

SALISBURY CIVIC SOCIETY



MAY 2024

Celebrating our **Heritage**, Enhancing our **Environment**, Shaping our **Future**

Salisbury is a vibrant cathedral city, surrounded by the beautiful countryside and villages of South Wiltshire. People visit it or decide to live here because it is a welcoming community, working and trading in a marvellous historic setting. The challenges today are to maintain those attractive qualities and yet accommodate continuing changes in population, lifestyle, and the economy.

The Salisbury Civic Society, founded in 1960, works to promote high standards of contemporary design in all aspects of the built environment within Salisbury and South Wiltshire, while safeguarding the historic buildings and landscape setting underpinning the area's special character.

Over the years, the role of the Society has expanded. Today, it is not only the principal local organisation and guardian for the built environment, but also celebrates and promotes the area's rich heritage and cultural life through a stimulating programme of activities.

Salisbury falls under two authorities, created in 2009, Salisbury City Council and Wiltshire Council. We are able to contribute effectively in many areas and are represented on several groups including the Salisbury Conservation Advisory Panel. We also have a good working relationship with Wiltshire Council, Salisbury City Council and CPRE, The Countryside Charity. As a non-political organisation, the Society maintains an independent stance on all matters.

Through a series of awards, talks, forums, open meetings, visits and our website we promote and provide information on the architecture, history and geography of the area.

Our aims, as set out in our constitution:

- *To promote high standards of architecture and planning in South Wiltshire*
- *To educate the public in the architecture, history, geography and natural history of South Wiltshire*
- *To secure the preservation, development and improvement of features of historic or public interest in South Wiltshire*

Among the many activities of the Society we:

- *Monitor and constructively comment on planning applications and development proposals*
- *Maintain our support for the projects promoted by the former Salisbury Vision*
- *Organise the annual Salisbury Heritage Open Days and the Salisbury Blue Plaques scheme, celebrating our outstanding built environment and heritage*
- *Run an active and stimulating programme of events for members and the public*
- *Protect and celebrate the traditional chequer names*
- *Promote the economic vitality of the region*
- *Publish a quarterly magazine for members*
- *Run a prestigious new buildings and conservation awards scheme*

We are always delighted to welcome new members

Cover: Doom Painting, St Thomas's Church, Salisbury (see p.14) – Adrian Harris Photography
Photos in this issue, in addition to those credited individually: Richard Deane

DIARY of EVENTS 2024

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

MONDAY MAY 20TH

TOUR OF THE RIVER PARK PROJECT

An update by Project lead Andy Wallis, as the River Park nears completion

This walk is now fully booked, but we will be rerunning it a bit later

Details will be sent to members when they are available

WEDNESDAY JUNE 5TH

ANNUAL GENERAL MEETING

To be followed by a talk by the Rt Rev Andrew Rumsey, Bishop of Ramsbury on 'Lively Stones' – How England's Church Buildings can yet Shape the Landscape

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

Free to all

TUESDAY 9TH & WEDNESDAY JULY 10TH

SALISBURY'S HISTORIC ARCHITECTURE

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

Start times 6.30pm

Price £6-50. Bookings through Eventbrite

WEDNESDAY JULY 17TH

TWO AWARD-WINNING HOUSES

A visit to Kite House, Alderbury, winner of the Lord Congleton Award in 2023, and to Shoebottle Barn in West Grimstead, award winner in 2022. To be followed by refreshments at Shoebottle Barn

Start time: 2pm Price £12.00

Bookings through Eventbrite

See p. 8 for further details

THURSDAY AUGUST 22ND

A VISIT TO NORRINGTON MANOR

A visit to the beautiful and Grade I listed Norrington Manor at Alvediston, with its wonderful downland setting.

See p. 8 for details

THURSDAY SEPTEMBER 5TH TO MONDAY SEPTEMBER 9TH

HERITAGE OPEN DAYS

This year's theme will be Exploring Salisbury Market Place, Past and Present, starting with a talk and followed by visits. Further details in the August magazine, and by email nearer the time.

A Warm Welcome to our New Members

We are delighted to welcome the following to the Society:

Phil Beardsmore, Sarah and Lawrence Easley, Alan and Prue Castle, Tony Clarke, Esther Horwood, Michael Lush, Tom and Catherine Medcalf, Clare Miles, Trina Smith, Robbie Williams, John and Jo Wells

An appreciation of Alastair Clark

It is very sad to have to report the death of Alastair Clark, chairman of the Salisbury Civic Society from 2004 to 2013, and subsequently its president. Alastair was very active in the Society right up to the end, and some of the many members who knew him well are included in the contributors to this appreciation of him.

Alastair Clark had a distinguished career in the army, becoming a Brigadier, and Commandant of the Royal School of Artillery at Larkhill. Prior to that, Alastair learned Russian, before serving in BRIXMIS (The British Commanders'-in-Chief Mission to the Soviet Forces in Germany), a military liaison mission. Later he and his wife Margaret were tempted by the opportunity of being stationed for three years in Moscow, but then the Commandant position came up and took precedence. After leaving the army he held the post of Administration Officer in Black Rod's Department at the House of Lords for 10 years. He spoke entertainingly about his time there, at an event in his early days as chairman.

With his wide range of experience, he was well suited to taking on the Civic Society role. He also had exactly the right temperament and personality to be the lead figure, but certainly not one with absolute power, in an organisation run entirely by volunteers. He respected everyone with posts in the Society, and took account of their views. Alastair had a gift for achieving consensus, without creating any impression of his own thinking predominating.

He started his chairmanship by taking two three-day 'Partnership' courses run by Civic Voice, the umbrella group for civic societies, thus demonstrating how serious he was about the new role.

One of the great achievements of the Society during his tenure was the preparation and publication of its largely photographic book 'Salisbury in Detail', which came out in 2009, enthusiastically supported by Alastair, which was crucial to the project going forwards, and including photos by him. While only one of the half dozen strong group behind the book, his common sense and shrewdness was well displayed during the quite lengthy gestation period, with him always ready to chip in with 'the perfect is the enemy of the good'. This gentle guidance towards viewing the whole picture, rather than getting too bogged down in the minutiae of images and words, proved to be extremely sound advice.



He took on practical matters such as obtaining an ISBN number, his postal address appears at the front (the Society having no address of its own), and he enthusiastically promoted the book. He supported the idea of an amended reprint of it now that stocks are getting low, which is currently under consideration. Meanwhile there were plenty of other tasks to occupy him.

One key one, which alas did not survive the 2009 transition from Salisbury District Council to Wiltshire Council, was his membership of the Salisbury Design Forum. This provided advice, usually before the planning application stage, to those producing a scheme in the district council area with a significant element of architectural design in it. Run by the council, it was staffed on a voluntary basis by local architects, with every session also including one lay member chosen from a roster of four Civic Society committee members. Alastair was one of these, and he is remembered by the Forum's organiser as 'a keen member and a good and regular contributor'.

A more publically prominent role, which stretched across many years, was his involvement with the Salisbury Vision, an enterprise which finally took forward an idea which had seen a number of false starts across a long period. Taking an interest for the Society from the outset, he joined the Vision board when this was set up, and continued to report back to the Society as its work slowly developed, which was very useful for us. The Vision Director at the time tells of how he 'greatly respected Alastair's contributions to the work of the Salisbury Vision. His knowledge of and passion for the city, coupled with a strong desire to protect Salisbury's historic fabric, were great assets.

Alastair took his responsibilities very seriously, always making his contributions to the Board's deliberations in an open-minded, courteous and constructive manner'.

After some initial achievements, including improvements to the Guildhall, the Vision eventually ran aground on its proposals to clear Salisbury Market Place of car parking and improve it as the major public and civic space which it should be treated as. Ideas about tree replacements aroused too much opposition, and the Vision had to withdraw its planning application. The principles behind it lived on, however, and the Market Place as now seen, a vast improvement on its previous vehicle-littered state, is mostly thanks to the Vision initiative, even if the means of achieving it took a different form.

Alastair clearly found the difficulties encountered by the Salisbury Vision in this, and some of its other schemes, frustrating. He is remembered by a Society member who knew him well as someone who was 'insistent that good ideas should be acted on and not left hanging in the air. He was a doer!' This is something amply borne out by his record across his nine years of chairmanship, and his subsequent continuing and full involvement in the Society's work. He regularly attended meetings of the Society's Executive Committee as an observer, he played an important part in the yearly presentations of the Society's buildings awards, and he, together with his wife Margaret, provided invaluable help in proof reading the Society's magazine.

He was a major figure in the life of the Civic Society, and he will be missed by all those who knew him. The Society has conveyed its condolences to his family, and was very well represented at his funeral in St Thomas's Church, on April 9th.

Notes from the Chair

The death of Alastair Clark has been a great loss to the Society. His involvement spanned 20 years, first chairing the board of Trustees, and latterly undertaking the role of President. Alastair was always appreciated for his considered and fair opinions; he made a significant contribution to meetings and was often present at events where he could always be relied upon to add a touch of humour! He was a highly valued member of the Society and will be sadly missed.

The Awards party in January saw a varied selection of 2023 award winners, all of a remarkably high standard, with the spectacular Kite House receiving the Lord Congleton Award. We were lucky to have Julian Orbach chairing an experienced judging panel and as always, a big thank you to everyone involved in the production of the Awards Scheme. A key event in our calendar!

We opened our events programme, with a fascinating talk from Adrian Green on the redevelopment of the Museum, this will be followed by many more activities continuing through to the winter months. The easiest way to keep up to-date with current information is to visit the Events page on the website <http://www.salisburycivicsociety.org.uk/events/>. The support of active volunteers has ensured that we offer a wide range of events, but we are struggling to recruit new people. We are hosting a meeting on Thursday 13 June at The Methodist Church to discuss the situation. If you are interested in offering your support, email Judy Howles for more information howles@ntlworld.com. Do join us to find out more.

Peter Dunbar has been actively engaged in the recruitment of new Corporate members, and there has been considerable interest from the local business community as the Society grows and becomes actively engaged in Salisbury and the surrounding area. Peter also represents the Civic Society on the recently formed Friends of Salisbury City Hall, monitoring progress on the City Hall.

The Society has kept abreast of the three significant projects completing this year. These will all make a substantial contribution to many aspects of Salisbury enriching the lives of residents and visitors alike.

- **The River Park Project** will be completed over the next months. This has been a remarkable feat of engineering and conservation, a major project providing flood protection and an innovative green pathway that will benefit the city for many years.
- **Refurbishment work at the Museum** will provide new galleries, recording life through the ages in Salisbury. An exciting and innovative project that has been executed well and will make a substantial improvement to what is already an important asset to Salisbury.
- **The engineering and improvement work to Fisherton Street** also nears completion, it was necessary work, improving pedestrian access on this key route to the city centre.

An exciting time for Salisbury and the Society!

Stephanie

stephaniedsd@gmail.com

Editorial

It is impossible to begin a brief editorial without acknowledging the great contribution to the Society made by Alastair Clark over more than a decade, something now sadly ended. Our appreciation of him, at the start of this edition, is based on the memories and thoughts of many who knew him. The rest of the magazine is the usual mix, with a return to a staple of editions of a few years ago, a review of planning applications vetted by the Society, something we'll cover more frequently in the future.

It was a bit of a surprise to realise that we hadn't featured the great Doom painting at St Thomas's in Salisbury as the front cover image before, though five years ago a splendid medieval angel from the nave roof there, with newly exposed and conserved paintwork, took the spot. This time the photo leads into some interesting new thoughts, by David Richards, about an aspect of the actual effect the Doom may have originally had on its viewers, at a time when such images were far more potent than they are likely to be now.

And on the back cover, in the form of a photo of an apparently mundane short set of steps, is an introduction to the subject of Thomassons, which can otherwise be approached via page 24. Unclear what a Thomasson is? – read and find out! And have a think about what other examples there may be in this part of the world, there must be quite a few yet to be revealed.

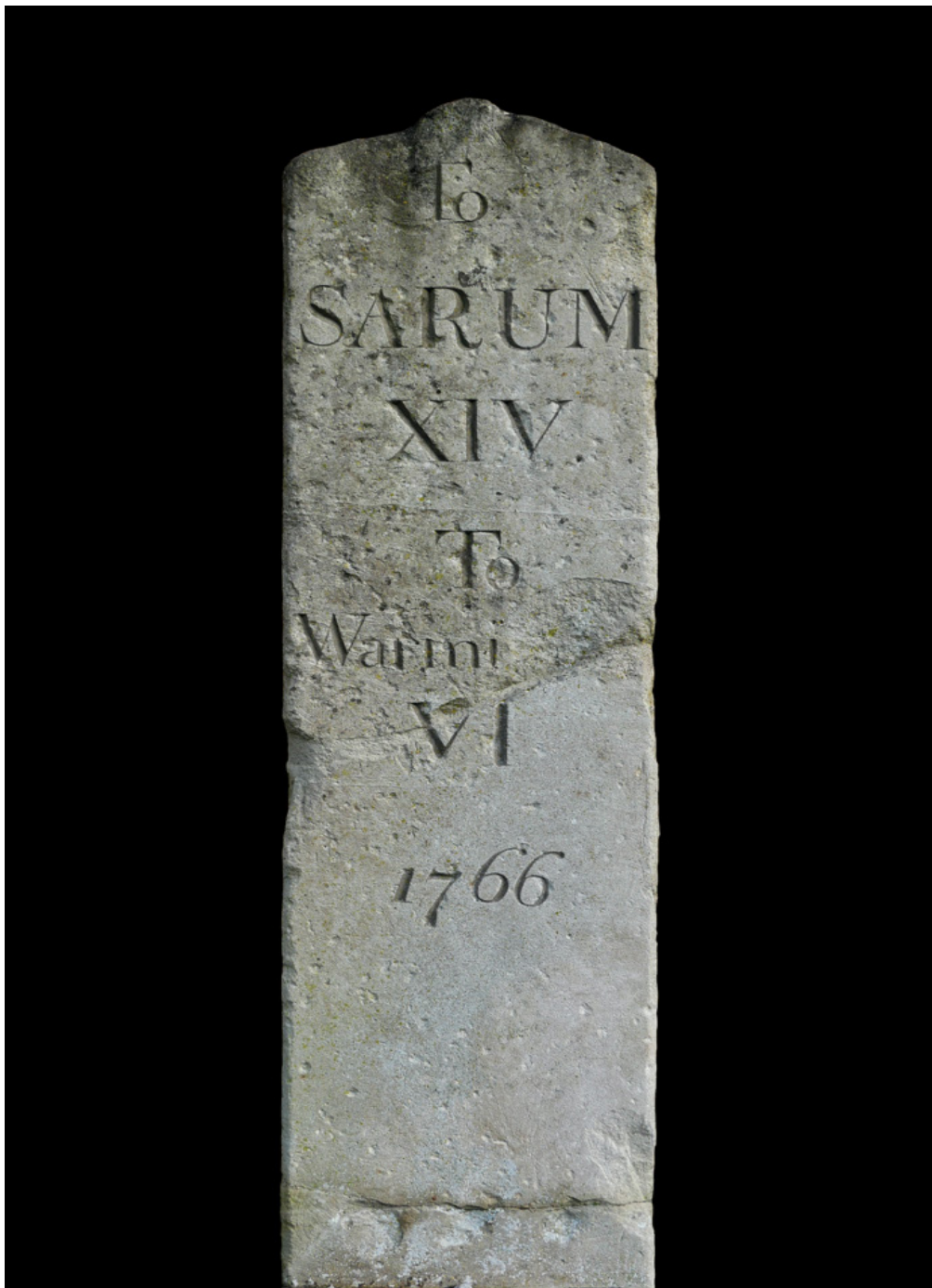
Richard Deane

Wyndham Park Walls - an update

The last magazine carried a description of the Wyndham Park situation as it stood in December, with the City Council having received a report from its structural engineer, saying the walls were leaning in places and unsafe. No realistic way of stabilising them was perceived, so they needed to be demolished and replaced, either with brick walls or with post and rail fencing, and ultimately hedging.

We also described how an independent engineer's report had been obtained, by someone outside the Council, and that this said there was a way of stabilising the walls, though this method would 'entail some damage to tree roots, in very localised places'. The City Council were at that point consulting their own specialist advisers, to see whether the damage might be manageable, and whether the method met their requirements. Things have now moved on, with a non-public meeting held in late March, where the various parties were represented. Following the independent engineer's description of his suggested stabilisation method, the tree expert present said that it might possibly work, without undue damage to the trees, which are a major feature of the park.

The outcome of the meeting was agreement that more work needed to be done on this new option. If it was seen as being feasible, then detailed costings would be needed. These have yet to be done, but it seems very likely that the new method would turn out to be significantly cheaper than any demolish and replace option. It would also be in line with local opinion, which generally wants the walls retained, a point made strongly at the meeting by one of the local ward councillors, who was present.



Milestone in Codford St Mary (photo by Jamie Hobson)

Milestones: Rioters in drag and the Grotesk

Jamie Hobson gave a great talk with this title in November, along the way giving full sense to the title. His interest in milestones came from an upbringing on a Dorset farm beside a trackway leading across the River Stour, the age of which was hinted at by a piece of Iron Age pottery found in the river ford. This led to speculation on how migrants, traders or herders found their way in the prehistoric world, and he explored a variety of processes including stick charts used by Marshall Sea Islanders, Inuit carved maps of coastlines, Aboriginal song lines and cognitive maps, all as possible models for prehistoric wayfinding.

He also wondered why chariots were a pre-Roman form of transport, and yet there is so little evidence of roads from that time. Did the Romans base their roads structure on an earlier British network? There is a great deal of evidence of Roman milestones and some notable examples extant in this country. They tended to be somewhat egocentric, with emphasis on honorific statements about individual emperors, with little space given to direction.

Jamie described the network of Saxon roads which differed significantly from its predecessor, and reflected changes in settlement/religious/military importance. Although Roman milestones continued to be used, heads on spikes at execution sites were of equal importance for direction, both physically and presumably morally.

In the modern era, increasing and changing road traffic meant that road upkeep became of paramount importance, and signage and milestones essential, as greater distances were travelled. The introduction of turnpike trusts, which facilitated highway upkeep, was met with opposition from

farmers and drovers in particular. Among them were the Rebecca Rioters of the 1840's. Emanating from Wales these mostly male rioters dressed in drag, depicting the biblical Rebecca and her daughters, and destroyed turnpike cottages and gates.

Jamie moved onto the typography associated with milestones, outlining the origin of our current alphabet and its changing usage, from the exquisitely carved type of the Codford St Mary milestone [see opposite], which reflected the Roman classicism of Trajan's column, to the somewhat quirky and 'primitive' typography found on many Cornish milestones, including manicules (hand pointers) and numerals [see Page 8].

Differing milestone styles and materials reflected geography, but the introduction in the post-war period of a system of motorways changed all that. A universal signage system was now needed, with typography capable of being read at speed, colour coded to distinguish regional and national destinations, and with additional information placed hierarchically. Ultimately all British roads had something similar. A crucial role was played by graphic designer Jock Kinnear and his assistant Margaret Calvert, who beat off fellow designers like David Kindersley to win the commission to design what became, arguably, the best road signage system in the world, basing their specially designed typeface, Transport, on the precursor to Helvetica, Akzidenz Grotesk.

The combination of words and images made Jamie's talk a bit of a tour de force, and one that was greatly appreciated by his audience.

Richard Deane



Collection of Cornish Milestones (photos by Jamie Hobson)

Two Forthcoming Visits

Visit to two award-winning houses on Wednesday July 17th

Kite House, in Alderbury, won the Lord Congleton Award for the best new building in the 2023 awards. Shoebottle Barn in West Grimstead won a conservation award in 2022, for creating a home out of a staddle barn. Its name is of particular interest, and explained by two objects on display there.

The visit will start at Kite House at 2pm and will conclude with tea (or coffee) and cake at Shoebottle Barn.

The price for the event will be £12 for members.

Booking is via Eventbrite – go to www.salisburycivicsociety.org.uk/events/, where there is a facility for car sharing, with parking at both houses being slightly limited. If the event is fully booked, it should be possible to repeat it later in the year.

Visit to Norrington Manor on Thursday August 22nd

This Grade I listed medieval house has been a great favourite in the past, and after three years there is another chance to visit it. Its remote location, in the downs west of Alvediston, gives it even greater appeal.

After seeing it, there will be an optional opportunity to look at Alvediston parish church, where Biddy Trahair, author of *Alvediston: a History*, will give a talk.

The visit will start at 10.30am.
The price will be £7 for members.

This visit is being organised by Brenda Hunt, who is handling the bookings – brendahunt20@icloud.com (preferred method), or 07774 348789

St Nicholas Plaque

The installation of a blue plaque commemorating both St. Nicholas Hospital and Anthony Trollope was very well attended. There was even some unexpected October sunshine on the day. Many thanks are due to the Board of Trustees of St Nicholas for managing to accommodate as many as they did in these historic buildings and to those residents who were vital in arrangements for the afternoon, and also to David Scowcroft for so many photos. We were also pleased to have Eric Williams representing the Trollope Society as the Chairman of the Trollope Society was unable to attend. Apologies to those who were not able to be accommodated on the day.

The background information for the talks on the history of St Nicholas Hospital was taken from "Seven Centuries of Service" - a reprint and based on research carried out by Canon Richard Pelly (Master 1957-1968) published under the title "The First Seven Centuries".

If anyone wishes to acquire a copy please contact the Venerable Caroline Baston at: priest.stnicholashospital@outlook.com

Eric Williams, representing the Trollope Society, gave a talk on the Trollope novel 'The Warden', believed to be based on St. Nicholas Hospital and summarised later. The Chairman of the Board of Trustees, David Bartlett, and the current Master, the Venerable Caroline Baston, spoke jointly on the history of St Nicholas Hospital:

The origin of the hospital is unknown, but a charter of Richard Aucher, dated 1215, refers to the hospital as being already substantially established. Further gifts from Ela, Countess of Salisbury, wife of William Longespée, Earl of Salisbury, and Bishop Richard Poore are dated 1227. Substantial changes were made by Bishop Robert Bingham after 1229, sufficient for him to claim the role of founder. It is possible, for instance, that he rebuilt the hospital itself (royal grants of timber were made for the roof in 1231 and 1235), as most of the surviving medieval buildings date from the period of his episcopate. He also connected the hospital to his new two-part stone bridge (on which stood the chapel of St. John, later a chantry) over the River Avon, which proved of enormous importance to the growing, newly-resited, city of Salisbury; travellers may have enriched St. Nicholas's with gifts and alms.

Bingham ensured that a warden was appointed for the hospital in 1244, and declared that the purpose of the hospital was to receive, help and maintain the poor of Christ, the weak and the sick (*debilites et infirmi*). The hospital was apparently built in the form of a church, with a double hall divided down the centre by an arcade of seven arches, and opening into two chapels at the east end. The chapels remain, but the north aisle has gone. It is probable that the double hall served as a sick ward with the central aisle dividing the sexes, although another possibility is that one aisle may have been for the parochial use of the Hospital's tenants. An earlier hospital noted in 1227 as lying north of the new building may be incorporated in the complex as the North Building (restored 1860).

By 1478 statutes of Bishop Beauchamp reveal that St Nicholas's Hospital had become - like many small, and often increasingly impoverished hospitals - an almshouse, with a dozen brethren and sisters.



The plaque, and the unveiling ceremony (photos by David Scowcroft)

Changes in the late Middle Ages are poorly documented, although in the early 18th Century it was claimed changes were made c.1498, and this may be when the north aisle of the hall was removed. The south aisle was converted into six rooms for the inmates, with rooms for the master and chaplain above, while the north chapel became a common hall. Other rooms may have lain in a north block. The Hospital escaped dissolution under Edward VI, and was refounded in 1610 with the bishop holding the right to appoint the warden. It continues as an almshouse to the present day.

The complex was restored by William Butterfield and others between c.1850 and 1884.

In 1958 application was made to the Church Commissioners for a new scheme by which the Hospital should be administered by a Board of Trustees. This required an Act of Parliament which was duly executed and received the Royal Assent on 15th May 1959. Following this building works commenced to the Master's House and a new block of flats east of the Chapel. The work was completed and "Pelly House" was dedicated by Bishop Fison in 1965. Further work was undertaken, McInnes House followed in 1978, and in the summer of 1993, foundations were laid for a building to be known as "The Garden House" which was completed in 1994.

Salisbury and 'The Warden': talk given by Eric Williams of the Trollope Society

The Warden was Anthony Trollope's fourth attempt at writing a commercially published novel. When he visited Salisbury, he was the Post Office Surveyor ; his day job was surveying and mapping postal routes across the West Country from Cornwall to South Wales on horseback, covering 40 miles a day.

As recounted in Anthony Trollope's own diary (for July 1852), when he encountered the Hospital, he determined that its setting should provide the same for Hiram's Hospital, in his 'The Warden', which he was then writing. That said, around the time of his death in 1882 he identified the inspiration as Winchester's St. Cross Hospital (according to Historic England).

Hiram's, like St. Nicholas's Hospital, is only a few minutes' walk from the Cathedral. It is vital to Trollope's story that people can easily drop in for tea at the Warden's house, via a route recognisable today as the Town Path used by many living in Harnham to access the centre of Salisbury by foot or bike.

The reason the hospital was of such interest to Trollope was that just at this time, in the 1850s, similar hospitals - or almshouses - were under public attack in the newspapers. The system then in force for the Masters of almshouses to appropriate all the surplus income of their almshouses or hospitals, however much it might be, was open to abuse. A notorious case was the Hospital of St. Cross in Winchester. In the early 1850s a reformer - a clergyman - became obsessed with the alleged abuse of the hospital's funds in Winchester and took it to the press, the Attorney-General and Parliament. The case was being dragged through the courts and reported in The Times just as Trollope was writing 'The Warden' where mention is made of it.

Trollope made it the central issue in 'The Warden'. Henry James summed up the plot as "simply the history of an old man's conscience", and space is too short here to summarise how the Master Rev. Septimus Harding worked through his concerns, but 'The Warden' makes for interesting reading for those so inclined. *(to note: the financial policy was changed in 1933 when the Archbishop of Canterbury and the Bishop of Salisbury decreed that the Master should not be entitled to retain the whole of the surplus income of the hospital, but should receive an annual stipend.)*

There have been many Masters in the intervening years, all of whom have contributed to the hospital as it functions today, and the blue plaque now highlights to passers-by the importance and association of this historic Salisbury gem.

Sara Crook

SIT STOP

The idea of SIT STOP began in 2005, after an initiative set up by the Royal Society of Arts in Richmond on Thames to start a local project.

The idea is to provide more places to sit down, and to achieve this, shops and businesses are asked to display the sign seen in these photographs, so that people know they can go inside and sit down without the need to buy anything. It's a very simple concept and Richmond has roughly 100 SIT STOPS in the Borough.

SIT STOP should make life a little easier for anyone who needs somewhere to sit down. In Richmond it's run by a community group, who visit shops and businesses, check they have a seat and easy access and, if the owner is happy, they put up a sticker with the SIT STOP logo. Then people know they can go in and sit down, without having to make a purchase. The group also take seats to summer fairs and other local events to highlight the scheme, and the fact that people may need to sit down when out and about.

We would like to start SIT STOP in Salisbury. If you would be interested in helping to promote the scheme in Salisbury, please contact Lydia Parbury, who is one of the team in Richmond. 07958 738 570, or lydiaparbury@hotmail.com. Locally, Society member Pam Gordon is also interested in getting something going, and she can be contacted at burmesegordons@hotmail.com.



*Above: Various shops in Richmond promoting the SIT STOP yellow logo on their frontage
Photos: Lydia Parbury*

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

St. Leonard's, Berwick St Leonard



St Leonard's is just north of the road from Fonthill Bishop to Hindon (post code SP3 5UA), with no real village. It has a simple attractive exterior, with on the south side a short tower enclosing a porch.

The chancel was rebuilt in 1858-60, and the rest of the church tidied up. There are some survivals of the medieval building, including a blocked Norman doorway in the centre of the nave north side, seen here tight up against a buttress. In the tower is a Norman relief of the Lamb of God, and there's a simple font of the 13th century.

The interior also contains a grand alabaster monument of the mid 17th century. The Victorian painted glass is quite attractive, but hardly exceptional. Generally the whitewashed interior is pleasant enough,

but it doesn't put the church in the top rank of CCT ones. Nor is it particularly well signposted, but a neighbour it once had gives it some added interest. Berwick St Leonard Manor House was taken down in 1902 (it was already in poor condition) and rebuilt as one of the extraordinary succession of houses which came and went on the Fonthill estate near by, this one known as Little Ridge. It in turn succumbed to the genius loci, and was demolished in 1972.

A photo of c.1900 shows the manor house, in a mouldering state, just to the west of the church, though old maps are curiously reluctant to confirm this. Visit the church, and see if you can picture a much different landscape prior to 1902.

St James, St Osmund and the Doom Painting

A new look at a medieval church's guide to salvation



*St James of
Compostella*



St Osmund

Adrian Harris Photography

In the 1470s an unknown artist painted the Doom above the chancel arch in St Thomas's Church in Salisbury (see front cover). In 1593 it was covered with whitewash. In 1880 it was uncovered and restored. For generations scholars have examined the painting and given remarkably consistent explanations of its theological function and message.

The church taught that everyone was born a sinner and during their life continued to sin. After death, on the Day of Judgement, Christ would judge the moral status of the souls of the departed. For those who had, in life, genuinely expressed their repentance there would be the possibility of entry into the delights of the Kingdom of Heaven, here represented by the sun drenched city of New Jerusalem. The painting shows a group of repentant sinners on the right hand of Christ, who include kings, queens, a bishop and even a pope being ushered into Heaven.

On the left hand of Christ are the devil and his demons, an Ale Wife, and a usurer, as well as a group of unrepentant sinners, who are chained together, being dragged by the devil into the jaws of a fire breathing dragon, the entrance to the scorching torments of hell.

There would have been people alive in the 15th century who had seen and heard the horrors of the burning of heretical Lollards in Salisbury, and whose memories would have reinforced their terror of the eternal fires of hell. The message displayed in the painting could not have been more stark. Follow the Church's teaching or suffer the most horrific eternal retribution. In contrast to these predictions, there is a section of the picture that does not appear to offer quite the same message.

At its base, extending down the sides of the chancel arch, are two large and conspicuous male figures who are fully and richly clothed, in contrast to all the naked souls of the dead emerging from their graves. They both look as though they are alive and well, which may signify that they are still relevant and able to help the living. But they are rarely mentioned by commentators or provided with a reason for being so prominently displayed. Generally the images are simply noted by historians and then quietly sidelined, and not included as being part of the picture's overall moral message relating to the consequences of sin.

The consensus today of modern historical opinion is that the right hand figure is Salisbury's own miracle working saint, St Osmund. He was consecrated Bishop of Salisbury in 1078

and oversaw the completion of the building of Old Sarum Cathedral, and founded the song school and library as well as being associated with the Use of Sarum. In the hundreds of years following his death in 1099, many Salisbury miracles are recorded, drawing visitors to his tomb.

The papal commission that looked into his proposed canonisation came to Salisbury seeking evidence and verification of the miracles attributed to him. Their list of dozens of local people who had successfully prayed for Bishop Osmund's help, to recover from accidents or disease, was enough to ensure his canonisation in 1457. In the years following, the number of pilgrims coming to his shrine reached a peak. His sumptuous new shrine in Salisbury Cathedral saw a considerable increase in the number of the faithful seeking his help. The glittering shrine had a popular facility of multiple openings in its sides, allowing pilgrims to reach inside to get closer to the saint's relics.

The left hand figure is generally believed today to be the internationally renowned St James of Compostela. He is clearly dressed as a wealthy pilgrim, with a broad brimmed pilgrim's hat complete with a pilgrim's scallop shell. In his right hand he holds a pilgrim's staff and flask. Hundreds of thousands of pilgrims visited his shrine in Spain during medieval times. Some scholars have suggested that the Doom Painting could have been paid for by a grateful Salisbury citizen, after returning safely from the dangerous journey to Compostela.

With such a prominent display of pilgrim symbols on St James, combined with Salisbury's own miracle working St Osmund and the proximity of his shrine in the nearby cathedral, the picture is giving a strong indication of the importance of pilgrimage to everyone who enters St Thomas's Church.

With these two dominant, lifelike images at the foot of the Doom Painting, is the Catholic Church offering the faithful a practical method of improving their chances of entering the Kingdom of Heaven? Good works by believers had long been seen as beneficial. The advantages of course went two ways, not just to the parishioner but also to the church itself.

By encouraging pilgrimage the church was hoping to increase their income from offerings, the sale of indulgences and donations to the fabric of their buildings. Cathedrals like Salisbury with a valuable array of holy relics would see a handsome return on their investment. The individual pilgrim would also gain solace spiritually and physically from contact with such holy objects. It is worth remembering the former universality of pilgrimage, when taking one could be as simple as a Salisbury resident making a day visit to the Cathedral, or as complex as the same citizen making a time consuming and dangerous journey to far away Compostela. It was presented as a win win situation for both the pilgrim and the church, however difficult the pilgrimage may or may not have been. Pilgrimage was always seen as a demonstration of faith in the benefits of saintly intercession.

Are we seeing the church using the stick of eternal punishment, while at the same time offering the carrot of redemption by good works? In the 15th Century this medieval concept may have been blindingly obvious to the contemporary observer. Perhaps today we need to ask the same questions again with this in mind?

David Richards

Thatchers and Coneys

There's plenty of need for thatching work in this part of the country, but go looking for an actual 'thatcher', and you'll be hard put to find one. Quite a few people are capable of doing the work, but none of them seem to answer to that particular name. These days, round here anyway, they're all master thatchers instead.

Anyone styling themselves a 'master mason' is likely to get their fellows wondering why they consider themselves something special, and master carpenters or master plumbers are more or less unheard of. So why in one trade alone has the 'master' appellation come to be pretty much *de rigueur*? The answer must be that at some point one particular thatcher took up that styling, and managed to convince customers that he was a cut above the average. Competitors would then have felt obliged to follow suit, and any mere 'thatcher' would soon have come across as sub-standard. So these days they're all master thatchers, and the prefix has essentially become meaningless.

There's a parallel, if not an exact one, with the humble rabbit. The animal we automatically associate with this name was originally not known as that at all, but as a coney. Hence Psalm 104 (a magnificent piece of nature poetry which, in its King James version at least, is to be recommended to anyone, of whatever religious belief or none) has the lines 'the high hills are a refuge for the wild goats, and the rocks for the conies'.

The word also lives quietly on in a multitude of place-names, the most common variant of which is 'coniger'. This comes from 'coney garth', in other words an enclosure for keeping coneys, which after perhaps an initial failed introduction to the country

by the Romans, were reintroduced by the Normans, as a food animal.

North of Winterbourne Stoke is a barrow called The Coniger, there's a Coniger Nursery outside Eastleigh, and other examples abound, throughout the country. Just south of Dorchester is a Conygar Hill, another variation. Sometimes the connection is now lost - Countess Farm at Amesbury turns out to ultimately derive its title from 'coney garth'.

So why have we lost a word which was once so common? The answer is a simple one, which evokes the 'thatcher' analogy. The young of coneys were known as rabbits, and to convince customers that they were getting the food in its youngest and tenderest form, there was a strong temptation to advertise it as rabbit meat, regardless of actual age. Anyone more honestly describing their wares as coney meat was going to find themselves losing out to the rabbit sellers, and sooner or later they were bound to adopt the same practice. So, with meat the main connection with the animal, the word 'coney' lost out. 'Bunny' is an occasional variant on 'rabbit', but the coney word has departed the language.

The same thing could have happened with sheep, and we might now be referring to all such animals as 'lambs', regardless of age. But matters of language can be very hit and miss, and in the same way as we retain carpenters and plumbers, without any 'master' prefix, the sheep lives on. The coney, alas, has gone, but its influence is still there, in the names of landscape features that hark back to a time when, for some at least, a nice bit of rabbit was never far from the menu.

Richard Deane

Planning Application at 44 Silver Street

The Society's Development Committee continues to monitor planning and listed building applications in Salisbury and South Wiltshire, with a main focus on ones affecting conservation areas and listed buildings. One recent application, and the Society's response to it, is described here, with another one covered on page 21.

44 Silver Street is a Grade II* listed building of 17th century origin. Currently housing a hair salon, it was the subject of a recent application which originally, among other things, sought to transform a plain gable and first floor at the front to a façade with exposed timbers and decorative bargeboards, with the number of windows reduced from four to three.

Bargeboards are the timbers which often run down each side of a gable roof, generally plain but sometimes with added decoration. In central Salisbury this is quite common, though the various instances where the Gothic style is invoked are, with one exception, all of the 19th or early 20th centuries. There's just one genuine medieval example, a pair in New Canal. The ones at first proposed for 44 Silver Street were, as the image shows, not aiming at any Gothic effect, but still relatively elaborate.

With no evidence of anything like them previously being there, the historic building consultees expressed significant reservations. The Historic England response included the words 'creating an inappropriate pastiche of a historic frontage can provide a false history, and undermine the overall historic integrity of the wider streetscape'.

The application was looked at for the Society by a very well-qualified committee member, who came to an individual decision – a committee discussion is only occasionally needed. There was felt to be no need for the Society to get involved, and the planners could be left to determine the outcome. At the time of writing no decision has been reached, though the proposed design has already been simplified, including reducing the amount of exposed timber work and omitting the decorative bargeboards.

There's no absolutely right approach to this sort of issue, and the Society's initial reaction still seems an appropriate one. Imitative designs of one sort or other, some of them even describable as 'fakes', add some interesting features to the Salisbury's historic centre and even though a modern tendency to avoid 'inappropriate pastiches' is fair enough, in some cases it's not unreasonable to feel that a more lax approach in previous eras is something we can now appreciate, without needing to feel guilty about it.



Original design for new facade at 44 Silver Street. No objection from the Society. Image: Gerald Steer

Wartime bombing in Salisbury

The origins of this article are the pieces by John Abbott in the April and August 2023 editions of the Civic Society magazine, on WW2 blast walls in Salisbury.

Salisbury, in 1939, was not considered a high-risk target for air raids when war came. In fact, children from Portsmouth were evacuated there in large numbers. The city had a limited amount of air raid protection and this ranged from slit trenches on the Greencroft, through street shelters in various locations, to the public toilets in the market place! Some city businesses equipped their basements as shelters but not all areas of the city had sufficient shelter. The Devizes Road area, in particular, was poorly served.

There were slit-trench shelters for the children of St Edmund's, St Martin's and South Wilts schools, and this initiated a lively correspondence in the pages of the "Salisbury Journal" over whether or not members of the public would be allowed to use them in the case of an alert. Salisbury's first air-attack was on Monday August 26th 1940 and was recorded by an ARP (air raid precaution) warden. He reported that several enemy aircraft were circling the city and one was caught in a searchlight beam. The plane immediately dropped its bomb load in order to escape. These first bombs within the city boundaries fell on allotments in the Butts. Damage was limited to some broken windows in Stratford Road.

The second raid, soon after, on August 31st, was carried out by a lone German bomber, which dropped thirty to forty incendiary bombs over the city. These fell in a NE to SW line, from what are now the Arts Centre grounds, over a builder's yard in Pennyfarthing Street, the Pheasant Inn, the Salisbury Times offices, the former

bus station yard, Winchester Street, New Canal and the Cathedral Close. There was considerable damage to the north range of the Pheasant and to the newspaper offices where a bomb burned through a typesetting table.

Salisbury escaped further raids for almost two years until a daylight 'hit and run' attack on August 11th 1942. This happened on a sunny weekday and took the city completely by surprise. According to Amesbury History Centre President Norman Parker, two planes initially thought to be Harvard trainers were spotted over Longford Park. Spotters on the roof of the Dunn's Seeds building (now James Hay) soon identified them as German Focke-Wulf fighters and raised the alarm. One aircraft flew up Castle Street, banked steeply over the railway bridge and attacked the gasworks with a bomb and cannon-fire, setting the two gasholders alight.

The other aircraft targeted the railway station, firing at the area around the Fisherton Street bridge and the station. It then dropped its bomb, probably aiming to hit either the engine sheds or turntable, which lay close to Cherry Orchard Lane. Fortunately the bomb dropped very low, bounced along the train tracks, over the bridge and exploded in allotments where Syringa Court now stands. Vegetables suffered badly, but no people were injured.

Salisbury's final air raid came just days later, on 14th August, when a lone bomber (thought to be a Junkers 88) swooped down from the clouds onto the city. It machine-gunned the city centre, including the High Street, the Infirmary and the Market Place. An eyewitness remembered being pulled to the ground by a passer-by as bullets struck the latter.



*The Pheasant Inn in Salt Lane/Rollestone Street, after being bombed on August 31st 1940
Photo: Salisbury Museum*



35 Moberly Road, destroyed by bombing on August 14th 1942, and rebuilt after the war, further back (see P. 20) - (image courtesy of Google Earth images)

She also claimed that, for years after the war, bullet-holes were visible on the front of Lloyd's bank. Flying on, the bomber then dropped a 'stick' of bombs on an area in the north of the city, probably intending to hit the railway line and tunnel. Luckily, for the transport infrastructure, the bombs missed their target but caused extensive damage to houses in Hamilton Road, Victoria Road, Devonshire Road and the top of Moberly Road. The bomber then flew back up into the clouds and escaped.

Number 35 Moberly Road was demolished by a direct hit, while next-door house, number 37, was so badly damaged, it had to be re-built. The resident of number 35 had a miraculous escape. She was blown into the road, minus her clothes, but unhurt, apart from cuts and bruises. Kindly neighbours rushed out to cover the dazed woman with a blanket. Not surprisingly, she had to be treated for shock as well as for her injuries. The 1936 O.S. map shows number 35 Moberly Road in a line with other houses in the road but in the 1953 map, the house has moved to the north. This is probably because the re-builders decided to build on solid ground rather than on the filled-in bomb-crater (see photo on previous page).

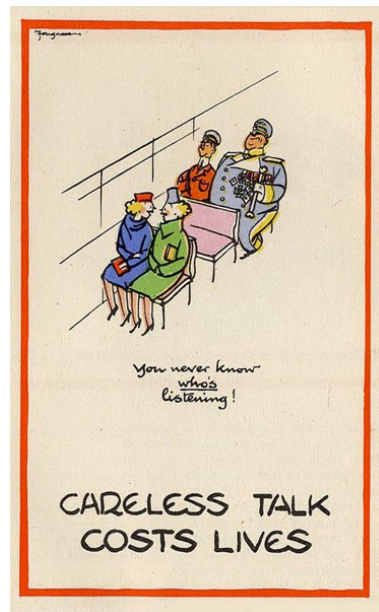
Human casualties were, mercifully, only superficial injuries and shock. However, these raids caused considerable structural damage. Norman Parker summarises the damage as: 384 damaged roofs, 15 damaged external walls, 280 cracked/fallen plaster ceilings and walls, 204 internal sanitary fittings (sinks, toilets, etc.) and 568 glass windows. There would also have been dozens of smashed locks and hinges from blown-in doors. Some of this would have been combinations of damage to the same properties. The disruption and hardship caused must have been considerable, with all the available builders, plasterers,

plumbers, glaziers, etc working flat out, and all competing for scarce wartime supplies.

Public morale in Salisbury must have been badly shaken at this time, especially as the last two raids were both unexpected (with no air raid warning) and the raiders escaped unscathed. It is possible that the anti-aircraft rocket batteries that were later set up below Old Sarum near Stratford sub Castle were deployed to counter public concern over the lack of aerial protection. There were some barrage balloons too, at least one moored in Salt Lane and another in the grounds of Highbury Avenue school.

It is ironic, as well as most fortunate, that a city that produced around 10% of all Spitfire aircraft, should get off so lightly in terms of aerial attacks. It is perhaps a tribute to the effectiveness of wartime censorship and the public's willingness to keep military secrets. Maybe all those warning posters about not gossiping, ("you never know who's listening") worked better than anyone could have hoped.

Ken Smith



Cross Keys House

We've looked at a recent application, at 44 Silver Street, on page 17, and now consider another one, this time the subject of a Civic Society representation to the planners. Cross Keys House sits at the NE corner of the Market Place, at the junction of Queen Street and Winchester Street. Dating to 1878, it was originally a bank, in a very distinctive style and described in the recent Pevsner revision as 'a flamboyant example of Victorian Domestic Revival'.

Listed Grade II, its decoration in brick, timber and plaster is key to its character. This however only survives on the outside – during the 1970s it was included in the redevelopment work which saw the creation of the Cross Keys Chequer shopping mall, and everything inside, including the grand banking hall, was replaced by new office accommodation. A planning application submitted in August 2023 was based on the premise that this was not making the most of the building under current circumstances, and proposed that some of the offices should be replaced by two flats on the first floor.

There was nothing wrong with this in principle, but unfortunately it could apparently only be achieved by removing eight of the decorated plaster panels which are vital to the building's quality, and putting in windows instead. The Society accordingly objected, saying 'all of the panels need to remain in their present state if the building is to retain its character'.



Cross Keys House - from the Market Place

The photo on the back cover gives a good idea of what the panels add to the building, though the eight proposed for removal are not in it, being rather lower down. They included some remarkably imagined creatures of no known species, on the side of the building, and at the front the central three of a seven panel array. The whole set is a continuous plant trail, which would have been rendered meaningless by the destruction of part of it.

The Wiltshire Council conservation officer who responded formally to the application shared the Society's view, and with refusal likely the applicants revised their proposal to one for one flat only, with no external alterations. So Cross Keys House will retain intact its very distinctive contribution to this corner of the Market Place.

The Fisherton Gateway project

Wiltshire Council has received £9.3 million from the government's Future High Streets Fund, which was set up to promote town centres and retail activity within them. £5.3 million will be spent on the railway station forecourt and £3.2 million on the Fisherton Gateway, which is effectively South Western Road and Fisherton Street, up to Malthouse Lane. (Another £800,000 goes on a Heritage Living Project, whose status is currently unclear). No consultation was carried out on the overall apportionment of the money, but there was consultation in 2022 about the details of the work at the station and on the Gateway project. The Civic Society put a lot of work into considering the proposals and coming up with a response. It had considerable reservations about the Fisherton Street scheme, and in particular a lack of any real ambition to improve the balance between motorised transport and pedestrians and cyclists. It did not however query the choice of materials, which saw a considerable emphasis on granite for paved areas.

In February 2023 the Society was shown the current working drawings for both the Fisherton Gateway and station forecourt schemes, which still had natural stone as the main paving material, though it had changed from granite to York stone. This is a traditional urban paving stone, much used already in the city for street enhancement works in recent times.

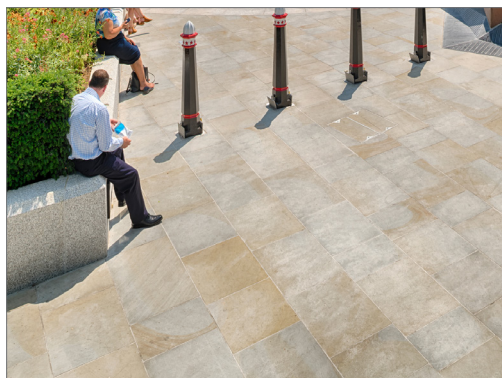
When work actually started on new pavements in Fisherton Street, in autumn 2023, it was therefore something of a shock to find that what was going down was not natural York stone, but an artificial concrete paver in a yellowish hue. In dry conditions its appearance is fairly subdued, but hardly much like stone. In wet weather it is, to some eyes anyway, fairly ugly. Some will no doubt feel that getting rid of uneven and badly maintained surfaces in the street has priority over visual impact, but the Civic Society is inevitably going to consider that aspect as well. While it would have preferred a different overall approach to Fisherton Street, it appreciated that what Wiltshire Council came up with was still going to significantly improve things – as long as the commitment to good quality materials was seen through. That it hasn't been is a sore disappointment.

The Society has expressed its concern to the Council not only about the change of paving material, but also about the complete failure to consult about this. If the Council had told people about the financial situation apparently not making York stone possible, there could have been discussions about, for instance, reducing the geographical spread of the work in order to maintain the quality of materials. There might well have been reasons why one idea, that of omitting South Western Road from the work and doing a higher quality job elsewhere, could have been shown not to be viable, but no chance was ever provided to consider this or other ideas.

If the Council's case for concrete had to be reluctantly accepted, there still could have been very useful consultation about which type and colour of pavers would work best, from the very large range available. Now it seems that the decision was a fait accompli some time ago, and South Western Road and the station forecourt, with a lot of new paving, will have the same yellowish pavers imposed on them.

Responses from the Council have done no more than claim 'lack of time' as an excuse for doing no consultation. The station forecourt project is now approaching the nine month mark from when it was originally projected to begin, with no sort of start visible, so urgency to get going seems an inadequate reason for the failure to mention the change of pavers. On the material itself, the Council at one point said that the 50mm thick pavers are 'natural stone above and concrete below', which would be something very unusual indeed. They later provided information which showed that in fact the pavers have a 5mm upper layer using crushed granite as the aggregate, no doubt with some kind of cementitious binder. So not actually natural stone, but at best artificial stone, whose popularity in the modern era has generated the phrase 'natural stone' as a way of making a very important distinction.

Really, though, there's probably little that Wiltshire Council can say. What is by far the largest investment in the city's public realm since the Market Place project of around 2014 has, in the Society's view, been devalued by a fundamental decision which could at least have been consulted on, but wasn't.



Top: Buff/yellow concrete pavers being used, in the wet (left) and dry (right)

Bottom right: York stone paving of the type originally specified, here seen in Aldgate Square, London (Image: Marshalls)

Thomassons in Salisbury

Gary Thomasson was an American baseball player who was transferred to a Japanese club for a record-breaking sum, but ended up achieving so little in games that his team stopped picking him. The name was then applied to a class of accidental art object which the Japanese have taken a particular interest in.

A Thomasson is a structure, or more often part of a structure, which serves no purpose, usually because of some later change rather than being built that way. A doorway marooned inaccessibly up a wall is one type, as is a staircase with no exit to it. Salisbury has no known examples of the former, but it does have at least one very fine, if not visible, example of a functionless staircase – for which see the next edition.

Historically the most prominent example of

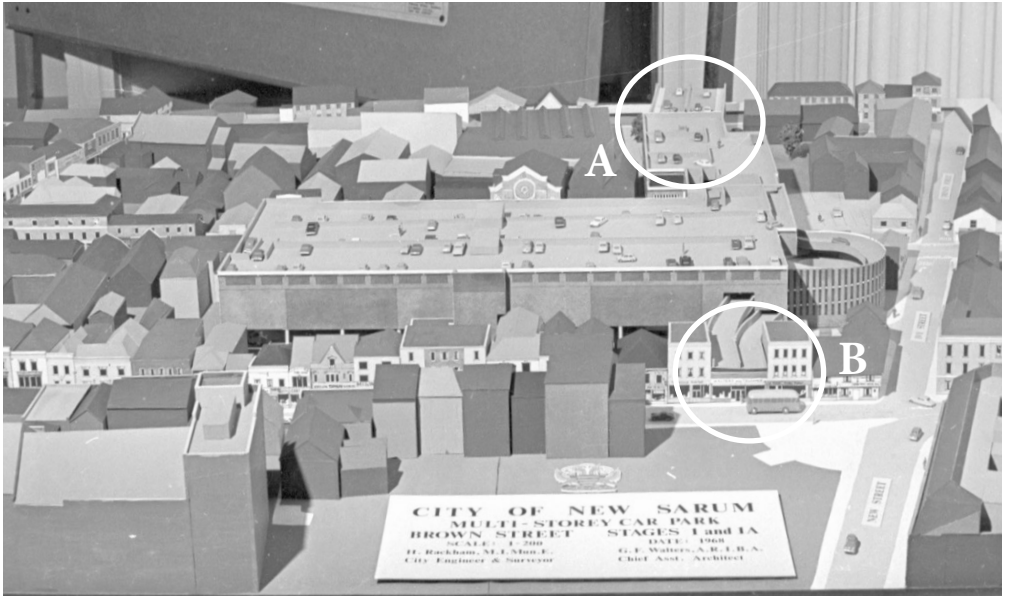
a local Thomasson is actually a roadway, the once notorious **Road to Nowhere**.

This was a spur to the eastern section of the 1970s dual carriageway which functions as a sort of ring road, though it's really too close in to the centre to be called that. The spur branched off the northbound carriageway just south of the Milford Street crossing, aiming across the Brown Street car park, opposite, shows the original intention, with the spur road leading into a very large car stack, and then emerging onto Catherine Street. Here the bridge shown opposite would have taken it into another car stack, not included in the model.

Much destruction was caused by the road building that was actually carried out, with the mural on the south wall flanking the



Road to nowhere - Photo: Salisbury Museum



This model, dated 1968 and title 'Multi-storey Car Park, Brown Street, Stages 1 and 1A' was an early and unrealised visualisation of what part of the eastern ring road could have helped create. The front of the Baptist Church can be seen peeping out from behind the centre of the car stack. Point A is where the Road to Nowhere would have come in, and point B is the location of the never constructed bridge over Catherine Street, not shown in the model.

Images: Salisbury Museum

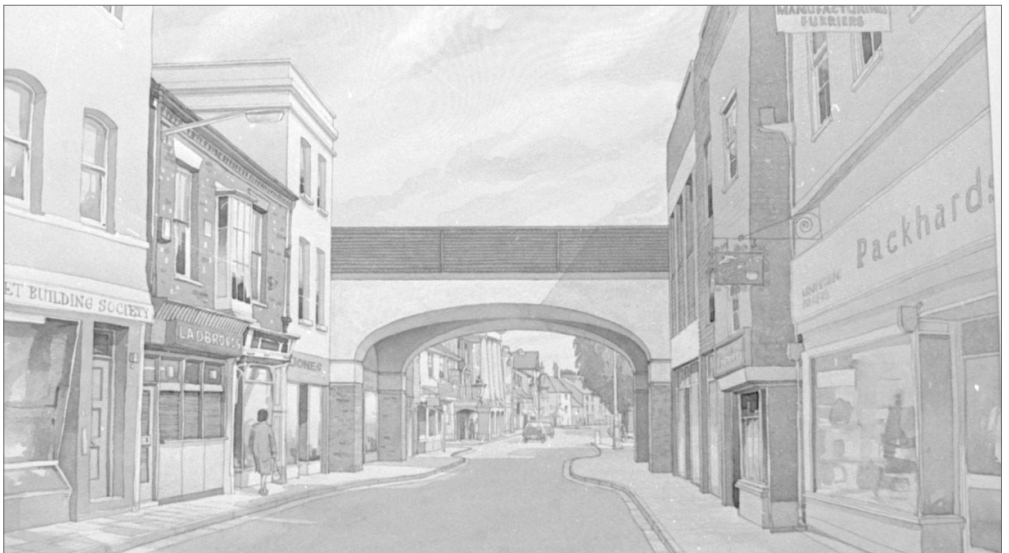


Illustration showing bridge over Catherine Street

Milford Street bridge depicting properties that were obliterated by the work. However the full road plan was never executed, and the Catherine Street bridge was never built.

Thus the spur just sat there for a few years, from the mid 1970s to the early 1980s, till its functionless existence was mercifully terminated. However while it was there, it added a certain quality, which might at a stretch be put into the objet trouvé category, to the local streetscape, while having absolutely zero function.

A splendid example of a Thomasson, if ever there was one.

A Lost Subway

The photograph here (from Salisbury in Detail) shows something which, it could be argued, is a sort of double Thomasson. It's on the end wall of the final building on the north side of Fisherton Street before the railway bridge.

It can be seen obliquely from ground level, but the best view is from Platform 6 of the railway station. There are clearly two phases of painted advertising here, with the first one presumably painted over before the second one took its place. What then happened to make the first one visible again, with the result being a largely uninformative jumble, can only be guessed at.

Even if it's been achieved in paint, this seems to tick the box as being a Thomasson. But another element is added by the unobscured addition at the bottom, followed by a nice depiction of a hand - 'Next to Subway'. There's no other trace of any subway here now, so what was it and where did it go? The key here is that most of the current Salisbury railway station dates from 1899-1902, adding to and altering the original 1859 station. This was in Fisherton Grey brick, with the later one in red brick (and an unknown stone), making the distinction obvious.



Lettering on Fisherton Street (seen from Platform 6 of the railway station)

A date stone in the new frontage, reading '1881', appears to have been inserted purely to cause confusion.

Before 1899, however, most of the station buildings were in fact on the other, eastern side of Fisherton Street, predominantly to the north of the railway line, on what is now the roundabout side. Until relatively recently, a cabin housing the railway social club was on part of the site, which now just has vegetation. There were some structures on the south side of the line, and a low quality photo of around 1890 shows the same hand sign, pointing to a ramp down into what was not an actual platform, but a made-up surface level with the lines. The lettering indicating what the hand was pointing to is illegible, but presumably the subway led down to another entrance within the narrow space, now blocked off, between the end Fisherton Street building and the brick wall to the embankment.

There was also a third entrance, the other side of the track within the main buildings of the 1890 period. The OS 25" map, revised in 1900 and therefore not including the new form of the railway station, shows clearly the line of the subway beneath the tracks. Apparently it caused a hold-up in services some 50 years ago, by partially collapsing. If some of it is still there, it certainly doesn't seem to be accessible, even by members of Subterranea Britannica who make it their business to explore anything interesting below ground level.

So the example of the subject here is not so much the invisible subway, as the still very visible hand sign (manicule, as per the milestones talk review on Page 7) in Fisherton Street, pointing to what has now passed from communications territory into that of Thomassons. There are certainly other known cases in the city, and

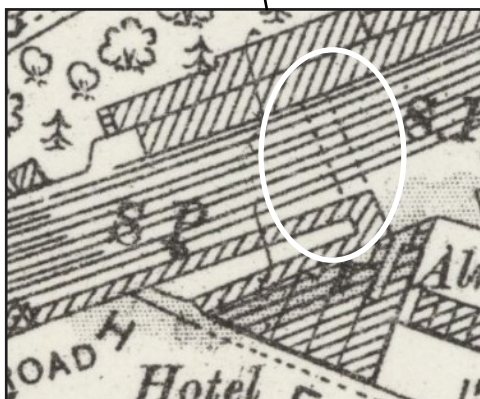
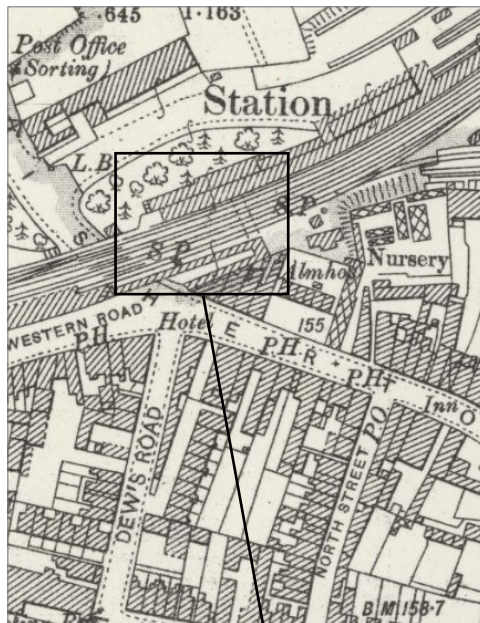
two at least outside it but still within the Society's area. If any member is aware of a Thomasson which we may not know about, we'd be delighted to hear.

Richard Deane

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Next Time:

An unsuspected Thomasson at the Cathedral



Subway shown on 1900 Ordnance Survey map



Mural as seen in Salisbury in Detail, from 2009



Mural faded by 2022



Last signs of mural, now virtually gone, as seen today

The Mural behind Salt Lane

In the August magazine last year we featured some images from Salisbury in Detail, showing how time had affected the parts of buildings pictured in them, since the book's publication in 2009.

One was a painted advertisement on a warehouse wall behind the Salisbury Steam Laundry building in Salt Lane, originally promoting domestic appliance suppliers 'Norrington Services', but by October 2022 reduced to some faint outlines of unclear purpose.

Now a new window has been punched through the upper part of the advertisement, for conversion of the building to residential use, with the rest of the paintwork largely scrubbed off. The advertisement had already faded enough to lose the coherence it showed in 2009, and there's probably no great need to regret its accelerated departure. It is though another indication of the transience of some of the built environment – listed showpiece buildings should be safe enough, but the lesser ones, which still help give Salisbury its character, are more vulnerable.

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Fargo Road, Larkhill - a Thomasson (see p. 24)



Plaster panels at Cross Keys House, Queen Street (see p.21)

