemporary with Magna Carta. However there were plenty with links to that document. At the time society was based on the feudal system: the Magna Carta refers to the rights of the 'free man', and the Odeon building, based around the Grade 1 listed medieval John Halle's Hall, reminded us of the privileges and wealth which free men could acquire. Serfs of the time had no such opportunities.

In Queen Street, with its historic listed shopfronts, we were told of the importance of trade, including international trade, and the clauses in the Magna Carta which protected merchants. Clause 41 gave protection to foreign merchants and clause 35, regarding standard measures, was one of the first examples of trading standards.

Outside the Guildhall we heard about Clause 13 which supported the rights of cities such as Salisbury. In medieval times Salisbury was an episcopal city over which the bishop had considerable powers, including the right to charge those who set up stalls in the Market Place. Among a host of useful information we were told the crime of 'forestalling' arose when merchants sold en route to the market, in an attempt to avoid stall fees.

The site of the law courts, formerly in the Guildhall, served as a reminder of clauses 39 and 40, still in force today, regarding the right to a fair trial and 'to no one will we sell, to no one deny or delay right or justice'.

The Boston Tea Party in the High Street was an opportunity to tell us about the importance attached to Magna Carta in the USA. In 1775, after the 1773 Boston Tea Party, Massachusetts for a while adopted a Revolutionary seal which depicted a military man with a sword in his right hand and Magna Carta in his left.

Finally, outside the west front of the Cathedral, we learnt that Magna Carta is bookended by first and last clauses which both refer to the freedom of the English church. It seemed a fitting end to a highly enjoyable and informative tour.

Margaret Willmot



The Battle of Bouvines, significant in the lead-up to Magna Carta (Wikimedia Commons)



The Boston Tea Party in Salisbury



Two merchant's houses in Queen Street - which will also feature in Heritage Open Days (see p.13)

Wilbury House and Gardens Visit

I had last seen Wilbury House in the 1980s when I was asked to manage a number of the lodges/cottages on the Estate. The work did not materialise but the house made an enormous impression on me so I was delighted, as a new member of the Salisbury Civic Society, to be able to obtain a returned ticket for the visit on the 8th June 2023.

The visit did not disappoint. From the arrival at the Newton Tony entrance with a classic style lodge and into the beautiful Grade II parkland beyond, the drive into the park gave tantalising glimpses of Wilbury House through the trees. It felt a very Jane Austen/ Pemberley moment. The build-up to be impressed worked, and when we finally saw the south front view of the house it was very dramatic. My thought of Pemberley was not probably very original as I later discovered because the house was called Plendersleigh when used in the 1987 Merchant-Ivory film 'Maurice'.

We arrived promptly but found that the other Society members had assembled earlier, waiting full of anticipation outside the impressive north entrance. The house was built in 1708-1725 for William Benson and is believed to be the earliest example of a Neo-Palladian country house in Britain. The name Wilbury is thought to be derived from two nearby properties which may have been the inspiration for the design. Wil (from Wilton House) and Bury (from Amesbury Abbey). Is this true? The house has links with a number of well-known local families as well, including the Wyndhams and the Hoares.

In 1939 it was bought by the first Lord St. Just (a partner in Morgan Grenville and Co bank, and a Governor of the Bank of England). By the 1980s, when I first saw it, it was starting to look quite tired. In 1996 the property was bought by Miranda, Countess of Iveagh, part of the Guinness family. She set about transforming the property, with a five year restoration, into the wonderful showpiece and family home that we saw.

The restoration included extensive work to the house and the park, together with a number of improvements in the landscaping. Beyond this was an avenue of yew hedging running up to an obelisk to the north. This formed an axis with the centre of the house. You can look through from one direction to the obelisk framed by the yew hedging or past the house across the park, to a dip in the tree line on Tower Hill. This is apparently where there is a ruined folly on Porton Down.

The house has been restored with a wealth of around fifty specialists, including the Society's Richard Deane. What we saw was beautifully presented and much of the hard work now hidden (eg removal of asbestos). The restoration of this Grade I listed house was the joint winner of the RICS Building Conservation Award in 2006. This included the reconfiguration of the stairs, raising the old kitchen roof to include a second storey and a new plaster ceiling in the east lobby.

The property is now owned by Rory and Mira Guinness. Rory was unable to be there on the day of our visit. We were met at the entrance by Mira Guinness, who was very welcoming and who showed us around the house. She is clearly very knowledgeable and we really appreciated her enthusiasm and clear love of the house.



The south front of Wilbury House - Photo: Christopher Herring

The Guinness family portraits and family history were linked with the other historical aspects of the property up to the present day, including family photographs. While the house is beautifully elegant, it still seems suitable for its original purpose as a family home. We were taken to the main ground floor rooms, including the wonderfully evocatively named Tobacco Room, the Blue Drawing Room and the Library. We went on to see some real surprises, including some uniquely Irish experiences and some interesting Guinness history.

We emerged from the house to look around the grounds and were shown around by Steve Brett, the Head Gardener. We admired the new landscaping with the pool and fountain before walking up to a small temple perched on a mound. All had been restored and beneath this was a small grotto built with cleverly worked flints. It felt very “Stourhead”. We then wandered through the woodland, with Steve explaining how the grounds were managed, and eventually through a grotto tunnel to emerge below the house facing the park. (Work to the temple and this second grotto won a full award from the Society in 2000).

Steve explained that the park is listed, so planting can only be of trees that were native in 1710. So much thought has gone into the Estate to the smallest details of planning. For instance, Yellow Rattle had been introduced to open the roots of the grass to allow wild flowers to become established and on a bigger scale, and the planting of over 1,000 trees in the park. We looked out over the River Bourne, a winterbourne which was largely dried up at this time of year except for a few pools. In the past a sluice could, when the river is flowing, divert the river close to the house or to the middle distance to alter the view.

We passed back to the house via a small lake which had been part of the recent works carried out in the last 25 years. It is fed by water run-off from the roof and gutters of Wilbury House. As well as providing a beautiful feature and improving the diversity of the local flora and fauna, the lake was also designed to be a reservoir of water in case the house ever caught fire and water is needed!

We were finally led into the old kitchen garden which had been divided into a number of compartments, each with a different character. We looked around Rose Cottage, the Head Gardener's home in the past. In the last section of the walled garden there is a swimming pool and sun terrace. Here we were given refreshments, including delicious dark chocolate Guinness cake baked especially for us. It was a fascinating visit. The enormous investment of thought and money has restored the house and the park to a new pinnacle in its life. Steve explained how they are trying to future proof the property, and how with global warming they are looking to the Loire region of France to see what might be grown on the estate in the future, or what the future might look like.

Every one of the SCS members will have taken away different facts and impressions of the house, but I think the overall impression will be what a beautiful house it is, how it glows with light from the large 18th century windows and inside how fresh and beautifully maintained the house is and what amazing views there were. It is clearly a much loved family home. We all wish that it continues in his way for many years to come. An example for others to follow. Thank you to Mira Guinness for generously inviting us, for her welcome, the very informative visit and the most delicious cake.

Christopher Herring

Former Post Office site, Castle Street - An Update

We've been reporting over the years on proposals, by more than one operator, to convert the former post office buildings into mainly residential use, with a small commercial element. The current project's planning consultant recently presented details of a forthcoming planning application to the Development Committee. Its members had concerns about some details both of appearance and of use, but accepted that with the application already drawn up, the Society's comments would be more pertinent once consultation on it started.

Then an 'all enquiries' estate agents' sign went up. This seemed alarming, but it turned out not to be aimed at finding someone else to take on the site, but a marketing exercise, seeking interest in three proposed commercial units. Finding a user for the large former post office hall, in particular, was never likely to be easy, and it seemed possible that the application would be delayed, pending a revised one if the exercise aroused no interest, with some commercial space replaced by another flat or two.

However the planning consultant assured us that the application would proceed, with the possibility of future applications if no interest was shown in the commercial elements. The client had a 'strong preference' for finding users for those spaces. It would be nice to see the post office hall left open, so let's hope a user for it emerges – and that all the buildings will indeed finally come back to life.

All Change on the High Street:

Salisbury's Heritage Open Days 2023

The 2023 Heritage Open Days, organised by the Society, will take place between September 7th and September 10th and will include visits to 20 historic shops as well as a talk by local historian and former Mayor John Abbott, on the evening of the 7th.

Building on the very successful Civic Society Heritage Open Day 'Behind the Counter' theme of 2011, the focus is on shops in historic buildings and changes in their use. The death of the High Street across the country has been predicted on a regular basis in recent years but, as our historic shops illustrate, changes in shopping habits and economic activity are not new and may be seen as a normal part of business.

Salisbury's Market Place was laid out in the initial town 'plan' and was originally much larger than what we see today. As wealth increased, shops moved from stalls to more permanent buildings, including some where people lived 'above the shop'. They encroached upon the market space. The development of specific areas for goods and services reflects this and is marked by names such as Fish Row (now fittingly with a new fish shop) and Butcher Row.

Just as the Market Place has adapted, it is no surprise that both the buildings and their tenants have been many and varied, with change the norm. At its simplest we can see this in recent building conversions, with some shops whose upper floors had been empty or used for storage and stockrooms now having residential spaces above. In some cases this returns the upper floors to how they were used in earlier times. There is continuing evolution in the nature of the shops and in the goods they sell and in the alternative uses to which the buildings are put. New goods and ways of living bring change and the High Street is not insulated from these changes.

The Open Days will offer a self-guided walk around the 20 shops, each with a poster indicating their participation. The posters will provide insights into the history of the buildings and their changes in use over time. A guide and map of the participating shops will be available, with information about the times the different shops welcome visitors, and identifying some of the changes that have taken place. The guide and map will be downloadable from the Society's website, as well as sent to members by email, and will be available in hard copy from the Library, Salisbury Information Centre and the Museum. Each shop will also have a more detailed story of its past, available in hard copy and downloadable through a QR code which will be at the shop itself. Further information will be sent to members by email nearer the time.

The talk by John Abbott, entitled 'All Change on the High Street: Glimpses of Salisbury's Past', will be held on Thursday September 7th at 6.30pm at the Methodist Church in St Edmunds Church Street. The talk is free and booking is not required... just come along!

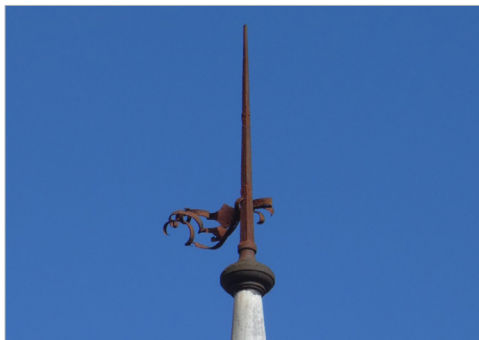
Janet and Paul Draper

Salisbury in Detail – the Impact of Time

The Society's book *Salisbury in Detail* was published in 2009, and inevitably a few of the building features shown in its 500 or so photos have degraded somewhat since then. Here we show three examples 'then' (left) and 'now' (right). The lettering and the rooftop finial are simply weather affected, but the blind window, which survives from a lost building, has suffered from 'repairs', which could have been done in a way which stabilised and retained the appropriately slightly ruinous appearance of the stonework – and cost less.



Mural behind Salt Lane



Finial detail on Castle Street



Historic blind window opening off Brown Street



Bridge over the River Avon, on the Woodford Valley Walk (see next page) - Photo: Nicolette Beardsmore



Detail of New Street building now displaying the Frances Hale plaque (see p. 23)

Woodford Valley Walk

It's hard to beat a walk in the sunshine in the beautiful Woodford Valley – especially when you have Hadrian Cook, hydrologist and drowner, with you to explain how the landscape came to look the way it does.

We started in the flood plain of the Avon with its rich soil deposited by countless river floods, and improved upon by the creation of water meadows to warm the soil for an earlier spring growth of grass. Just above this, we found the river terrace, made of flints deposited by ice age floods and covered since that time by wind blown silt. These developed as traditional arable land within the valley.

Above the terrace rises the hillside, cut by several dry valleys. Hadrian explained that although the glaciers stopped at the M4 (did anyone else picture articulated lorries rushing past a wall of ice?), it would still have been cold enough that the spring thaws and the rain on the frozen ground would cut these depressions in the wall of the main valley.

The use of the valley sides was largely driven by their steepness, and by the soils developed on these slopes. The shallower slopes were historically used for grazing sheep – from whose wool the wealth of the valley derived in the medieval period. In some places though we could still see the medieval strip lynchets – man-made terraces to provide more arable land at times of growing population, typically prior to the Black Death in the mid-14th century. The steep slopes are still used for woodland.

We touched on the enclosures of the previous centuries, whereby tracts of common land were fenced off by wealthy landowners, to the detriment of those who lost their common grazing rights, but which

enabled the land to be overall improved. Serious wealth was accrued in the 17th and 18th centuries as shown by the causeway built across the water meadows with a charming bridge, (photo page 15) leading to the elegant manor house at Little Durnford.

Hadrian brought us up to date with more recent changes in agriculture, the principal one being ploughing of former grazing land. While Daniel Defoe expressed regret at the ploughing up of local downlands in the 18th century, serious change started in World War II and has continued since. So as we walked along a former sheep drove, one of many that criss-cross the country, the views were dominated by an expanse of bright yellow rapeseed, presumably planted due to global market prices for vegetable oil.

Our walk ended with tea and coffee at the Wheatsheaf Inn and the most difficult question of the day – carrot cake or lemon drizzle?

Phil Beardsmore

The Maltings

The Sunley Group, a private property company, put out this announcement in May about the Maltings:

"Sunley are a partner in a joint venture which acquired in December 2021. We are also the appointed joint development manager, engaging with Wiltshire Council regarding a comprehensive redevelopment including the adjacent car park. We expect a planning application in 2023."

There has been a long history of stories about Maltings redevelopment, all of which came to nothing. The full significance of the Sunley announcement is unclear, but if an application is really submitted this year, that should tell us quite a bit.

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

St Andrew's, Rollestone

Shrewton is remarkable in having originally comprised eight separate hamlets, only some of them now discernible in the modern village. Two of these are Rollestone and Maddington, both with Churches Conservation Trust churches, while another one is nearby in Orcheston. The one at Rollestone is not the easiest to find, but worth searching out (SP3 4HF). It's just outside the eastern edge of the village, south of the road towards Amesbury. The attractive churchyard is semi-wild, with, at the time the cover photo was taken, a nice crop of that good chalkland flower, Lady's Bedstraw. The church is mostly of the C13th, but with two late medieval windows in the Perpendicular style.

Unusually domestic-looking barge boards at the E end of the nave are probably of C19th date. The simple interior is made light by only having a limited amount of stained glass in the windows. The font dates from the original build, while the pews, whose ends look convincingly Jacobean, are actually of the C19th and from a church in Dorset. On the E wall of the chancel are boards displaying the Lord's Prayer and the Apostles' Creed, nicely embroidered, a contrast to the often rather austere Ten Commandments boards more commonly seen in this location (as for instance at Maddington church).

Rollestone church makes no great architectural statements, but has a quiet charm, and is well worth a visit – open at all times, at no charge.



Minette Batters on Food and the Environment

At the AGM, Minette Batters, president of the National Farmers Union (NFU) and local farmer gave a brilliant, riveting talk on Food and the Environment; food being a topic she feels passionate about.

She took over her father's farm tenancy in 1998, and was grateful for being able to spend time there earlier as her role involves so much time on the road. She was elected chair of Wiltshire NFU in 2010, and (hard to imagine now) at the time was very nervous about public speaking. She went on to become Regional Board Chair for the Southwest and in 2014 deputy chair of the NFU. At that time, we were in the EU and the referendum wasn't even on the agenda. She became the first female chair of the NFU in 2018. She represents all farmers, both upland and lowland, and recognises the heavy responsibility of the role as her tenure has seen major change: Brexit, the pandemic with its lockdown, the war in Ukraine. She feels politicians take food for granted.

The UK left the EU subsequent to the referendum, but Brexit is far from 'done'. A huge amount of work with legislation needs to be resolved. For instance, seed potatoes are now excluded from entering the EU, so a trade worth £15m is not happening. Another outstanding issue is that there is no exchange of breeding stock as we don't have border control posts in France. Brexit has led to a £50m cost in paperwork. We now have full checks on our goods entering EU although we don't have any checks on incoming EU goods at present. There is also a need to resolve fast track plant checks as delay means plants die.

The pandemic led to a lot of waste, such as a massive oversupply of milk. People

eat differently at home to the out of home market (lockdown closed restaurants, coffee shops, etc which were 50% of the market). No-one wanted steaks and joints - just mince - and there was worry by the Cabinet that we might run out of food - yet milk was being poured down the drain. Some horticultural businesses folded as no plants could be supplied to garden centres. She worked with supermarkets to try and change people's habits at home to be more like eating out, which worked to some extent. She had to meet NFU members online - which has continued.

Despite the effect of these events on rising food prices, and some empty shelves, our food is still the cheapest in Europe and we have maintained high environmental standards of animal welfare.

Politicians' attitudes to agriculture are important. For example, Boris Johnson focused on rewilding and the environment (remember 'Build back beavers?') rather than on food, taking the stance that the UK is wealthy enough to import its food needs. This attitude was later modified with the onset of the Ukraine war highlighting the issue of food security. She thinks that food and environment are inherently interlinked. In 2020, the much talked of US- UK trade deal threatened our farmers and our high farm standards. She emailed Lord Rothermere of the Daily Mail to tell him he had just weeks to save the family farm.

To further raise the profile of this issue in the media, she phoned Jamie Oliver on his birthday in 2020 to enlist his help in her campaign over food standards and security. Initially he did not wish to work with the Daily Mail because of its past treatment of him, but did write a letter once the Mail

agreed not to make any changes to it. This said we should not be importing food that we can grow here, and that any trade deals should be fair, and accord with and not undermine our welfare standards. By the end of June over a million people had signed a petition to that effect. 70,000 wrote to their MPs over one weekend.

The last agriculture bill was in 1947 when we were only 30% self-sufficient in food. By the 1980s we were 70% self-sufficient, averaging 60% over the past two decades. With our climate there is the potential to produce nearly all of our own fruit and vegetables by stretching the seasons. During the passage of the Agricultural Act 2020, Liz Truss (as Secretary of State for International Trade) would not agree to an agricultural reporting mechanism in any trade deal going into primary legislation, but finally all parties agreed to sign it off in October. Boris Johnson, as Prime Minister, wanted trade deals with Australia and New Zealand, but because of his lack of grasp of detail he did not appreciate unintended consequences of a deal importing meat, which gave away any powers of checks and balances. Six years previously, the then High Commissioner Alexander Downer had commented that Australia felt Britain had 'screwed them over' when it joined the EU in 1973 .

She emphasised that Prime Ministers matter, governments matter in food markets. She is currently trying to work with Rishi Sunak who wants to set an annual self-sufficiency target. The media have been very valuable in raising awareness of this, and the UK's trade deal with the Comprehensive and Progressive Agreement for Trans-Pacific Partnership (CPTPP) was amended so that no hormone treated beef or chlorine washed chicken could be imported into the UK.

She explained that reporting in trade deals is important to avoid undermining our standards. For example, UK farmers aren't able to compete on price with chlorine washed chicken. Before we left the EU, it dictated the terms of trade, and we had no involvement in the imposition of checks and tariffs. Post-Brexit we have to negotiate our own deals. The EU is our closest trading partner. In Brexit negotiations agriculture was sacrificed to the importance of services. So we lost out on agriculture so we could access the markets with our services.

Turning to the environment she stated that there are legislated targets on the environment, but we don't treat food the same way, and she advised strongly that we should not take food supply for granted.

* * *

There then followed a very lively question and answer session which expanded upon the topics, in which the following questions were raised.

- Is rewilding of concern to the agricultural world?
- How desperate is the shortage of foreign workers?
- How can you convince Brits to pay more for their food? Much is highly processed and low-income families spend a higher proportion of their income on food.
- A concern was expressed that environment hadn't featured as much in the talk as food, as farming does cause pollution and degradation of soil.

Minette explained that the new subsidy system developed from environmental issues, and is public money for public good rather than payment relating to the size of the land holding.

FARMING IN SOUTH WILTSHIRE



A field near Odstock - Photo: Adrian Harris Photography (also photo on following page)



The downs above Burcombe

Within the landscape recovery scheme, taxpayers' money goes towards taking land out of food production, e.g. planting lots of trees. Some of these funds go to foreign investors who buy up land which is then taken out of production.

The NFU focus is on sustainable food production. Food and environment are linked. Robots are actually slower than people at picking fruit and veg. People have been de-incentivised from agricultural work. The UK is attractive to foreign workers as labour is well paid and regulated compared with their home countries. It is not low skilled work.

There has been a 45% increase in input costs. Inflation is building. During Covid there was price competition between supermarkets, but the rise in the price of gas (150% higher than 2019) meant suppliers had to absorb these costs so not much money is being made – in some cases the price is lower than the costs which, in turn, is reducing production. We need to get people cooking from scratch. It is illegal in the UK to talk about price fixing owing to competition law.

A new issue that needs watching is private equity buying up businesses to potentially asset strip them. (Kwasi Kwarteng refused to intervene in the acquisition of Morrisons by foreign private equity; Morrisons is a vertically integrated business – a whole chain). The USA takes a different approach.

We need to think more about the quality of food. Targets on air quality, net zero, water quality, tree planting could all be met by growing nothing but it's not sustainable.

So many things could be done with the right policies. There are currently some perverse unintended consequences, for example: bio packaging is currently subject to a plastic tax.

If everyone ate a plant-based diet, there would be the challenge of nitrogen fertiliser for plants. Manure can be used instead of artificial fertilisers if you keep livestock. Proposed legislation will ban live animal exports and strengthen powers of prosecution for dogs killing livestock.

To sum up, there is a need for sustainability in both food production and environmental concerns. The two are inextricably interlinked.

Minette was warmly applauded at the end - it had been a great talk.

Judy Howles



General Purposes Committee Annual Report 2022

The General Purposes Committee has responsibility for lectures, visits, walks, Heritage Open Days (HODs) and blue plaques. Individual members have responsibility for these topics, but all members contribute to their choice and to discussion about them.

During 2022 the committee continued to meet by Zoom. There has been a change in the membership of the committee over the year: Lis Woods resigned as secretary in March 2022 for health reasons but continued to be a member of the committee 'without portfolio'. As efforts to recruit a secretary were unsuccessful, committee members take it in turn to produce the minutes.

Judy Howles (chair), Jamie Hobson (lectures) and Brenda Hunt (visits) have remained in their roles. Janet Patch, while remaining responsible for plaques throughout 2022, has been assisted by new member Sara Crook who is taking over the role in 2023. Members without portfolio were Hadrian Cook, Frogg Moody and James Woods. Janet and Paul Draper joined the committee in May 2022 and will be responsible for HODs from 2023.

- **Lectures:** A programme of 'live' evening lectures was possible this year : In March, Julian Richards on 'Stonehenge: Old Rocks, New Theories' , and Phil Harding's 'Along the Line: A Life in Archaeology' at the AGM in June, although the planned September talk about the River Park project had to be postponed, owing to the period of mourning following the death of the Queen. However, in November it was possible to hold a daytime 'walk and talk' event about the River Park starting from St Thomas's House, and featuring project manager Andy Wallis.
- **Blue Plaques:** No plaques were unveiled this year owing to a delay with the listed building consent application for the Frances Hale plaque.
- **Visits and walks:** There were five walks as part of the visits programme, four of them by Society members - Hadrian Cook on the impact of development on the Rivers and Landscapes of Salisbury, and Richard Deane's walk (done twice) around the city 'in the Footsteps of Pevsner'. And then two by Blue Badge Guide David Richards: 'Witches Wizards and Wiltshire Folklore' in the city, and one around his home village of Dinton. A walk around the villages of Odstock and Nunton looking at their domestic and agricultural history was led by local resident Hazel Docherty.
- **Heritage Open Days:** Under the theme of Rivers and Waterways of Salisbury, there was a series of walks and a talk by Chris Daniell on the city drainage channels .
- **Communications and Outreach:** In the first half of the year members discussed enhancement of the website content, publicity for events and contributions to the magazine. Following the election of Stephanie Siddons Deighton to Chair of the Society at the AGM this responsibility passed to the Executive Committee.

Judy Howles

Frances Hale

The recently installed blue plaque - a collaboration between the Salisbury Civic Society and Salisbury Soroptimists International as part of Her Salisbury Story - commemorates a truly remarkable woman, who has left a lasting legacy in the buildings of Salisbury and the surrounding area.

Frances Hale 1818-1881 (née Read) was associated with the builder's yard at 36 Castle Street for her entire life, from newborn baby to matriarch of a workforce of over 400 people. She was one of six children raised by George and Ann Read in the family home that was part of the yard. When she was 22 she married Raymond Hale, a carpenter, who was probably one of her father's workmen, and they lived in Bedwin Street.

When she was 28 her mother died, and her father then retired and passed the business over to Raymond. While in Bedwin Street she and Raymond had five children who all died at a young age. Due to improved circumstances (Raymond expanding the business to become a builder employing 17 people) they moved back to Castle Street. While there they had two further children, Henry and Edward. However, when Frances was 51, Raymond died. At that time her sons were 16 and 15 and already working in the business.

Frances took over the business after Raymond's death. Her announcement in the Salisbury and Winchester Journal (1869) was carefully worded to reassure customers that the business would be continued by the late Raymond Henry Hale's widow and his eldest son (Henry, 16), and assisted by Mr Abley, Raymond's foreman. Both Raymond and his eldest son had been christened Raymond Henry, so using the

full name emphasised the continuity from father to son. In 1875 Frances put out another announcement which struck a very different tone: it was clear that the business had been hers and was now hers, with her sons as junior partners.

Two of the most striking Victorian buildings in Salisbury were constructed by the business run by Frances. The Literary and Scientific Institution was built in the free gothic style and replaced the demolished New Street Theatre (illustrated on next page). Richardson's Wine Stores in the High Street (page 25) was built in the Italian gothic style for a long established Salisbury firm - claimed to be the oldest wine merchants in Britain. These were two of the most significant new buildings anywhere in the city during the six-year period that Frances ran the business alone, between taking over from her late husband, and bringing her sons into partnership.

In between these two projects were others which impacted the public life of the city and surrounding area. These included building Durnford village school and schoolhouse, building the Baptist schoolroom in Brown Street and restoring Dinton church. She worked with the cathedral's architect, the renowned G.E. Street, when she restored Britford church and again, three years later, when she was involved in a project to build the western transepts of St Peter's church in Bournemouth. This grade 1 listed building is considered one of the finest Gothic Revival churches anywhere in England.

Under Frances, the business had swiftly expanded its scale of operations and its reputation.

After Frances took her sons into partnership, they built the north aisle of St Paul's church, an extension to cope with the increased population of Fisherton. Three years later, they built the Congregational Church in Fisherton Street to replace a small chapel in Endless Street.

In 1876 they won the contract to rebuild the Alderbury Union workhouse in Coombe Road. Their workforce expanded from 80 to 400 within a year. However, due to demands for pay increases by some of the bricklayers and a complaint of withheld pay by a strike ringleader, and a subsequent adverse outcome in the magistrate's court, the firm had to pay up.

Having set up a base at Coombe Road, they then fitted out Castle Street to support this larger business. Costs ran out of control and in 1880 the firm was declared bankrupt.

The business was sold, but they were allowed to stay on in the accommodation at the yard. A year later Frances died, aged 63. Henry moved to Kent and got work as a surveyor, and Edward set up a small business in Salt Lane. Within five years Edward had reacquired the old premises, and Hale family builders were once more trading from 36 Castle Street.

(Article written from research for Her Salisbury Story, provided by Brian Evans, with permission given.)

Sara Crook



The Literary and Scientific Institution building, in New Street

Future Plaques

The plaque at the former Salisbury Infirmary in Fisherton Street, to medical researcher Marina Seabright, will be unveiled on September 6th. The event will include a talk on Marina. Details will be sent to members later.

This will be followed in October by a plaque at St. Nicholas Hospital in the city. While mentioning that Anthony Trollope was inspired to write his novel 'The Warden' following a visit to the area, the plaque will actually venerate the hospital, which was in existence by 1215.



*The Richardson's Wine Stores building, corner of the High Street and Bridge Street
(now Barclays Bank)*

Vancouver, New York, Tokyo... & Fisherton Street: The Mural Project

All members will have received an indication of the chosen design for a mural at 69 Fisherton Street, in Salisbury, either by email or in printed form. It had long been felt that the funds accumulated by the Society were more than what a charity of its type needed to hold, and that a beneficial project should be found, on which some of the money could be spent. In December 2022 the Society's Executive Committee agreed to allocate £10,000 towards a public art project at the Fisherton Street building, whose blank end wall, by the start of Water Lane, had always seemed ideal for a mural. The owner, Angela Ockenden, was keen on the idea, and has been fully involved throughout. The remaining costs, around £7000, were to come from a private and anonymous donation.

A brief was prepared, to be sent out to selected artists and artistic organisations, throughout the country. It stated that the aim of the project was to be 'An artwork that adds a new dimension to Fisherton Street and to Salisbury, with a focus on the future.'

24 eligible submissions came in, from a wide range of artists, some local. A judging panel was assembled, comprising people involved in the art world locally, a City Council member, a representative of Fisherton Street traders, and Society committee members.

Five artists were chosen, and asked to come up with final designs. The judging panel then chose two of those, for a decision by the Society's Executive Committee. The choice of the artwork by David Shillinglaw and Lily Mixe was the final outcome.

David and Lily are partners, with David gaining a fine art degree at Central St Martins in London, while Lily went through the French education system. They live in Margate, a town which has strong artistic associations with artists including JM Turner and Tracy Emin. Both have international reputations, and they have produced murals all over the world, both independently and collaboratively, including in Vancouver, New York and Tokyo.

Stylistically David's work is pictogrammatic and ideographic, exploring space both physical and spiritual. He is the equivalent of an artist flaneur wandering joyously through a literal and metaphorical world. His subjects include natural and human themes, executed using a strong grid structure supported by a varied and confident colour palette. Lily is figurative and literal with a strong emphasis on the natural world, particularly ocean fauna explored through her many diving expeditions. Her work is often executed in black and white line work, which is juxtaposed on vivid background patterns defined by a confident use of colour.

Their work couldn't be more different, and yet when they work together there is a stylistic cohesion and compromise which works beautifully. This is evident in the mural for 69 Fisherton Street which places emphasis on the riverine world appropriate to its location on a branch of the river Avon, with references made to global nature as well as local ecosystems.

David and Lily have recently exhibited their work at the Vanner Gallery in Salisbury High Street. This enabled the public to acquaint themselves with the artists, as well as contextualising their mural proposal for the Society in a meeting with them. They spoke about their work eloquently and persuasively, and about their cohesive approach. According to gallery owner David Christie, the exhibition was the most popular and successful held there, with numerous visitors including school parties.

Work on the mural will start in early September and ought to take between a week and ten days. Salisbury should think itself lucky that it's now about to be, in one respect, on a par with Vancouver, New York and Tokyo.



*Lily Mixe and David Shillinglaw
Photo: David Christie*

Jamie Hobson

Development Committee Annual Report 2022

1. Planning Applications: 272 applications were selected for examination during the year, resulting in 20 letters of objection or comment being sent in by the Society, both figures slightly below the recent average, but not significantly so. One proposal of concern was for a Travelodge Hotel in Fisherton Street and Malthouse Lane, essentially using the design approved for the now abandoned library idea there, but likely to be in a dumbed down form. However by the end of the year the application appeared to have gone into stasis.

2. Future High Streets Fund Consultation: 2022 saw consultation on the details of the expenditure, by Wiltshire Council, of almost £9.4 million given to Salisbury by the government, towards revitalisation of the retail sector. £5.3 million will go to the railway station forecourt, £3.2 million to improving Fisherton Street as the route from station into the city, and £0.9 million to Heritage Living, which involves residential use of currently unused upper floors of historic properties in the city centre. There was no prior consultation on how the money from the government should be spent. The Society had concerns over the railway station and Fisherton Street elements, while details of the Heritage Living project remained unknown. Fisherton Street was a particular concern, with the highway engineering led scheme felt to be a missed opportunity. The Society's comments appeared to have had little practical impact.

3. Planning Forum and Open Meeting: The idea of a meeting, on the theme of the impact of climate change on the design and functioning of buildings, was thwarted again as it had been in 2021, but should finally be achieved in 2023. It could work either as a Planning Forum or an Open Meeting, but seems more likely to be the latter.

4. Salisbury Neighbourhood Plan: The Development Committee is not directly involved in the plan's preparation, though several Society members are on the steering group. The committee took a particular interest in the development of the plan's design section, aimed at promoting the better design of buildings in the city.

5. Turning Point sculpture, Guildhall Square: The committee had welcomed the addition of John Maine's sculpture to the square in 2021, but its setting proved to be very cluttered, a feeling shared by John Maine himself. Attempts to improve the situation, with which the Society was involved, finally achieved success in 2022.

6. Awards Scheme: 2022 saw work to existing buildings being looked at, with a judging panel chaired by Helen Birchenough, Chair of the Arts Council in the South West. Awards went to St Thomas's church in Salisbury, to Belle Vue House in Salisbury, to Greenfields Gunmakers in Milford Street, Salisbury, to Shobottle Barn in West Grimstead, to work to the roof of St Mary and St Melor church in Amesbury and to Myrfield House in Salisbury. Commendations went an extension at 35 Bedwin Street and to the Emmanuel church, both in Salisbury. The Lady Radnor Award, for a particularly outstanding project, went to an extension at Long Close House, Downton.

7. Involvement with Other Bodies: The Society continued to be represented on the Salisbury Conservation Advisory Panel, and to be linked to the Salisbury Area Greenspace Partnership, and to the CPRE.

New Canal bin stores

On July 19th, with very little warning, some wooden bin stores for commercial waste materialised in New Canal, at either end of the wider section. The lower photo shows the two sizes they came in, the smaller one somewhat reminiscent of dog kennels. They were placed there by Wiltshire Council, who have responsibility for waste, and benefit from a dispensation given to local authorities, which allows them to put up small structures on their own land, with planning permission not needed. They could still have carried out some consultation, had they chosen to.

Wiltshire first approached Salisbury City Council and asked if the stores could go on the Market Place, owned by the latter council, and were told 'no'. So Wiltshire went ahead and used highways land on New Canal, controlled by themselves. A previous indication that other stores would go in Queen Street happily came to nothing. In New Canal, the small eastern group, under a tree, seems relatively harmless, but the long line of stores further west, near the Old George Mall entrance, is another matter.

The Society's position is that the western group is a quite inappropriate addition to its historic location, damaging both the conservation area and the setting of listed buildings very close by. On the other hand the previous situation, with for instance 14 bins strung out nearby in Butcher Row across the fronts of properties, some of them selling food, was equally bad. Other bins remain in full public view in the city centre, often outside historic buildings.

The Society has expressed the view to Wiltshire Council that quite apart from their initial impact, the stores are likely to deteriorate with the weather, could have graffiti added, and worst of all could be set fire to. The stores catching light, followed by the plastic bins inside and their contents, doesn't bear thinking about.

What is clearly needed is discussion of a real solution, which ought to include daily collections of commercial waste, possibly in bags if a business has no space to store a plastic bin unobtrusively, and one commercial waste operator, rather than the current situation where three or four different firms run their own lorries, adding to congestion and pollution in the city. If the new and unlovely timber stores prompt such discussion, they may have served a useful purpose.



14 bins, formerly in Butcher Row



The stores in New Canal, which now contain most of the bins above

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*Terracotta and brick detailing on house in Manor Road
An image from 'Salisbury in Detail'*

