

SALISBURY
CIVIC SOCIETY



GLOBAL

DECEMBER 2023

DIARY of EVENTS 2023

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

THURSDAY JANUARY 25TH AWARDS PARTY AND PRESENTATION OF 2023 AWARDS

Julian Orbach will be presenting the awards - Salisbury Arts Centre

Booking form with this magazine, and details already circulated by email

MARCH OR APRIL A RIVER PARK TALK AND WALK

With Andy Wallis

Members will be notified of the details as soon as they are available (see p.28)

THURSDAY APRIL 11TH THE SALISBURY MUSEUM PROJECT

A talk by Museum Director Adrian Green
6.30pm Methodist Church, St Edmunds Church Street, Salisbury, SP1 1EF

Bookings online

(Followed by a tour of the new galleries later in year, led by Adrian)

APRIL OR MAY PLANNING FORUM ON SOCIAL HOUSING

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

Free to members, non-members £6.50

Bookings online

JUNE ANNUAL GENERAL MEETING

To be followed by a talk

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

Free to all

SUMMER VISIT TO STANBRIDGE EARLS

A historic house just north of Romsey, originating in the medieval period

Details can be found online in the New Year and in April magazine

JULY SALISBURY'S HISTORIC ARCHITECTURE

Two walks with Richard Deane, looking at aspects of the city's historic buildings

Details can be found online in the New Year and in April magazine

* * *

A Warm Welcome to our New Members

We are delighted to welcome the following to the Society:

Lee Davidson, Carol Francis, Annabel Lawson, Barbara Milburn, Piers and Gillian Nicholson, Angela Ockenden, Rob Quinlan and Jackie Kingman, David and Brenda Scowcroft, David Watson

Notes from the Chair

2023 has been a lively and successful year for the Society, featuring popular events supporting our key objectives of Heritage, Environment and the Future, all of which are so important to Salisbury and the surrounding area.

Talks have ranged from Anthony Engi Meacroft on the work of the architecture, art and design collective, Assemble; Minette Batters, President of the NFU, speaking on Food and the Environment at the AGM, through to the Impact of Climate Change on Architecture and Historic Buildings from Duncan Baker-Brown and Charles Bain Smith. Hadrian Cook led a walk through the Woodford Valley and we revisited the impressive River Park Project with Andy Wallis. Three new blue plaques were installed, to Frances Hale, Marina Seabright and St Nicholas Hospital. The HOD weekend was a great success, there was a sellout visit to Wilbury House, hosted by one of the owners, Mira Guinness, and the evening reception, arranged by Peter Dunbar, for our Corporate members was well supported.

We continue to build local partnerships. We worked with Her Salisbury Story on two of the blue plaques, and the popular HOD weekend was made possible by the generous co-operation of owners of local shops and businesses. We are exploring joint projects with the Salisbury RSA and have received great support from the Highways team at Wiltshire Council who have agreed to paint some of the planters to be installed in Fisherton Street selecting a colour from the mural!

I am particularly proud of the mural, it makes a significant contribution to the lively atmosphere of Fisherton Street and looks to the future of the city. The positive commitment of Angela Ockenden, the owner of the property and the generosity of a private donation helped turn the idea into reality. The project was led by Jamie Hobson and Richard Deane, both giving a great deal of their time and attention to the practical and detailed considerations of the venture and, of course, there was the sensitive and imaginative interpretation of the brief and professionalism of the artists Lily Mixe and David Shillinglaw, who created a truly exciting artwork.

There is good news on Steynings in Crane Street, with the current scaffolding removed on Saturday 25 November. A full programme of repairs is planned and scaffolding should be going up again once listed building consent has been received. It's been a long time but a successful combination of pressure from Society and committee members eventually achieved a result.

We are delighted to welcome three Society members who have recently joined the committees. Patrick Carmody will be arranging visits for the GP team, (I'm sure he would welcome suggestions from members) and Emily Way and Lee Davidson are new recruits to the Development team.

The support shown for Society activities, reflected by increased attendance at talks, visits, walks and plaques has been particularly encouraging and we are now seeing an upturn in membership. To celebrate December we look forward to an advent calendar on our social media channels showcasing the blue plaques and meanwhile my very best wishes for a Merry Christmas and a Happy New Year.

Stephanie stephaniedsd@gmail.com

Editorial

There's a major focus this time on the Fisherton Street mural, probably the most ambitious project the Society has ever taken on, and certainly the one with the most obvious and positive impact on the city. Luckily our funds had built up over the years, to a level beyond what a charity of our type really needed, and we're very pleased with what the expenditure has achieved. Even though the chosen design was never going to appeal to absolutely everyone, we think its reception has been very gratifying.

The editorial in the last magazine finished with a confident assertion that the Heritage Open Days visits to historic shops would be extremely enjoyable, and such indeed proved to be very much the case when the HOD weekend arrived, in September. This time there's a report on it on page 2 by Janet and Paul Draper, who put an enormous amount of work into it, aided by others as they say. And the initial talk on Salisbury's changing shops over the years, by former mayor John Abbott, is described on page 22 by Alan Crooks.

Coverage elsewhere includes old friends, including the River Park, and new topics, like the Wyndham Park walls which appear on page 25. Best seen from within the park, or from College Street, they lean a bit in places, but are they likely to collapse? No obvious signs of it, but when a body like the City Council are told by an engineer that some public walls are unsafe, they can't just ignore it. Next time we hope to be able to report that the rather drastic action proposed, of demolishing all the walls, proved to be unnecessary.

Richard Deane

Heritage Open Days 2023: All Change on the High Street

This year's Heritage Open Days, from September 7th to 10th, comprised a talk and self-guided visits to shops in historic buildings. The talk by John Abbott, entitled 'All Change on the High Street: Glimpses of Salisbury's Past' was very well received by an audience of Civic Society members and others, some of whom subsequently joined the society.

20 participating businesses welcomed visitors who explored the shops, following a brochure, with a map, a list of the shops and an overview of the history of shop premises and past and present businesses. Each shop displayed a unique poster containing brief information. More detailed historical information was available for collection and/or downloading at each shop and from the Society website, where the brochure and leaflets were available. The Salisbury

Information Centre and Salisbury Library provided collection points for brochures and their staff gave enthusiastic support to the Open Days. Publicity for them included an entry on the National Trust-run Heritage Open Days website, information on the Society website and magazine and on the Experience Salisbury website, an article in the Salisbury Journal and an item on the South Wilts That's TV news.

Following our research on the history of the buildings and businesses, Jamie Hobson designed the brochure, the posters for the shops and the leaflets which was invaluable as was Julie Smith's assistance with QR codes (for downloading leaflet content in the shops) and managing material on the website.

We are very grateful for their participation.

The participating shops were enthusiastic about taking part, were helpful with information about their business and several went well beyond our expectation in assisting and informing visitors at the shops. The shops indicated that their visitors were interested, and some, knowledgeable, and there was much sharing of information and memories. Shops reported many people exploring, asking questions and commenting on the buildings.

While we hear much nationally about how the high street and shopping habits are changing these days, the evidence from the historical leaflets shows there has always been considerable change in the range of shops and types of businesses as they attempt to meet the changing needs and wants of shoppers. Feedback was sought from all 20 shops and was positive. The open days brought people into the shops. There was optimism that it would help business in the future. The shop staff had generally enjoyed engaging with the participants, and the participants we met spoke of how helpful,

interested and friendly the shop staff were.

We could not gauge how many people had visited the shops. Some people visited many shops, some only a few. Some visited over several days, some on one day. Although the brochure included details on visiting times, shops spoke of queues forming before they opened. Feedback from the information centre and the library was that the level of visitor interest was high, shown by how fast their stock of brochures shrank. Brochures were replenished several times and it was necessary to have a second print run bringing the total number to 550. In addition, some visitors had downloaded their own.

Overall, we are confident that the number of visitors was substantial and that the level of interest was perceived by the shops as beneficial rather than an imposition. The impression seemed to be that the HODs were successful and positive for the Civic Society's reputation.

Paul and Janet Draper



Beach's Bookshop, now Prezzo restaurant

A Close Encounters Walk - with David Richards

In David's inimitable style we covered gems about different periods of architecture, heraldry, facadism, famous visitors, decorative weathervanes and public street art before we even arrived at the High Street Gate into the Close.

Setting off from our muster point in Fish Row we paused on the Avery weighbridge to view the outside of the Hall of John Halle – the only cinema in Great Britain to have a 15th Century merchant's house as its foyer. Its restoration was Augustus Pugin's first architectural commission. By contrast the New Canal façade is not medieval at all, being an 1880 Gothic revival project by local architect Fred Bath. Moving on to the Old George Mall we looked at the false windows which conceal the bridges and roof delivery area for the stores. Pepys and Shakespeare are two of the more famous names who stayed at the original Old George Inn. We looked up to see the WH Smith's weathervane of the man standing on a quill pen selling newspapers, and looked down at the five carved stone plaques in the High Street pavements.

There being no longer a portcullis to keep us, citizens of Salisbury, out of the Bishop's Close we were able to begin our 'Close Encounters'. We looked at the south side of the High Street Gate with Fred Pomeroy RA's statue of Edward VII, which was unveiled before the king's delayed Coronation. Pomeroy was also the sculptor of the famous statue of Justice on the Old Bailey.

David, a retired dental surgeon, couldn't resist pointing out the lion's National Health style teeth on the façade of the 1682 College of Matrons. As a keen gardener he admired the wonderful Magnolia Grandiflora on the front of Mompesson

House which featured as the London town house of Mrs Jennings in the film of Sense and Sensibility. In the corner of Choristers' Green, we looked at the flint, Old Sarum tiles and Chilmark stone construction of Hemingsby, one of the few remaining medieval Canons' houses, where Canon Edward Powell once lived. As Catherine of Aragon's advisor, he refused to recognise Henry VIII as the head of the Church. He was imprisoned, hung drawn and quartered with one of the pieces being displayed on Salisbury market! After noting the red brick, red tiled Wren House, the former Choristers' School, we were treated to a display by the Wiltshire Home Guard Living History Group outside the flint, brick and stone Wardrobe, now the Rifles Berkshire and Wiltshire Museum.

Arundells, Edward Heath's former home, was also built on top of a canonry. We were told about the last priest to live here, Leonard Bilson, who sought the help of a monk for a love potion for Lady Cotton with whom he was in love. This was discovered by Salisbury's Bishop Jewel who was tasked by Elizabeth I to root out any signs of Catholicism. Leonard Bilson was arrested for practising sorcery and magic. He was pilloried in the Market Place, sent to the Tower of London and imprisoned for twenty years. David pointed out that although witchcraft for women was punishable by death – there were five hanged in Salisbury – male wizards were only imprisoned and most survived.

We paused to admire the gateway in front of the Old Deanery and walked on to one of the most important buildings in the Close, the King's House. Apart from the royal connections, the varied aspects of the different ages of construction and the current development of the Museum,



PHOTOS ON THIS PAGE:

Top:
*Sarum College with
pineapple finials*

Above Left:
WH Smith Weathervane

Above Right:
*National Health style teeth
on Matron's College*

Right:
*Salisbury Cathedral
boot scraper*



David still managed to bring in a reference to teeth! This time it was the woolly mammoths' teeth in the collection. They were discovered amongst the 18th century objects found in the brick clay dug up to make bricks for the Guildhall. It was very similar to London clay and considered to be a very fashionable material for local buildings. Henry Shrapnel is recorded as living at the King's House in the 18th Century which coincides closely with the time that he developed the hollow spherical shell which, when filled with gunpowder and shot, could be fired from existing artillery, spraying the enemy. David then referenced the line "bombs bursting in air", possibly noting the use of this new weapon, in the American anthem The Star-Spangled Banner. This song was inspired by the sight of the enormous stars and stripes flag flying triumphantly above the fort after the American victory against the British at the battle at Fort McHenry.

At the West Front of the Cathedral we looked at some of the statues. In the mid 19th Century the Gothic revival architect George Gilbert Scott was asked by the Dean to do a survey of the stonework. He discovered that the stone steps up to the spire were being crushed and was given the work of doing the repairs. He also refurbished or replaced some of the exterior statues, including that of St John the Divine. The row of saints above the West Door includes St Roche, who became the patron saint of protection against the Bubonic Plague. Salisbury had seven attacks of the plague so he was much revered. St Catherine is there with the wheel, and the Bishop of Myra, St Nicholas, who is said to be the inspiration for the giving of secret presents in Christmas stockings. He threw three bags of gold into the room of three girls who had been sold into slavery, to enable them to escape, and the bags

landed in their stockings. The martyrs Cosmas and Damian were two Christian doctors who were credited with making the first transplants, and the lady standing on a dragon carrying a cross is Margaret of Antioch, patron saint of childbirth.

At the North Porch we admired the wrought iron gates, door hinges, chandelier and boot scrapers added by George Edmund Street RA, who is best known as the designer of The Royal Courts of Justice in The Strand. We looked up at the wrought iron bands George Gilbert Scott added to strengthen the corners of the base of the tower. The setting for the cathedral is universally admired but alterations caused consternation locally at the time. In the late 18th Century Bishop Chute Barrington was a man of new ideas. He thought that the cathedral was 'old fashioned'. Being wealthy he employed the architect James Wyatt, to dig up the gravestones and drain and level the churchyard to make lawns for a 'gentleman's park' around the cathedral. However, the bodies underneath remain buried.

In 1688 the Bishop's Palace, now the Cathedral School, unwittingly played a significant role in our history. James II, a king with Catholic leanings, was on his way to rout his enemies. He was forced to rest here for some days with a violent nosebleed. Meanwhile, many of his followers changed sides to support the Protestant King William and Queen Mary, daughter of James II. James then fled to France leaving William and Mary to reign.

We moved on to admire the 17th Century Sarum College, which had been the home of a rich London lawyer, and its gate posts topped with stone pineapple finials which were symbols of his wealth and authority. William Butterfield was the architect of the Victorian flint chapel extension.

David complimented the Civic Society on the installation of the many blue plaques around the city and pointed out the one commemorating William Golding, the Bishops' School teacher and author, and the only Salisbury Nobel prize winner. Malmesbury House is the site of a blue plaque marking the significance of a former resident, Dorothy Brooke, who founded The Old War Horse Memorial Hospital in Cairo to give horses a dignified and peaceful end to their lives. She had been shocked by the many First World War horses living in misery in the city. The house at number 14 has a plaque for Charlotte Cradock. She became the wife of the playwright and novelist Henry Fielding and is said to be the inspiration for Sophie Western in 'Tom Jones'.

Finally we arrived at St Ann's Gate. This was the pilgrimage site of the Chapel to St Anne, mother of the Virgin, where pilgrims could be granted an Indulgence which excused them from Purgatory for two weeks, before they moved on to Bishop Osmund's shrine. It is now the offices of St Ann's Gate Architects which has close links with our Society.

The members of the Salisbury Civic Society who took part are very grateful to David Richards for leading this most enjoyable 'Close Encounters' walk.

Melodie Brookes

Open Meeting

The Society's Open Meeting on November 8th had the title '**Climate Change: its Impact on Architecture and Historic Buildings**'. There were two speakers, both of them architects. Duncan Baker-Brown is co-chair of the RIBA Climate Action Group, while Charles Bain Smith is a senior Building Conservation Manager for the National Trust.

Duncan began the evening with some sobering facts. The construction sector consumes 50% of the raw materials harvested annually, is responsible for about one third of global carbon emissions and 40% of energy consumption, while historically pre-C20th buildings did not need fossil fuels to construct them. Humans are the only creatures that produce waste which cannot be used by other life forms. There are some simple measures which can improve things - reducing the thickness of a 10m x 10m concrete slab by 50cm saves as much CO2 as one person not eating meat for a year.

Happily, there are some very positive things going on. It was enormously heartening to hear details of how the industry is adapting. RIBA's '2030 Climate Challenge' sets out targets for chartered practices to adopt in order to make better environmental outcomes in new buildings. The UK Net Zero Carbon Buildings Standard is intended to be used for both new and existing buildings. Organisations like Innovate UK aim to inspire and facilitate activity such as the decarbonisation of social housing stock.

It was interesting to learn about approaches from other countries wrestling with the same challenges. The example was given of Lacaton & Vassal, 2021 winners of the Pritzker prize for architecture, whose principle of 'never demolish, never waste' has led to them becoming renowned for their transformations of existing housing blocks in France.

What is needed? Key is retrofit and adaptation, not more new buildings but the sensible re-use of existing ones. There is far too much commercial space in places like London and not enough residential, so convert the former use to the latter one. Close all conventional mines and use the materials we already have at our disposal by 'urban mining' the cities and using them as our building stores. Duncan had a very telling photo showing the size of a quarry needed to obtain a modest block of copper (see photo inset below).

Buildings had their own carbon footprints, in two ways – the embodied footprint, from carbon released when materials are created, and the operational one, from the carbon that goes into running the building.

It's critical that architects being trained are taught the right approach. A greater understanding of the physics of buildings is needed - ideas like creating a thermal buffer which acts as a cooling area in the summer and insulation in the winter. Resist the temptation to come up with stunning new designs, and instead focus on reworking existing structures, which still gives scope for imaginative design.



Positive legislation is essential, such as enshrining protection of existing buildings in law and removal of VAT for restoration / renovation projects. This has long been a sore point, when new buildings are not liable to VAT.

Older houses are key, a resource degraded in the past by the removal of things like panelling and shutters which had improved their energy performance. Measures are needed which enable them to play a part in resisting climate change, without spoiling their character. Duncan showed a listed semi-detached house in London, whose performance had been greatly enhanced by measures such as adding insulating cladding, with no obvious damage to its appearance. Local authorities, as owners of a lot of buildings, are very interested in decarbonising, which can often be achieved by retrofitting.

Charles Bain Smith's talk was entirely complementary as he explained the need to work with existing places and the importance of keeping carbon locked into the ground and not in the atmosphere. Tried and tested methods of building should be used, for instance water reed for roofs which is not only a good insulator but also a great carbon-capturer. However, many

of the associated crafts are dying out, not helped by the craftsmen being priced out of the housing market as their traditional homes are converted to Airbnbs or sold at inflated prices.

People need to work with the environment. Historic buildings are worth preserving both for carbon capital, and also because they mean something to people both aesthetically and for the sense of time and people past. Communal significance / social value are important.

Charles made the point that 'retrofit' is not a new concept; we have been adapting buildings and landscapes for centuries and we should champion those with the vision to take buildings into the future. Sometimes we have to be bold and repair a building without a fixed plan for its future as, more often than not, a use will materialise.

This was seen at St Alban's Church at Teddington, which was repaired without any guarantee of how it would be used, but once available as a space, it quickly attracted people who wanted to use it and it now houses the thriving Landmark Arts Centre.

Emphasis was laid on the importance of getting full value out of existing buildings and the need to design new ones to be 'loved for longer' - adaptable and multi-purpose.

Talks were followed by a question and answer session, which started with a comment about the difficulty of persuading volume housebuilders to up their game, which the speakers agreed was problematic. As the Society a few years ago tried to encourage a housebuilder in Harnham to increase the energy ratings of its large estate, and got nowhere, this raised a very good point.

The lack of money for maintaining buildings after they went up was an obvious difficulty, while Charles mentioned the National Trust's influence as a large landholder, for instance turning a golf course into a nature reserve. It has a focus on apprenticeships to maintain traditional skills, and it sets an example in way tenancies are managed.

One questioner asked how people without specialist expertise could be guided into sensible practices. How can you identify bad retrofitting? Duncan replied that there isn't a retrofit industry as such, and training was needed to acquire the necessary skills. A stable industry would be the ideal, but there was a lack of the forward thinking that was needed, with too many companies just focusing on image and fashion.

In reply to a question about how the planning system should change, Duncan said the system as such wasn't the problem, it was a more general need for recognition of the problems. It was generally easier and cheaper to build on greenfield sites than it was to bring a currently functionless building back into use. There needed to be a proactive framework, not just one that responded to applications.

Someone asked whether stone could be made more use of as a structural material, as it didn't require processing and was therefore more sustainable than something manufactured. Both speakers thought it could be. It had the advantage of high thermal mass, and moderated temperatures between inside and outside.

This was a splendid evening, with two good speakers and talks which generated plenty to think about.

A City Walk 'Buildings in Disguise': What lies behind the Face of Salisbury's Historic Architecture

On two consecutive July evenings Richard Deane led parties of Civic Society members around the central area of the city. His walking tours are known to be a 'tour de force' of knowledge and this was no exception, with a plethora of buildings under scrutiny for their more hidden origins. Half a dozen or so have been singled out for mention here.

The first, on the corner of Fish Row and Queen Street (Moss Bros.) is an imposing three storey building with Regency detailing. Rendered in white, it features a prominent oriel window, iron railings to the first floor and delicate marginal window glazing (a typical early 19th century feature). Looking more carefully the upper two storeys are jettied and an arched beam can be seen on the corner. The building in fact dates from the 16th century and was much altered three hundred years later.

Not far away on Queen Street sits No. 9 (Cotswold) with a modern shopfront and above a late 18th century mathematical tiled facade with sash windows, one of them a projecting oriel which are features of Salisbury. Mathematical tiles (tiles with faces looking like bricks, which interlock to exactly resemble brickwork) are a disguise in their own right. Here they have been used to 'modernise' a façade and hide the interior of one of the oldest houses in Salisbury dated to c1306. A number of the owners since that time are recorded. Opposite the Guildhall and near the woolmarket made it an ideal situation for prominent wool merchants. Originally boasting a single open three storey hall and chambers, much of the woodwork survives and can be viewed upstairs in the shop.

Walking along New Canal we stopped to consider No. 51 which demonstrates a different type of 'falsity'. Here we see a modern shopfront with ancient posts and brackets supporting the first floor. Above is a redesigned gable made up of original timbers and the only medieval barge boards in the city. These are decorative features which run up either side of a gable roof to the apex, with many elaborate examples elsewhere which are all 19th century or later.

Whether 'Tudor or Gothic Revival' style could be considered a 'disguise' is open to question, though Richard had said at the outset that the title was really just a peg to hang the walk on, and other buildings of interest wouldn't be ignored. The Gothic style is very evident on the front of the Odeon Cinema, of 1881, and the Tudor style shows in the upper storeys of Boots The Chemist, designed in 1934 by Albert Batzer, in-house architect to Marks & Spencer whose premises these originally were. His first design, in the classical style, was rejected as not being appropriate for Salisbury.

On the corner of Winchester and St Edmund Church Streets stands an imposing looking house with a south facing frontage of elegant Georgian design. However the eastern side is entirely different. This was originally the site of the Three Cups Inn and by the seventeenth century was city land. Records indicate it was leased out in 1671 and presumably this three-storey, three gabled brick house, with prominent chimney stacks was built around that time. The windows on the side are stone mullioned, with only one of them still in its original Chilmark stone.



PHOTOS ON THIS PAGE:

Top:
Queen Street - mainly of mid 1970s, the only original buildings are at each end of photo

Left:
47 Winchester Street

Above:
Mathematical tile originally on 47 Winchester Street - current tiles dating from 1980s



Egyptian Style Chapel, Location could be St Edmund's Church Street or Brown Street

The rest were replaced in the 1970s in a rather white French limestone, at a time when Chilmark was simply not available. It is likely that the mayor of 1783 who leased the house around that time, modernised its front with mathematical tiles, a classical doorway and sash windows. Despite an appearance of size, the L-shaped floor plan is only one room deep.

Further along St Edmunds Church Street we looked at a doorway in a Georgian house next to the Methodist church, with capitals either side of the fanlight which are clearly in the Egyptian style, briefly fashionable in the early years of the 19th century. This was a time when many different styles were available to designers, though in Salisbury they generally show in building details, rather than in overall designs. Richard at this point handed out copies of a print of that period, showing a chapel building entirely in the Egyptian style, apparently an earlier version of the Methodist church

opposite and recorded as such in Methodist publications. However Julian Orbach, when he produced the recent revision of the Wiltshire Pevsner, had discovered exactly the same print displayed a few hundred yards away in the Baptist church in Brown Street, captioned as an earlier version of that building. Julian had not been able to track down which church the print actually showed.

We completed our tour back in Queen Street looking at the range of buildings between Cross Keys House and the entrance to the new shopping mall. Here the existing houses and shops were demolished in 1974 to make way for the re-development, with the facades rebuilt as replicas. This was done very well, and it is not easy to spot the old from the new.

Salisbury never ceases to surprise and delight. Thank you, Richard.

Rosemary Pemberton

The Story of the Mural

A photo of the blank gable end wall of 69 Fisherton Street appeared in the Society's magazine in July 2022, alongside an image of a gable end mural in France. This set in motion the whole idea of the Society promoting its own mural in Salisbury. Nothing could have happened if the building's owner, Angela Ockenden, hadn't liked the idea, but luckily she did, and her support throughout was invaluable.

At this stage there was no particular subject matter in mind. The Society trustees were supportive of the concept, and agreed a sum of £10000 towards it, plus both parties' legal costs. A private donation also made a significant contribution to the funding. A core group of three took the idea forwards, based on the aim of an artwork that 'adds a new dimension to Fisherton Street and to Salisbury, with a focus on the future'. A brief was put together and sent out to mostly targeted artists, across the country, in mid December, with a submission date of the end of January.

An overall indication of approach was initially asked for, with five artists to be shortlisted, and given £200 each to work their ideas up further. 26 very wide-ranging submissions were received, probably more than we expected, only one of them not really valid because it proposed a mosaic not a painting. A judging panel was convened to consider them, comprising Jamie Hobson, chair, Richard Deane, SCS trustee, Angela Ockenden, owner, Annie Riddle of the City Council, David Christie, owner of the Vanner Gallery, Deborah Fox owner of Fisherton Mill, Steve Bevis of the Fisherton Street Traders and James Gough, a cultural strategist with extensive experience of public art projects. The first panel meeting, on Feb 15th, whittled the entries down to five.

The panel met again on March 27th, to consider four worked-up entries, one shortlisted artist having decided to withdraw. Two preferred designs were chosen, for a final decision by the Society trustees, who agreed to go for the design by David Shillinglaw & Lily Mixe. This came after all committee members are asked for their comments on the two designs. Angela Ockenden was happy with the choice. Local residents were given the opportunity, through a leaflet drop, to familiarise themselves with the proposal, and to talk to the chosen artists at a presentation, and Society members were informed, before the design was made generally public.

Then practical organisation got going, with Angela's agent for the property, Trina Smith, being very helpful throughout. First off was an application to the Environment Agency for a permit to erect scaffolding partly in the river (planning permission was not needed). This involved quite a lot of work, though the agency were very helpful. One main concern of theirs, understandably, was that no paint should get in the water. Scaffolders were chosen, who went on to do an excellent job, and there were various contractual agreements to put in place, a three-way process involving the owner, the Society, and the artists. Finally the scaffolding went up, in late August.

Its first use was actually by someone who climbed up it, despite a lock on the bottom ladder, and executed a crude and amateurish 'tag', at the top level. This was soon obliterated, with no further intrusions.



LOCAL

GLOBAL

COMMUNITY

David Shillinglaw, Lily Mixe and their daughter Ziggy, then almost four years old, arrived in the first week of September and work got under way. There was an early discussion about the proposed depiction of a carp, and it was agreed that they would replace this with a more relevant trout, very common in this stretch of the River Avon system. David going with the outline drawing while Lily did first turn at childminding. Occasional help with that enabled them to both work together from time to time, but generally they alternated. They worked really well as a team and the speed of their execution was remarkable, seemingly effortless even though they were painting on three levels of scaffolding. That must come from their considerable experience in painting murals world wide, sometimes in far more challenging venues.

The improvements to Fisherton Street got going just before work on the mural started, and Wiltshire Council will be using colours from it on street furniture. After six days the mural was done and the weatherproofing sheeting came down and, despite the scaffolding still being up, the finished work became visible from the street. It looked even better than the concept submitted on paper and immediately most doubts that people might have had about the proposal disappeared. The resultant work is startling and vibrant and lightens up the street while drawing attention, through its subject matter, to the river and its importance to our future. The change from a carp to a trout was inspired and David said that he made friends with a trout that appeared under the mural every day!

The public response has been generally very positive, although one or two negative opinions have been expressed, not that surprising given the boldness of the mural's approach. Positive views have included 'Love it, Salisbury can be a cosmopolitan medieval city' and 'Bright and vibrant entry into the town... so Salisbury is now beginning to look like a fun, inclusive place to live'. The arresting work, seen in the context of the well advanced River Park Project, places emphasis on one of Salisbury's greatest but often overlooked assets, its waterways. Two murals are included in the River Park work, and the Society will see what it can do to encourage more in the city.

Jamie Hobson

Davis Shillinglaw, who with his partner Lily Mixe has designed and executed the mural, describes here its aim and content.

'Local Global Community'.

The mural design is a patchwork of overlapping and interlocking images by the two artists. Both artists aim to describe the elements of the local and global landscape. Using images and text to emphasise the interconnectedness of all living things and the importance of biodiversity within all environments.

The mural is a celebration of the natural world and the part humans play in the conservation and preservation of the planet. Drawing from the micro and macro systems, local wildlife and natural forces to paint an accessible and fun picture of planet earth. We are all part of the same system, from the smallest insects to the people we walk past in the street, we are all affected by the same cosmic forces and conditions.

David Shillinglaw

David Richards, well known to many members for the walks he leads for us, here gives his own thoughts about what the mural may be taken to mean.

A Personal View of the Fisherton Street Mural

There has been discussion about the Fisherton mural in the local paper, online and anecdotally that has expressed a diversity of views. This piece represents a single personal view.

The mural is impressive with its colourful vibrancy that brightens a previously bland and graceless section of Fisherton Street. It is possible to accept it simply as a design, functioning as urban wallpaper, but ideally it should be seen and understood as a work of art, a painting, which expresses a broad understanding of the natural environment of the area and the world at large. It doesn't attempt to chart the history or the heritage of Fisherton. That task must be dealt with elsewhere.

So as an environmental work the fish, the kingfisher, stag beetle and many plant forms can be seen representing nature around Salisbury, as well as the world as a whole. The two humanoid heads are a little more problematic with exposed brains (or are they just skullcaps?), open eyes but no mouths. The upper human is positioned in front of a terrace of houses and is holding a loud hailer, emblazoned with a heart, projecting the message of man-made buildings alongside images of sun, rain and lightning affecting trees and plants. Another hand, decorated with a heart, reaches out to the bird.

The lower human is looking directly at the earth and the stars and is placing us in a cosmic context. Its pink hand decorated with a key touches the beetle which in turn connects with a second key next to two keyholes and a flight of steps. Perhaps this indicates the inescapable, key connection between man, nature and the universe.

The bold texts of GLOBAL, LOCAL and COMMUNITY and the dominance of the human figures leaves us in no doubt of humanity's responsibility to the environment. The overall feeling exuded by the painting is that of human beings looking forward and acknowledging their role in the conservation and maintenance of life on earth both now and for generations to come.

This is not a painting to be quickly glanced at and then move on. It is worthy of a more careful timely examination and consideration to tease out its message.

Congratulations to the Civic Society for commissioning the mural. It is to be hoped that this piece of public art will help to galvanise a transformation of Fisherton Street. It may be the beginning of a process that could give the street a new, unique image and a stronger sense of place.

David Richards

Future High Streets Fund Projects – an update

The work in Fisherton Street is of course well under way, with it extending later to South Western Road, and all due to be complete by the end of next summer. However the railway station forecourt work has slipped back from its anticipated start before Christmas, and now looks likely to start sometime in the New Year. The Heritage Living element of the projects, due to focus on 47 Blue Boar Row, continues to have little information made available about it.

Visit to Hemingsby House, 56A/B The Close

Hemingsby House is a Grade 1 listed partly medieval house, in the north-west corner of Salisbury Cathedral Close, overlooking Choristers' Green.

On the 6th July we were very kindly hosted by the charming owner of 56A, Jane; our lively guide was Ruth Newman, a former Blue Badge Guide, who had gone to great lengths to research and write up the fascinating tour of the house especially for our visit.

Although constructed as one house, it has two parts in different architectural styles, giving the impression of two separate buildings. In modern times it has been altered to provide two separate houses, 56A and 56B. It is believed to have been built in the 14th century by Alexander de Hemynsby, the first recorded warden of the Choristers' School, then housed in the Hungerford Chantry next door.

Over the centuries the house has been rebuilt and altered making it sometimes difficult to understand the current layout. We began by admiring the 14th century porch on the NE corner, the oldest part of the house. It was built with a mix of materials including some fine herringbone tiling. The tiles may have come from Old Sarum. It is known that the house had a chapel and it may have been located in the room above the porch. A new porch was added in 1727 but reusing an old doorway with shield spandrels.

We then visited the lower rooms of the N part of the house. Originally part of the full height 15th century Hall, but now divided into lower (56A) and upper rooms (56B). The first room with large fireplace was at one time a kitchen.

The second, the former hall, now used as a dining room, with a 15th century wood panelled screens passage on the W side and linenfold carving.

The south part of the house was partly rebuilt in 1727 by Archdeacon Joseph Sager to replace a decaying previous wing. It has a prominent parapet with panels, regular stone quoins on the front and an arched door surrounded by rusticated dressings with a semi-circular fanlight above it. There are four sash windows with stone keystones and four windows to the semi-basement. Stone steps lead up to the front door. The roof is hipped front to back and medieval stone has been used to construct the rear façade, possibly from the original W Close wall.

We climbed the steps of 56B and entered the right hand room described as a study. This had full linenfold panelling. Then into the impressive upper part of the 15th century Hall with smoke-blackened beams and a smoke-louvre. Around the Hall are repeated carvings of the name Fidion spelt "Widion" on the woodwork, referring to Canon William Fidion who died in 1472. There are twelve 16th century portrait panels above the fireplace placed there in 1919 but believed to date back to the early 16th century, and to be original to the building.

There are also the initials EPO. Edward Powell lived at Hemingsby in 1525. He served as counsel to Queen Catherine of Aragon at the hearing of Henry VIII's divorce suit against her. Powell met with much disapproval from Henry, and after Catherine's death he was tried for treason in London and hanged, drawn and quartered at Smithfield.

Ruth also told us that in 1547-1550 the house was leased by the Reverend Simon Symonds who may have been the vicar of Bray in the traditional folksong, who changed his religious allegiance according to whichever monarch was on the throne at the time. More recently the southern part of the house was the home of the WWII hero, the late Rear Admiral Teddy Gueritz, a beach-master during the Normandy landings at Sword Beach.

He died in 2008 and his wife Pamela continued to live at the house until her death at 102 earlier this year. Their part of the house now lies empty and its future is uncertain.

We finished the tour in the gardens to view the rear wall of the house, made from a variety of medieval materials, and an impressive boundary wall over 9 feet tall. The visit was concluded with a delicious tea provided by Jane.

Nick Coulson



56 The Close

Top: View of whole building from the Garden Bottom: Garden at 56A

Marina Seabright

Salisbury Soroptimists and Salisbury Civic Society jointly proposed this plaque (photo on back cover) to commemorate what one of her team of scientists termed “the mother of cytogenetics”.

This is a slightly abridged version of a talk at the event, given by Christine Waterman, Consultant Clinical Scientist at Salisbury District Hospital.

‘Marina’s parents were from Italy, living in Calabria. She studied medicine at Palermo, Sicily, where she met and married a young English naval lieutenant, Harold Seabright, whose family came from Hampshire. Her husband brought Marina back to England, and in 1947 she came to work in the pathology service at Salisbury General Infirmary.



She rapidly mastered the laboratory techniques and became an Associate and then a Fellow of the Institute of Medical Laboratory Technology. She was for some years the Senior Technician in Haematology but, in 1965, she set up the cytology laboratory and, in the late 1960s, developed an interest in cytogenetics, the study of cells in a laboratory, focusing on chromosomes.

Marina’s great contribution to cytogenetics was her technique of trypsin G-banding that opened up a new era in medical genetics in 1971. Her article in the Lancet became a citation classic with more than a thousand citations, and was followed by 17 years in which Marina was instrumental in building up the Wessex Regional Cytogenetics Unit as a major laboratory for cytogenetics in southern England.

Her story has not received quite the same detailed attention from recent historians as that given to some of her contemporaries. In the 1960s the tool available to those working in medical genetics was the study of chromosomes – the microscopic structures in which DNA is tightly folded again and again. These chromosomes were stained and examined down a light microscope. But it was like looking at a pile of black socks of all shapes and sizes – knee high socks, ankle socks, baby socks, rugby socks.

Marina developed a technique using the enzyme trypsin, which revealed patterns of banding in chromosomes. The great value of her method lay in its simplicity, speed, low cost and the ability to characterise each individual pair of chromosomes with confidence under the light microscope. So Marina transformed the analysis from a bundle of black socks to stripy socks, each pair having a unique pattern. Trypsin banding rapidly transformed medical genetics and is still the most common method of chromosome banding used worldwide today.

Marina’s discovery was published in the Lancet in 1971 and was rapidly taken up by researchers across the globe.

What followed was an exciting time of discovery and expansion of genetics, in determining the underlying genetic mechanism of conditions ranging from developmental delay and congenital abnormalities to cancers such as leukaemias. And many more publications followed. Her detective work, in collaboration with clinical colleagues, with patients and their families at the heart, was instrumental in the burgeoning understanding of how genetic changes impact development and disease. And in time, these have led to the development of bespoke treatments to improve patients’ lives.

Marina went on to study the effects of radiation on chromosomes and was awarded a PhD by the University of Southampton for this work. Not long after this, she was appointed Consultant Scientist and Director of the Regional Cytogenetics Unit in Salisbury, and the unit thrived. When diagnostic molecular techniques arrived, Marina embraced them, setting the pattern for integration between cytogenetics and molecular genetics which we now recognize as essential.

She became a Member of the Royal College of Pathologists, and contributed greatly to the profession as the first Secretary of the Association of Clinical Cytogenetics and Assistant Editor of the Journal of Medical Genetics. She ran a happy and a productive unit and colleagues record that it was always a pleasure to go to her room and talk about any problem, related or unrelated to cytogenetics.

Towards the end of her career, Marina became a familiar figure at international meetings, which suited her gregarious personality, her interest in people and her forthright, incisive manner of expressing her opinions. Few who met her will forget the physically tiny but seemingly larger than life figure with the gruff voice and strong Italian accent.

As her retirement approached in 1987, there was general concern that any replacement would seem dull and ordinary in comparison, but Marina was successful in recruiting Professor Patricia Jacobs who was able to build on the foundations that she had laid.

Marina Seabright retired from her appointment as Director on 31 December 1987. On the same day, her appointment as an Officer of the Order of the British Empire, for her contribution to cytogenetics, was announced in the New Year Honours list. Marina continued to live locally until her death in 2007. Many of her protégés went on to head up other genetics laboratories across the UK and abroad.’

Christine Waterman

Salisbury Soroptimists President Jenny Hair, who worked in the hospital at the same time as Marina, spoke movingly of a woman who is fondly remembered for the happy working environment she fostered in the laboratory, her support for developing her staff, her forthright nature and her disregard for the rules! Additionally, reminiscences from some of her work colleagues gave us a rare insight into the charismatic character of this inspirational woman who, despite some career setbacks, achieved such a lot.

All in all, a very informative event and a happy reunion of many of Marina’s colleagues. They were delighted to see a plaque dedicated to her contribution to cytogenetics installed at the site where her remarkable career blossomed.

All Change on the High Street

As a prelude to the Society's 2023 Heritage Open Days, from 7th to 10th September, John Abbott gave a talk with this title at the Methodist Church.

The aim of the HODs was to enable people to explore some of the shops located in historic buildings in the city, many of which are of medieval origin but have their massive oak timber frames concealed behind modern facades. As the programme stated, not only have the buildings changed over time, but their uses have also altered. John's talk displayed this very well.

John began by showing an old photo of Salisbury High Street at the turn of the 20th Century, with in particular the Old George Hotel. The latter was originally two separate buildings, as is given away by the different styles of the oriel windows. Across the road in the photos could be seen a car being fuelled 'on the street' outside Edwards Garage.

Then homing in on a closer-up view of the Old George Hotel, one could see the Royal Studios sign on the left, which John commented was an early version of 'Olan Mills' London company trying to compete with other local photographic studios.

Soon after was a photo of the lower High Street where one could see a policeman, replete with white forearm covers, helping people cross the street. One could also see the Shoulder of Mutton pub and Hepworth's, the 'Fifty Shilling Tailors', both now departed, but the WH Smith clock and weathervane remain.

Following this were views of the former County Hotel (now the King's Head/ Wetherspoons and Barclays Bank). Built of Ham Hill Stone from Somerset, with red

sandstone window shafts, this was originally commissioned by Richardson Brothers wine merchants. Founded in 1625, Richardsons claimed to be the largest and oldest wine merchants in Britain, although John said rather that they were one of the largest wine merchants outside London, holding a stock of up to 60,000 bottles. As recounted in the August magazine, the current building was built in the Italian gothic style for Richardsons, by Frances Hale.

Next followed some views of the current Bishop's Mill pub, on the site of the Salisbury Electricity Generating Station, started by the Salisbury Electric Light and Supply Company. The Bishop's Mill was originally a water mill owned by the Bishop of Salisbury, and the building was taken over by the SELSC in 1894.

Electricity was generated here from 1898 to 1970. It is said that one of the first customers, if not the first, was Salisbury General Infirmary opposite. Following closure in 1970, the building stood empty until 1986 when it was developed as part of the Maltings and opened as a pub. John finished this part off with an image showing the changes that the then city council proposed to do with this site once the power station had closed, which would incorporate, amongst other things, a new museum, library, and offices.

There followed a series of photographs showing a variety of scenes in the New Canal, including charabanc outings from the former Roebuck Inn. The then landlord, Aaron Runyard, was featured in one of the shots, and an actual itinerary for a day out to Southsea was also shown.

Then came three images showing Nando's restaurant at the junction of Queen Street



PHOTOS ON THIS PAGE:

LEFT:

Former workshop of Osmonds Stonemasons

BELOW TOP:

Corner of Queen and Milford Street, after 1937 fire (left) - photo from Salisbury Museum and today (right)

BELOW BOTTOM:

Charabanc in New Canal (left) Image: John Abbot and former Crown Hotel, High Street (right) - photo from the Frogg Moody archive



All Change on the High St. cont...

with Milford Street. This is a relatively new building originally occupied by Salisbury Cooperative Society's furnishing department. The previous building was destroyed by fire in 1937. Returning to the High Street, the former Crown Hotel was featured. It was replaced by two modern shops and offices next to the current Poundland store.

Then there was a focus on St Ann Street, and round the corner in St John Street, the premises of Millwards, Monumental Masons. As its façade shows, this was previously the home of Osmonds masons, founded by William Osmond, who was responsible for many monuments in the cathedral and at other local churches, and was closely associated with Pugin.

Returning once again to the High Street, this time the upper half, there was a focus on the sheep (in fact a ram) at No 51. This shop has a history that can be traced back over 700 years and has been occupied by businesses from inns to antique shops and, until very recently, was a hair salon. Most notably it was the premises of the Stonehenge Woollen Industries.

This was set up in the early 20th Century by Catherine Lovibond, daughter of Joseph Williams Lovibond, a local brewer and inventor of the 'Tintometer' a method of using coloured glass slides to gauge the quality of beer. Lovibond got the idea when he was studying the stained glass in Salisbury Cathedral. The Tintometer company was founded in 1885 by Joseph Williams Lovibond and still exists in Amesbury today.

Catherine Lovibond herself had studied fabric design and taught local women the

art of spinning and weaving at Lake House in the Woodford Valley. They formed themselves into the Stonehenge Woollen Industries to market and sell their products. The company eventually ceased to exist and the premises at No 51 were sold in 1959 to the SPCK bookshop and until April 2023 were occupied by Smith England hair salon. However, the sheep over the door, the emblem of the woollen business, remains to this day, in a version paid for in 2013 by the Civic Society, after its predecessor fell to pieces. Inside is a time capsule, including physical and digital versions of Salisbury in Detail.

This was a most engrossing and fascinating talk and a fitting prelude to the self-guided walk to follow.

Alan Crooks



Wyndham Park Walls

The green space to the north of what used to be called Wyndham House, and is now generally known as Bourne Hill, was acquired in 1875 by the then owner of the house, the Rev Charles Hugh Bourne. Apart from a swimming pool building, constructed in 1976 and demolished in the early 2000s, it has never had buildings on it, and indeed the Rev Bourne seems to have bought it specifically to save it from being covered with houses. It has interesting boundary walls in its east, north and west sides, constructed from an early form of concrete, using an aggregate of flints of various sizes, in a lime-based binder. No date for the walls is known, but they're likely to be of around 1880. (Photos on next page)

In the conservation area but not listed, the park and its walls became Wiltshire Council property on its formation in 2009, but then went to Salisbury City Council a few years later. The eroded condition of some parts of the walls has given rise to concern, but with local authorities always being financially pressed, has never risen to the top of the agenda and triggered any real action. Now, however, Salisbury City Council has commissioned a survey by a structural engineer, which has concluded that there is no real guarantee of the walls' safety, given that they lean in places, sometimes outwards but mostly inwards.

A report subsequently went to the City Council's Environment and Climate Committee in October. This stated that all the walls were unsafe and needed to be demolished, without discussing any possibilities for stabilising them and keeping them up. Instead, two options for replacement were proposed. One would be brick walls of similar height, at an estimated cost of £310,000, while the other still involved low brick walls, because of higher ground levels inside than outside. However the main replacement would come from post and rail fencing and hedging, costing around £200,000.

It was clear from a well attended public meeting held by the Council at the Guildhall on November 6th, with many local residents present, that there was a widespread preference for keeping the walls up. However the meeting heard that no means of achieving this had been identified, and repairing was therefore a rather notional option. Now another survey has been independently commissioned and financed, carried out by a firm of structural engineers who frequently appear on Society award certificates. Their report firmly states that demolition of the walls is unnecessary, but it does accept that stabilisation would be advisable, and unfortunately their preferred method would entail some damage to tree roots, in very localised places. The City Council now have this report, and are consulting their own specialist advisers to see whether the damage might be manageable.

If the conclusion is that the new survey opens up a way to retaining the walls, then everyone is likely to be happy, not least the City Council because the new 'retain and repair' option would be significantly cheaper than the two earlier 'demolish' ones. Even if the impact on roots rules out the particular method now proposed, it's unlikely to be the end of the story. If the walls were listed, demolition would only be seen as the absolute last resort, and even though they're slightly outside the listable category, they're still an important and historic feature of this part of Salisbury. They deserve to be kept, even if a lot of work has to go into identifying a way of achieving this.

Richard Deane



Wyndham Park Wall photos

ABOVE: East Wall as seen from College Street **BELOW:** Aerial view from drone by Paul Stevens



Response to Wiltshire Council Local Plan

Draft local plans come round at regular intervals, and a regular pattern has set in for proposals for new housing. Invariably the Society objects to some of the sites put forward, and invariably its objections are ignored. There is now a requirement to demonstrate why any part being objected to is in planning terms 'unsound', hence the wording of one of the Society's principle objections to the recent consultation, which has now ended:

'Our view is that the Local Plan is unsound because of the wording of Policy 21: 'An area of search shown on the Key Diagram is proposed for a possible new community north of Salisbury, subject to the need being confirmed through a review of this Plan' [in several years time].

No such review is needed – the Plan itself amply confirms the need, by proposing completely unsuitable sites which will have a major damaging impact on Salisbury, especially Site 6 north of Downton Road and Site 8 south of Harnham. The Civic Society accepts that it is unrealistic to object to every bad site and therefore is restricting its formal objection to Site 6, as arguably the worst of all. However it would argue that probably over four of the sites proposed are unjustified, and therefore meet at least one of the criteria for unsoundness.

The Civic Society has been arguing for a new settlement for at least 20 years, to relieve the pressure on greenfield sites on the edge of Salisbury, and is extremely disappointed that even now, a new settlement is just something which may be thought about in the future. The growth of new housing round the city, with consequent pressure on transport and other infrastructure, allied to low design standards, fully demonstrates that the character of the historic city is being increasingly damaged, even before the adoption of any of the sites proposed in the current plan.

This cumulative effect is a clear demonstration of an unjustified, and therefore unsound, approach to meeting housing needs, which would most easily be remedied by a proactive policy towards establishing a new settlement.'

The Society has indeed been pressing for a new settlement since well back into the days before the demise of Salisbury District Council in 2009, but all to no avail.

On the site N of the Downton Road the Society argued that it was completely unacceptable because of its impact on the landscape setting of the city, and on views of the cathedral. It would also destroy the current separation between Salisbury and Britford, something which the plan specifically says should be avoided. A similar objection from us at an earlier plan stage, at the start of 2021, had no impact.

Wiltshire Council will not now change its plan, it will just pass on all objections to an Inspector who will be appointed to hold an Examination in Public. This is currently scheduled for the second quarter of 2024, with adoption of the approved plan hoped for at the end of 2024 – timings which long experience suggests are unlikely to be met. Considerable forces are being mobilised to oppose the N of Downton Road site, and it would be too cynical to suggest that the failure of opposition to it in 2021 will just be repeated now. The Society seems to have been something of a lone voice over the years in pressing for a new settlement, and expecting that particular policy to remain unchanged would probably not be cynical at all, but just realistic.

Elaine Milton and Richard Deane



Salisbury River Park

The photo above shows the effect after the flow of the main river Avon, which had been diverted to the adjacent millstream, was released into a newly configured channel in October. The previous channel was narrow and constrained, effectively canalised, with some trees along its western bank but hardly achieving the impact a major chalk river ought to have. Now the picture is being transformed, with the unleashed river flowing through a landscape still in its infancy, but with major potential for planting, not least of trees. At least six times the number of those lost will go back.

Completion of the whole project is likely to come in May, with a weekend event to celebrate it planned for the end of June. Before that, the Environment Agency's lead for the work, Andy Wallis, will be happy to return and give another talk to the Society, followed by another walk round the Park, which of course extends well north of the central car park and has seen very substantial works carried out in the Ashley Road area.

We will be letting members have information about Andy's talk and walk, once the details are fixed.

ABOVE:

Improved River Avon looking west - planting yet to be carried out.

BELOW:

Otter in Mill Stream.

Otters were known in the Avon and Mill Stream before, but the river park work has made it much easier for them to get around.

Photo: The Environment Agency



COMMITTEE MEMBERS as at 1st December 2023

PATRON: Dame Rosemary Spencer DCMG

PRESIDENT: Brigadier Alastair Clark

VICE PRESIDENT: Peter Dunbar
p.dunbar212@btinternet.com

CHAIR: Stephanie Siddons Deighton
stephaniesd@gmail.com

VICE CHAIR: Richard Deane
rdeane@madasafish.com

EXECUTIVE COMMITTEE

Rosemary Pemberton (Secretary)
rosemary.pemberton@hotmail.co.uk

Adrian Harris (Treasurer)
scstreasurer@virginmedia.com

Judy Howles (GP Committee)
howles@ntlworld.com

Richard Deane (Membership)
rdeane@madasafish.com

Peter Dunbar (Corporate membership)
p.dunbar212@btinternet.com

Jamie Hobson
jamie.hobson@icloud.com

DEVELOPMENT COMMITTEE

Paul Stevens (Acting Chairman)
admin@paulstevensarchitecture.co.uk

Richard Deane (Secretary)
rdeane@madasafish.com

Leslie Lipscombe
leslie.lipscombe@btopenworld.com

Nicola Lipscombe
nicola.lipscombe@btinternet.com

Elaine Milton
emilton@emhp.co.uk

Louise Rendell
louise@stannsgate.com

Melanie Latham (Magazine compilation)
melanielatham56@gmail.com

James Salman
salman3180@gmail.com

Hans-Dieter Scholz
hdieterscholz@msn.com

John Comparelli
comparelli@btinternet.com

Michael Lyons
mike@mlarchitecture.co.uk

Heidi Poole (CPRE)
heidi_poole@yahoo.co.uk

Emily Way
way.e@salisburycathedralschool.com

Lee Davidson
ribalee@gmail.com

GENERAL PURPOSES COMMITTEE

Judy Howles (Chair)
howles@ntlworld.com

Sara Crook (Blue Plaques)
kettles52@hotmail.com

Jamie Hobson (Lectures)
jamie.hobson@icloud.com

Janet Draper (Heritage Open Days)
janetd888@gmail.com

Paul Draper (Heritage Open Days)
P.R.Draper@ex.ac.uk

Patrick Carmody (Visits)
carmodyconsultants@gmail.com

Hadrian Cook
hadrian.cook@gmail.com

Frogg Moody
frogg@timezonepublishing.com

Penny Joyce
pennyjoyce@gmail.com

COMMS TEAM

Julie Smith (website)
julie@juliesmith.plus.com

Tara Siddons Deighton (social media)
tarasiddonsdeighton@gmail.com

Printers: Salisbury Printing 01722 413330



Plaque to Marina Seabright



*Another view of the mural - reflected in the river below
photo: Adrian Harris Photography*

