

AUGUST 2024

# DIARY of EVENTS 2024

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

**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 on page 19, and by an email which will go out beforehand.

*All events will be free.*

**MONDAY SEPTEMBER 16TH AND  
WEDNESDAY SEPTEMBER 18TH**

## TOURS OF THE RIVER PARK PROJECT

An update by Project lead Andy Wallis, when the River Park will be very nearly complete

**Start time 10.00am**

*Price £6.50. Bookings through Eventbrite*

**TUESDAY SEPTEMBER 24TH**

## TWO AWARD-WINNING HOUSES

A repeat of the visit in July 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*

**THURSDAY OCTOBER 17TH**

## OPEN MEETING

Creating more sustainable and resilient communities

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

*Booking not required, and free to all*

*See page 2 for details*

## 2025

**MONDAY JANUARY 27TH**

## AWARDS PARTY AND PRESENTATION OF 2024 AWARDS

Salisbury Arts Centre

*Booking details with December magazine*

**THURSDAY MARCH 20TH**

## WILTSHIRE FOLLIES

A talk by Jonathan Holt

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

*Booking not required*

*Free to members, non-members £6.50*

### A Warm Welcome to our New Members

*We are delighted to welcome the following to the Society:*

Mark Brandon, Jane Davies, David Edmonds, Chris Hawkins, Elin Maurin, Louise Houssemayne du Boulay, Catherine and Richard Phillipson, Robert Willcox

*We are always delighted to welcome new members*

*Cover: St Michael and All Angels Church, Teffont Evias (see p.2)*

*Photos in this issue, in addition to those credited individually: Richard Deane unless otherwise stated*

## Notes from the Chair

The summer months provide an opportunity to expand our events outside and there has been an excellent programme to date, of architectural walks, house visits, tours of the River Park and installation of historic plaques. The unveiling of the plaque to Cecil Beaton at Reddish House in Broad Chalke was a great success. The generosity of the owners in allowing us the use of their beautiful garden made the occasion particularly special and thanks must go to Sara Crook for putting this event together. Sara has decided to return home to Australia, she has been a pleasure to work with making a significant and interesting contribution to our expanding number of plaques. Her input to the Society has been exceptional and highly valued, to say she will be missed is an understatement! Winners of Society Awards for Kite House in Alderbury and Shoebottle Barn at West Grimstead generously allowed members to visit their respective properties, making for a fascinating afternoon, leaving everyone in no doubt about the extraordinary dedication and hard work that goes into both new build and conversion projects.

Two major proposals for residential development in the heart of the city have been under consideration by the Development Committee, who were given a presentation on the proposed development of the New Look Site by the developers and the consultant architect. This is a key and complex site of approximately an acre, situated off the High Street. The Society supports, in principle, the idea of residential development in this location, although other detailed elements of the scheme are still under consideration.

A new proposal for the site adjoining the United Reformed Church in Fisherton Street has been submitted by Churchill Retirement Living. The Society has responded to an initial consultation and has written similarly on the subsequent planning application. It is very disappointed by a proposed use which will not add to the vitality and variety of the city centre, and it is also unhappy with the unadventurous and unimaginative architectural style chosen.

Meanwhile existing and significant projects in the city have either reached completion or are nearly there. The recent refurbishment of the Museum is a great achievement, finishing on time and making a significant improvement to the exhibition space. There has been a lot of activity around the River Park Project as the scheme nears completion. When the barriers around the works are removed later this summer we will finally start to see the identity of all the areas and the full extent of this remarkable project can be fully appreciated. The contractors will remain on site for remedial works and in the autumn the remaining planting will begin adding lots more greenery for the habitat.

We received the sad news that Lis Woods died on Monday 29 July. Her health declined in recent months and she had to move to a care home where she was well looked after. She was an exceptional, energetic and delightful person in so many ways and a great asset to the Salisbury Civic Society. Lis will be sadly missed and our condolences to her family.

Enjoy the remaining summer months, there's an intriguing exploration of the Market Place on 6th to 9th September through our Heritage Open Days, with supporting displays in the Library and the Young Gallery.

**Stephanie**

***stephaniedsd@gmail.com***

# Editorial

This month's magazine contains, as usual, a bit of a mix, with some fairly standard facets of the Society's work intermingled with observations on some less familiar features of our area. In our 2009 book Salisbury in Detail we managed to miss two pieces of interesting ironwork which were in plain view all along, at the western end of Fisherton Street, though they don't jump out at you. Now Rosemary Pemberton has spotted them, and done some research to identify their function as GPO marker posts, which once indicated underground telegraph cables, though why two were very close together there is unclear. Page 21 has their story.

Probably equally overlooked is an inscription on a coping stone to the low wall between the Cathedral green and the North Walk of the Close, saying 'Meridian'. It has been attributed to Christopher Wren, who tends to get credited with quite a few things which he never actually did himself, and this is almost certainly another example. A tentative explanation of the inscription is on page 12, under the title Spire as Sundial? If the spire's shadow falling on it ever did serve a purpose, it's been nullified by the planting of a plane tree right in the way, now becoming quite substantial.

Salisbury River Park walks and talks have featured quite strongly since the project started, and Nick Coulson writes about the most recent walk on page 14. By mid-September the River Park will be almost complete, and there will be two further walks then – details in the events diary. Meanwhile, Tim Tatton-Brown has come up with a different angle on the subject, well worth looking out for on page 10. As Stephanie says in her Notes, the project has been a remarkable one, and it's been a very substantial investment into the city, whose worth we anticipate being very visible once all the machinery etc has been cleared away. Salisbury will be an even better place as a result of it.

**Richard Deane**

## **Open Meeting: Creating more sustainable & resilient communities**

*How communities are having to adapt and become more sustainable and resilient in the face of climate change and severe biodiversity loss, with a focus on nature recovery and urban water management.*

*The way in which Wiltshire Council is meeting the challenges and opportunities presented by climate change and the urgent need to support nature recovery in the light of recent environmental legislation - presented by **Lynn Trigwell**, Wiltshire Council's Head of Climate and Environment.*

***Rachel Jones**, also part of Wiltshire's Climate and Environment team will provide information about the development of the Local Nature Recovery Strategy, and will explain what Biodiversity Net Gain is, and how achieving 'Nutrient Neutrality' will improve the Council's support for chalk streams.*

*Landscape architect **Bob Bray** has a practice in Bristol, specialising in biodiverse and sustainable landscapes. He has been a pioneer of creative rainwater management in the UK, now commonly known as Sustainable Drainage Systems or SuDS, and will describe the principles and benefits, and provide examples of good design.*

**Thursday October 17th** 2024 (6.30 – 8.30pm) at Salisbury Methodist Church.

Open to all, free of charge.

## AGM: Talk by the Bishop of Ramsbury

At the AGM on 5 June 2024, Andrew Rumsey, Bishop of Ramsbury, gave a lively and interesting talk on 'Lively Stones – How England's church buildings can yet shape the landscape'.

He outlined that he is responsible for the management of cathedral and church buildings for Church of England in the south west. He has a You Tube video series - Going to Ground – in which he talks about religious subjects within the Wiltshire landscape. He has also written eight folk songs. To start he referred to the Civic Society's three strands of Celebrating our Heritage, Enhancing our Environment, Shaping our Future, and how these are central to his role in looking after church buildings. He has 260 churches in Wiltshire under his control. The northern boundary is the M4. He is a champion of church buildings, and looks to future uses for them, informed by their history. He is the 5th generation vicar on his father's side, there were also nuns and lay preachers. On his mother's side it was more a case of publicans and agricultural labourers.

45% of Grade I listed buildings are looked after by the Church of England - a unique heritage. Many are increasingly at risk. This has accelerated since the pandemic, with ageing congregations, maintenance costs and increased insurance premiums.

A church can be formidable to some – a heavy medieval presence. People can have had bad experiences in the past there, and not all find them welcoming. As a child he played under the altar cloth (making dens) in his father's church. The word Culture refers to tillage of the soil (as in cultivation) as well as referring to the arts and intellectual development, with

the principal gift of church buildings being soil, soul and story. They are as much a geological feature as human and grow out of the landscape, often being of local materials. In the surrounding landscape, field boundaries often predate parish boundaries. Tithes and glebe lands paid for the church – with the fruits of the land funding the refuge of the soul.

Church buildings have a sense of place and are often built on pre-Christian burial sites.

He has seen old calendars from 1949 still hanging up in a vestry. Does this give sanctuary to mundane objects? Church buildings are rehearsing for eternity - worship of an invisible god. Pilgrimage to churches is very popular now there has been a resurgence of curiosity in churches - many Wiltshire churches are open. Churches also provide a haven for wildlife conservation, for instance bats. The great age of churchyard yews may predate churches. They hold all sort of ecology. St Giles in Imber is the most visited church in the diocese after the cathedral and it is only open 20 days a year.

Simon Jenkins has called the future use for churches the greatest conservation challenge. Some countries have a church tax but in the UK there is no dedicated source of government funding for churches.

Do church buildings just work one day a week? There are generations where the church lay ruinous but was then restored in Victorian times, with resurgence after fallow periods, like the land. The closure of churches has declined since the 1970s. In the 90s it stood at about 20 per annum. This is a far lower rate than the loss of village pubs.



*St John's Place, Lower Bemerton: an excellent example of a church with a nave converted to community use*  
*Photo: Paul Stevens*



*Church of St Mary the Virgin at Bishops Cannings, near Devizes*

It is possible to reduce maintenance costs by 'bulk buying', grouping churches together. This can also help our fragmented societies to reconnect. The army chaplain Thomas Fuller wrote of a journey west during the English Civil War 'The spire suddenly appeared across the fields. The steeple grew out of the ground again'.

This informative and entertaining talk was followed by a question and answer session.

- **Q:** Connection between yew trees and religious buildings.
- **A:** It is like the green man, a mix of pagan and religious. Berries are poisonous for livestock - this would stop them coming into the churchyard. Trees are a symbol of resurrection. Roots spread and become intertwined below ground – rather like a family tree. Daughter trees spring up around the mother tree.
- **Q:** Use of church space. Many churches are used as community centres to keep going.
- **A:** There was a Victorian view of what should and shouldn't happen in a church. So church halls were built for the more secular functions. Good acoustics in a church so great for live music.

- **Q:** What remains of Ramsbury Cathedral?
- **A:** Little is known. There is some Anglo Saxon stonework. It predated Old Sarum.
- **Q:** There is controversy over removal of pews. Does it make churches more welcoming?
- **A:** It can be done imaginatively - keep some remove others. Victorian pews impinge on circulation space. Historically seating came in late. Old people had to lean against the wall to steady themselves – hence the saying 'Going to the wall'.
- **Q:** He was asked for his view on pulpits.
- **A:** They're not used much today as it's considered condescending to speak down to the congregation. He likes them as a theatrical space and thinks they should be kept.
- **Q:** Who to contact with repurposing ideas.
- **A:** The Churches Conservation Trust, The Friends of Friendless Churches.

*Judy Howles*

### Site formerly proposed for Travelodge Hotel

The empty site on Fisherton Street and Malthouse Lane surrounded by hoarding was previously the subject of an application for a Travelodge Hotel, and prior to that one for a new library. Now the hotel idea has apparently disappeared, like the library one before it, and Churchill Retirement Living have applied for retirement housing there, along the lines of their existing development on what was the bus station. Retirement housing is difficult for the planners to resist, but the Society has objected to the very low grade architecture which Churchill have based their proposal on.

## Kenneth Wiltshire

Kenneth Wiltshire, who died at the age of 94 in January this year, was a vice-president of the Salisbury Civic Society from its outset, and a key figure in the process which got it going. He was born in Wales, with his family moving to Bournemouth when he was ten. After doing National Service, he became an architectural apprentice at Potter and Hare who had their office in De Vaux House, just outside the Cathedral Close. The practice then became the Sarum Partnership, which is where I worked in the late 90's where I had the pleasure of meeting Ken.

In 1960 he had been one of the principal founders of the Salisbury and District Preservation Trust. Along with Isobel, Dowager Countess of Radnor, and others, he became increasingly alarmed by the amount of land and historic buildings being bought up in central Salisbury by Property developers Hammersons, for what eventually became the Old George Mall. A public enquiry, in which the Preservation Trust was involved, led to a reduction in the damage caused by the mall. In 1985 the Trust became the Civic Society, in which Ken took a less active role.

When I met him he had almost retired, but was still a consultant with the Sarum Partnership. He was working on several projects, some of which I was assigned to help him with, before taking them over when he completely retired. One of these jobs was Wadham College Chapel in Oxford. I would drive to Ken's house in Alderbury to pick him up, and together we would make the journey to Oxford.

On those journeys Ken would tell stories of his working life at Potter and Hare and one story in particular was of his time when he first joined the practice. Ken was asked by Robert Potter (himself a very noted architect, responsible for instance for St Francis's church in Castle Road) to visit Salisbury Cathedral, measure up and draw accurately the coats of arms on the various tombs and memorials there. He informed me that this exercise was not only good in achieving accurate measurements and drawings, but it also gave him an interest in history which cemented his interest in and love for old buildings.

His architectural career involved the care and restoration of some of the most significant historic buildings in England. He was inspecting architect for Worcester Cathedral and worked on many other important buildings in the south, including Sherborne Abbey, St George's Chapel at Windsor Castle, Longleat House and many parish churches. For the latter part of his working life, he became a judge for the Stone Federation Awards which are held every year. He told me that because of his enthusiasm for historic buildings, his family holidays would often involve visiting local stately homes and churches etc, much to the frustration of his children. When we arrived in Oxford he would walk at a terrific pace to Wadham College and on the way point out the other colleges he had worked on.

Ken and his second wife Susan were both keen gardeners and artists, and involved with the Salisbury Group of Artists. He was an accomplished pianist and also played the church organ. He and Susan were very involved in village life in Alderbury, with Ken becoming a churchwarden at St Mary's Church there. The Civic Society passes on our condolences to his family.

***Paul Stevens***



## Visit to Stanbridge Earls Manor and Grounds

On May 16th, after tracing a winding road under an uncertain sky, we arrived at the imposing iron gates of Stanbridge Earls Manor, deep in the wooded Hampshire countryside but only five miles from Romsey. The five-gabled stone front, mullioned windows and elegant topiary work present a charming aspect. We were ushered through the 17th century porch and then surprisingly through a bar/bistro which, albeit unhistorical, is nevertheless very welcoming to the thirsty traveller. It is clearly a popular meeting place for the residents of the Audley Village, the manor's latest reconfiguration.

It has had quite a few over the centuries, as Phoebe Merrick, local historian, pointed out in her introduction. The colourful foundation myths of the site, claiming a monastic origin and the burial place of King Ethelwulf, must be rationally dismissed, its absence from the Domesday Survey much regretted, but we enter firmer ground in the early 13th century when documents establish some illustrious landholders, possibly the 'Earls' of its name. So Roger Mortimer held the manor from Simon de Montfort, who held it from Earl Marshall. Then follows a litany of names: Havering, Danvers, Kenne, Lysle, as the house changes hands over the centuries, Phoebe bemoaning the plethora of Thomases in the long-lasting 15th century Kirkby dynasty.

The original house evidently dates from the late 14th century but it was extensively rebuilt in 1652, with red brick on the south side. However in the late 18th century, before its purchase by Halls the local brewers, it endured a long period of neglect under its most eccentric owner, John Fifield. He wasn't exactly a tree-hugger but was very reluctant to part with any of his valuable timber, even in Napoleonic wartime at the offer of fifty guineas an oak. Unfortunately his parsimonious neglect resulted in the deterioration of both his house and his woods, until the Nightingale family purchased and greatly improved the property.

On their father's death the manor was left solely to Frances Parthenope, sister of the more famous Florence (the latter, being unmarried, instead received a substantial income as her share). Her husband was a Verney, and after him came a Hansard (with a link to the Parliamentary report printers) then Basil Montgomery, whose wife fund-raised for Romsey's first hospital, then Baron Greenaway...

So having been handed down in this rather arbitrary fashion for so many decades the manor reaches the democratic phase common to such properties when, in 1939, it is requisitioned from then owner Stafford Lewis for sick servicemen. US Air Force pilots enjoyed a welcome respite from the war at Stanbridge Earls and if we wonder why the eager young cyclists in the photo Phoebe showed are consulting their map, another image shows them quite properly investigating the local pub.

But bankruptcy had now necessitated the manor's sale to Mr Gribble, the auctioneer, who gradually sold off the estate piecemeal. The publisher Hutchinson, who had bought the house, didn't actually occupy it and when he died in 1950 it became a boarding school for children with special needs. After the untimely closure of the school in 2013 it was purchased by Audley Villages who, with extensive development and the addition of a fifth gable, now offer over 200 residents a secluded and comfortable retirement home.

Perhaps the most evocative room in the manor house is the current dining room, once a chapel, with its ancient window and remnant of stone and flint wall construction. The chapel was added to the house around 1520, permission perhaps reluctantly given by the Bishop of Winchester since private chapels reduced the income of the parish incumbent. A dramatic discovery was made here during building work in the mid 20th century. This uncovered several skeletons under the chapel floor - "*a memento mori*" we trust does not deter today's diners.

We didn't actually see the reputed twenty bedrooms and ten bathrooms of the manor's Edwardian years, suggestive of a plentiful supply of hot water and an equally plentiful society life. Inevitably, during wartime and the subsequent schoolhouse period there was much simplification of interior furnishings. However we relished the delightful and varied landscapes and portraits currently on loan from Southampton Art Gallery, among them a defiant Garibaldi, once an actual visitor to the city.

After a very delicious tea on the sunny terrace, with a splendid vista over the lake, we were shown around the grounds by the courteous manager who explained that the three medieval fishponds linked to the Test, though now reduced to two, can still be successively drained by opening and closing the leats. The largest is really a lake and is lovely to see, adorned with water lily pads and bordered by spring trees. The tour ended with an invitation to view the luxurious amenities available to the residents, a promotion of the subtlest kind.

Very rarely, a manor house manages to preserve most of its original features and maintain an almost continuous family inheritance, but Stanbridge Earls more typically demonstrates the developments wrought over centuries by economic challenge, political upheaval and changing modes of living while still retaining much of its peaceful charm.

Our thanks to Phoebe and to Rosemary Pemberton for arranging the visit.

**Fiona Donovan**

### **SWIFTS - an update**

In the April magazine last year, we covered swifts, and how prospects looked for them locally. Reports tend to differ as to how many there were around this year (they generally leave in early August), but the general impression is that their numbers are holding up reasonably well locally, although remain low compared with historic figures. And there are some promising policy developments and initiatives to report:

1. *Wiltshire Council's draft local plan has a requirement for nesting boxes (with a specific reference to ones for swifts) in new dwellings, with a minimum of two per house.*
2. *The draft Salisbury Neighbourhood Plan, still with some way to go before adoption, stresses the importance of wildlife within the city boundaries, and stipulates the use of swift bricks in new houses.*
3. *An initiative called 'Homes for Nature' is encouraging housebuilders to sign up to a pledge to provide nesting bricks and boxes, with at least 300,000 thought to be required to support swifts and other bird species.*



*Stanbridge Earls Manor Photo: Alan Crooks*



*Berwick St Leonard Manor House, shortly before it was dismantled and rebuilt nearby in 1902. The story was described in the last magazine.*

## Blew Bore Mead

This is the name, in William Naish's 1716 map of Salisbury, given to the very large area west of the millstream leading south to the Bishop's Mill. The area was cut in half by the railway embankment in 1857, and now the ring road immediately to the north, and is "Liable to Floods", as the magnificent 1st edition of the Ordnance Survey map, surveyed in 1878-9, (opposite page) warns us. The very carefully surveyed map also shows, with minute detail, all the many 'taildrains', as well as the 'main carriers', on the 'drowned' watermeadows along the east side of the Wiltshire parish of Fisherton Anger (it was not part of Salisbury till the 20th century). These meads had been created by the early 18th century and were still heavily stocked with sheep in the winter until the late 19th century.

However, from the mid-19th century, the extreme southern end of the meadows was densely covered in maltings, which were even given their own branch line to the Market House (now Salisbury Library) in 1859. We also see on the OS Map the sites of the working sluices, and the 'Summerlock' on the west side of the Bishop's Mill leat, and the course of a quasi 'back Avon'. Most of this still survives to this day, and finally runs down to the Nadder along the east side of Water Lane, although the final stretch in the Queen Elizabeth Gardens was diverted eastwards in the 1950s, as the children's bathing area.

Most important of all, the original meandering course of the River Avon is clearly shown, with a string of dots down its centre, to indicate the boundary between the City of Salisbury and Fisherton.

The magnificent mill leat was certainly created by the Bishop of Salisbury in the 13th century at great expense; he would have needed hundreds of men (the fossatores ditchdiggers), who at this time mostly dug castle ditches. It was very carefully surveyed so that it could make the Bishop's Mill the largest most powerful watermill in Wiltshire.

It was also clearly designed to provide water for all the 'canals' on the grid of streets around his huge marketplace, which also have alas all now disappeared. Only fragments of the lower canals, fed from below the mill between Fisherton and Crane Bridge survived. One day, perhaps, these canals including 'New Canal' and around the Close Wall, could be recreated.

It is also very sad to see that many of the traces of the old, pre-13th century Avon are being obliterated by the current, very expensive works, without any apparent archaeological recording. Also, what is happening to the old sluices around 'Black Well', at the extreme north end of the current improvement works? This was where the principal 'main carrier' took off water from the Avon (now close to the Five Rivers Health and Recreation Centre). A careful environmental/archaeological study of this area (now recently dug up) would probably show us a 'fossilized' section of the pre-13th century (perhaps even prehistoric) River Avon. Large deposits of prehistoric peat have been found, interdigitated with the silts, in the River Avon floodplain near Amesbury.

*Tim Tatton-Brown*



Blew Bore Mead, on the Ordnance Survey map of 1878-9

## Spire as sundial ?

In January 1999, Salisbury Cathedral's 'Cathedral News' publication (now discontinued in printed form) carried a short piece called 'A Mystery Solved?', by Tony Harding. Tony was a mathematics and engineering lecturer at Salisbury College, regrettably no longer with us. Papers concerning the mystery have been passed to us by Society member Peter Goodhugh, of Amesbury, who knew Tony.

The piece starts with a reference to 'the meridian mark on the wall bordering the North Walk of the Close. Allegedly cut at the suggestion of Sir Christopher Wren, the shadow of the spire was stated to fall on the mark at solar noon at winter solstice'. There is indeed such a mark on the low wall between the cathedral green and the houses along the north side of the Close, pretty much opposite the front door to No 28, as can be seen from the photo here on page 13. The link to Christopher Wren immediately raises suspicions, because Wren has been credited with more work at the cathedral than his brief visit to survey the tower and spire would have allowed for. Moreover, Tony Harding himself immediately pours cold water on the 'shadow of the spire on the mark at solar noon' idea, by discovering that 'at the appropriate day and time, the shadow was in fact nowhere near the mark, and it didn't even fall within the confines of the Close.'

With that theory firmly scuppered, enter Roy Spring, formerly the cathedral's Clerk of the Works, and by 1999 moved sideways into a Keeper of the Fabric Records role. In May that year he wrote to Peter Goodhugh, saying that the meridian mark was not cut by Wren, but by 'a Colonel Wyndham, who carried out a number of experiments using the cathedral. One was to use a barometer to determine heights, including the height of the spire'. Roy then adds some confusion to the story, by saying that Wyndham had the mark cut to mark solar noon at the summer solstice, not the winter one. Tony Harding had speculated that the mark had some function in checking the spire's verticality, but Roy dismisses this idea.

His letter gives no indication of when Colonel Wyndham might have been doing his experiments, but more detail can be found in an article by Roy, also from 1999, in the journal of the Tools and Trades History Society. Wyndham was in fact active in the later 17th century, and his determination of the height of the spire, using a barometer, came in November 1684. It was recorded in the proceedings of the Royal Society, after being reported to that body by the great Wiltshire antiquary John Aubrey. Apparently Wyndham found the spire to be 404 feet high, the figure still used today even if more often in metric form. This opens up a somewhat different question, as to exactly what point was being taken as the spire top, and presumably still is being so taken today. As the top of the spire is no longer in the form it took in 1684, after the top 30 feet or so was taken down and rebuilt with new stone in 1950, and a new cross, this question has added validity, but an easy answer seems elusive.

More complications arise from Tony Harding's Cathedral News piece, which says that 'I found that the plane of the meridian associated with the mark lay approximately 9.5" west of the very top of the spire [he clearly means the top of the cross above it]'. No explanation of how he determined this, or what it actually means, though he goes into greater detail in a letter to Peter Goodhugh. Here he refers to eight separate observations, on different days,

which apparently would have been more accurate had he used a plumb line, but he thinks this is not critical. A meridian is a line which connects any point on the earth's surface, such as the mark on the wall, with the north and south poles. His exact method of establishing a 9.5" discrepancy is not clear, apart from it being based on visual sightings, and he is careful enough to factor in 'the equation of time', which relates to differences between the time told by clocks and that indicated by the sun's passage through the sky. Clearly some particular expertise, not shared by most of us, is needed to fully understand the '9.5" west of the top of the spire' reference.

Any attempt now to try to ascertain the function of the meridian mark vis-a-vis the spire would tend to be thwarted by the fact that a London plane tree, not yet full grown, now firmly blocks any view of the spire from the mark, something clearly not the case in 1999. The mark is obviously there for a reason, but since the available evidence doesn't even make it clear whether it was involved with the winter solstice or the summer one (the latter seems likelier), there's certainly plenty of scope for a serious enquiry into what the mark is doing there – if anyone has the time, knowledge and inclination to engage in one. If they do, we'll be happy to report on the outcome.

***Richard Deane***



*The meridian mark, on the wall near No. 28 The Close*

# Salisbury River Park Walk

On 20th May we had an opportunity to review progress on the River Park Project since the last SCS visit on 3rd November 2022 (reported in the April 2023 SCS magazine). As before we were guided around by the knowledgeable Andy Wallis from the Environment Agency, who has led the project throughout.

Starting in the Central Car Park we heard about the ecological importance of the Salisbury Avon, as one of only 200 chalk streams in the world. Work on the project has been delayed by some of the wettest months for many years, but some paths would open the following week and most of the work was due to be completed by the end of July. Some tree planting can only be done in October/November so this will be the final part. A key feature of this project is the associated art work, from the wildlife paintings on the public toilet block in the Central Car Park to art work in the pocket parks. This is being showcased in an exhibition at the Young Gallery in the Library, until 31st August.

Andy explained how the park plan was a compromise; on the one hand having paths close to the river allowing public access but with limited access on the other bank to be more wildlife friendly. Low lying footpaths and associated benches are designed to be submerged during flood events.

To protect the habitat for nocturnal wildlife, lighting must be as minimal as possible and away from the river. All the materials, such as rocks for salmon runs, have been sourced from the river catchment area. The project has been extended to include work on remodelling the Coach Park, with a drop-off area on the east side and all-day parking on the west side.

In the Mill Stream, gravel banks have been introduced either side. These keep the water in a narrow channel which helps increase flow and clean the gravel in the riverbed (important for fish egg laying). The local otters apparently enjoy running along the gravel banks!

The new foot and cycle paths are quite wide but this is a requirement for these paths and not something that the project team control. We looked at the work along Ashley Road where the soil was still quite wet and difficult to work. The Summerlock Stream now has a choke point bridge to limit the amount of water that can pass through and so reduce the risk of flooding downstream. There will be a community area created on the west side and a new play park with an ecological theme on Ashley Road Green.

Walking down Coldharbour Lane we saw the new toilet block behind the allotments, then around to see the wetland area that is being created with raised boardwalks either side, and a multi-use games area with seating and picnic areas. At the back is a willow arch designed as a sensory area.

We again discussed the compromises that needed to be made. From the wildlife point of view people (and their dogs) would ideally be kept away from the river, but people want access to enjoy the river environment. So beach areas and viewing platforms are going to be provided and any impact on the river in those areas will at least be confined to set points leaving most of the river undisturbed.

It is hoped that once completed animals, such as river voles, will re-colonise the area.



### Update as of early July:

Following several weeks of drier weather much progress has been made. Planting and path laying along the river east of the central car park is ongoing. The coach park is being re-surfaced and potted plants stand ready to be planted in the landscaped beds.

The path running north from Millstream Approach is now open. It crosses the new pedestrian bridge and joins up with the riverside path which passes under the railway line.

The iron bridge carrying the end of Nelson Road over the river is been repainted. On Ashley Road Green piles of earth have yet to reach their final form.

The road alongside Fisherton Recreation Ground is being resurfaced which has resulted in periods when it has been closed to vehicles, causing problems with access to the allotments and the shop. The boardwalks now look to be completed but the channel which will feed water into the wetlands is yet to be opened. Although there has been a lot of disruption during this project the end is in sight, and it is all looking good.

**Nick Coulson**

***There will be two more River Park walks, on September 14th and September 16th, by which time the Park will be nearing completion. Details in the events diary.***



***Part of the mural on the N wall of the toilet block, Central Car Park***

## A Walk Looking at Salisbury's Historic Architecture

On a grey but dry evening on 9th July a group of us met in Fish Row to consider the architectural history of Salisbury. The leadership of Richard Deane meant that we were confident that nothing of note would be missed. The medieval plan of the city as laid out in the 13th century on a grid pattern is obvious. What is not so obvious is that so many of the buildings still maintain their skeletons from the 14th, 15th, 16th and 17th centuries. They have mostly been subject to improvements and modernisations over the years, reflecting the rising prosperity of their occupants and the city.

Richard drew our attention, throughout the walk, to the variety and ubiquity of oriel windows, many of which would have been later additions to the buildings, often places of business. The main living accommodation would usually have been on the first floor and the new oriels would have considerably improved the comfort and light in the rooms. Old photos, he told us, showed that Salisbury once had even more oriels than it does now.

The first of many early timber-framed buildings we looked at, now occupied by Moss Bros., was jettied at two levels. The 16th century building was much modernised in the early 19th century, including the addition of the early Gothic revival railings. Across the road in Queen Street is the half-timbered property bearing the name of John a Port. Richard said that, in fact, his house was elsewhere and the characteristic black woodwork is Victorian fantasy as originally the woodwork was left natural. The neighbouring property is in fact much earlier, the Georgian effect to its front created by the use of mathematical tiles. It is one of Salisbury's earliest dwellings, built in 1306 by William Russell and is well worth looking inside, accessible on two floors because of its use as a shop.

In New Canal we looked at the multi-storey ex Blooms' department store on the corner of Catherine Street, built before Salisbury's 40 foot height rule. We reflected on how wise the city fathers were to introduce this, as it has helped maintain the character of the city. We then enjoyed the exuberance of the mock Tudor frontage of the Odeon built by Fred Bath in 1881 behind which still stands the medieval hall of John Halle. Richard delighted in the four-square self-importance of No. 47 New Canal (now the White Stuff shop), built originally as a police station in 1854.

On the south side of New Canal west of the Mall archway the buildings are either new or preserved frontages with new interiors, not the worst redevelopment of its 1970s period (one causing greater damage happened in Exeter), but not helped by the rather Toy Town nature of the arch itself, as rebuilt in 1995. Richard was pleased to remind us that it had been described as "bombastic" by Julian Orbach in the new edition of Pevsner. A little further at No. 166 is a building with a 15th century gable with the original barge boards, unique in Salisbury.

In the High Street we looked at the New Look shop originally built for Woolworths but now the subject of an interesting planning proposal for housing, which would provide a new pedestrian route through to the River Avon. At the top of the High Street two Ham Hill stone buildings confront each other. This building material was introduced to Salisbury later in the 19th century and clearly projected status.

We crossed Silver Street into St Thomas's churchyard, where the Jacks on the clock refused to perform at the quarter past the hour. Richard showed us the ancient Rood carving on the exterior of the final southeast buttress, the reason for it being put there not known. A pressing need for it to be cleaned and conserved was agreed.

The Poultry Cross has now been repaired following vehicle impact damage, which came close to partially collapsing it. It's the last of four crosses that used to exist, the others being the Cheese Cross, the Wool Cross (in New Canal) and Barnewell's Cross (in Barnard Street). The angels on the central column were still showing traces of original colour until disastrously cleaned with a pressure washer some 40 years ago.

We passed on to the Cheese Market (where once stood the Cheese Cross) outside the Old Market Hall, now the Library, where Richard produced the rabbit from his hat. After guiding us through a scarcely noticeable door and down a passage past some 14th century timber framing, we found ourselves outside Eyre House a once very fine house of the 1680s now very sad and completely and closely surrounded by later buildings, and in practice invisible from public viewpoints.

From this point we walked up Castle Street, along Chipper Lane, up Endless Street, into Bedwin Street admiring various doorcases and jettied buildings along the way. We had passed the revamped Everyman Cinema, Salisbury's rather restrained example of Art Deco of 1936. Further along in St Edmund's Church Street we looked at the Methodist Church, and some print-outs of a 1810 engraving showing a predecessor building clearly in the Egyptian style. However the Baptist Church in Brown Street claims the engraving shows a predecessor building to their own church, and the facts of the matter are unclear. The doorway of the house next to the Methodist Church has an unmistakeable Egyptian influence.

On the next corner, with Winchester Street, is a house with a very fine example of mathematical tiles creating a frontage in later 18th century style. The original house of 1673 shows itself along the side wall. We passed an old pub now called Sienna Tave decorated in Coade stone male masks, cast rather than carved. Richard told us that Mrs Eleanor Coade had run a very successful business in London making the 'stone', before moving to a house in Lyme Regis very nicely decorated with the product. Back into Queen Street and on the corner is Cross Keys House, described in the new Pevsner as 'a flamboyant example of Victorian Domestic Revival', but with its pretty design in the plaster recently threatened by an application to change the fenestration, which was happily thwarted.

Finally we admired the Guildhall gifted by the 2nd Earl of Radnor and designed by Sir Robert Taylor. The portico has been moved from the west side to the east. The big arched windows with the arches formed by voussoir stones of increasing size, in vermiculated ('worm-eaten') Chilmark stone, are a grand and unusual feature.

This tour was a fascinating introduction to our city and we were all very grateful to Richard Deane for his extremely knowledgeable exposition.

**David Edwards**



*Oriel window in Rollestone Street*



*Former Police Station in New Canal*

# Salisbury Heritage Open Days (HOD) Sept 5th to 9th 2024

## Exploring the Market Place: Past and Present

The aim of the Heritage Open Days this year is to encourage people to explore the perimeter of the original Market Place and the buildings, events and purposes which have developed around and within the space and how all have changed. Salisbury is almost unique in continuing to have a large active market place in the centre of town in a space which dates back over 800 years.

The HOD will be launched on Thursday Sept 5<sup>th</sup> at 6.30pm at the Methodist Church in St Edmunds Church Street, with a talk by Geoff Lang who has been researching the Market Place for several years. All are welcome!

From Friday 6<sup>th</sup> to Monday 9<sup>th</sup> the HOD brochure with map and other information will enable participants to independently explore the perimeter and central area of the early 13<sup>th</sup> century Market Place and reflect on changes since then. The participating buildings are sited on all four sides of the original Market Place, in its centre and on the rows which have encroached since its early days. Key features of the Market Place over time will be marked on the map, for example the sites of the various market crosses and the water courses. The Market Place has had and continues to have multiple functions as a commercial centre, social centre, place of remembrance, venue for local and national celebrations, arts events, fairs, festivals, punishment and much more. The map also identifies viewpoints around the perimeter which offer an opportunity to look from one end to the other of the original Market Place in order to have a sense of the vast open space allocated to the market in the 13<sup>th</sup> century, now reduced, but still of generous proportions.

In addition, the Young Gallery has identified a number of paintings and with the Library, both situated in the Market House building, will mount displays related to the Market Place throughout the period of the HOD. The Market House itself features as one of the buildings on the trail.

Finally, a guided tour is being offered this year. On Friday 6<sup>th</sup> Sept there will be 2 ticketed tours (each for 40 participants) at 10am and 11am led by a member of staff at the Odeon. The tour will combine the Hall of John Halle and Screen 1 with its retained 1930s decor. Tickets for the tour will be available from the Salisbury Information Centre in Fish Row about a week before the Open Days begin.

Sadly we are now unable to offer tours of the Guildhall, a very prominent and important building in the Market Place, during the Open Days. Throughout August and September funeral services will be held in the building because the crematorium roof will be under emergency repair. A poster at the Guildhall will have a QR code for its leaflet. It may be possible to arrange Guildhall tours when the building becomes available.

As last year, HOD brochures will be distributed through the Library and the Information Centre. Each participating building/business will have a poster outside indicating its involvement and a QR code for its historical leaflet. Hard copies of the leaflet will also be available at each venue. The brochure and historical leaflets will all be available online for downloading at [www.salisburycivicsociety.org.uk](http://www.salisburycivicsociety.org.uk) and an email will go out to members, with a link to the website HOD facility, towards the end of August.

*Janet and Paul Draper*



*Salisbury Market Place  
from a postcard which bears the date 1838. 1858 seems likelier. Photo: Salisbury Museum*



*A similar view to the one above, today*

## GPO marker posts

A casual question over the bridge table – did I know what was the purpose of the two cast iron posts on Fisherton Street, just north of the bridge? Despite walking the street numerous times, I had not noticed them. However, Jamie Hobson, because of his research into milestones, had. They are Post Office, known later as The General Post Office (GPO) Cable Marker Posts and a relic of our early telecommunications system. This type of post was only made between the reigns of Queen Victoria and George V and they are marked accordingly. During George V's time newer versions were made in concrete.

While walking during the Covid lockdown, Derek Pattenson spotted this type of marker for the first time, did some research and set up a website asking people to send in any sightings (<https://gpo-markers.derekt.co.uk>). To date (July 2024) he has located 739, a few of which are in Dublin (then under British rule) Gibraltar and the Channel Isles. They usually mark long distance underground telegraph cables and their joints. Apart from the two in Fisherton Street, findings nearest to Salisbury are those on the A4 at Corsham and one has been found at Alresford and another at Beaulieu.

The actual posts are 78 cms in height and have a 'foot' at the base to prevent them being pulled out. In some cases they appear to have risen or to have sunk, depending on what has happened to the ground or paving in the intervening years. The one on the east side of Fisherton Street is 64 cms above ground and the unusual black and gold paint is known to date from 2017 but it is not known who painted it or why. The unpainted version, almost opposite, is 48 cms high. Beneath

the embossed crown and royal initials is marked the distance to the cables in feet and inches. In the Fisherton Street examples most of the numerals have been removed, as is the case in many others. This is thought to be a deliberate act to cause confusion during a possible invasion in WWII.

Beneath the numerals is the 'broad arrow' sign. This originally indicated crown and later government ownership. In use since the 17th century, the sign is best known in connection with the Ordnance Survey but had wider uses such as on prison uniforms.

It is unusual and not clear why these two markers are so close to each other, and it is not known whether there were others in the city, which may have been removed - perhaps sold for scrap. Their position on what was the A30 could be relevant. According to someone brought up locally, the council refused to let the GPO install overhead telegraph lines in Salisbury city centre, though I have no date for this decision. It is noticeable that today wooden posts and overhead wires only begin to appear on the outskirts of the historic centre. So perhaps these marker posts were part of the underground cabling that led to the spot where cables could appear overground. Certainly, if you head out of the city, along Fisherton Street, overhead lines first appear in Dews Road and Windsor Street. These are close to the position of the cable markers.

The first 'telegraph' service in England opened in 1845, having been invented by two English physicists, William Cooke and Charles Wheatstone in the 1830's. They found a way to transmit coded electric signals along metal cables.

The system was initially used by railway companies to send signals to trains via telegraph poles and wires. By the 1850's a 'telegram' messaging service for individuals and organisations had been developed, and was run by private companies. The existing cabling along railway lines was utilised. As the telegram service became more important, the railways increased their charges, so the private companies began to develop their own cabling networks, also above ground. However, main trunk routes to the major cities and ports were cabled underground, sometimes with diversions to towns. The Post Office took over all of these private companies in 1870. Seven million telegrams were sent that year.

Building on the invention of the telegraph/telegram, two private companies built the first public telephone exchanges in London and six other major cities, for their own private subscribers, in 1879. But the next year the Post Office insisted these companies had to work under their licence. In 1881 the government authorised the Post Office to offer a public telephone service as well, however it was never possible to utilise the existing telegraph lines for telephones.

In Salisbury the local Post Office moved around the city centre as the Postmaster changed. In the 1840's and 1850's it was in The Market Place but by 1859 was in The Canal, on the site of the entrance to Marks and Spencer. In 1900 The Treasury sanctioned the new site on the corner of Chipper Lane and Castle Street but this rather grand building (now awaiting a new purpose) was not opened until 1907 when it housed 600 exchange lines. These lines would then have been used for the telegram service. Most of the telegraph cables went out of service in the 1930's, as the popularity of the telephone took over from the telegram.

The National Telephone Company had built Salisbury's telephone exchange in Queen Street, later taken over by the Post Office. By 1912, with expiry of the lease, room for it had to be found in the main Post Office, which is perhaps when a new building was added next door on Chipper Lane. The present telephone exchange is behind the old Post Office buildings, off Scots Lane.

So, these two posts, maybe a hundred years old, are still something of a mystery. Are they the sole survivors of many more in the city and why are they found where they are?

If anyone has further information about the posts or the Council's involvement, or if errors are found in this piece, I would be delighted to hear it.

**Rosemary Pemberton**

*With thanks to Sue Johnson, Derek Pattenson (<https://gpo-markers.derektp.co.uk>) and Martin Platt.*

### **Future Plaques**

The hope is that the next plaque can be to Salome Pelly, who among other things was a founder member of the Howard League for Penal Reform. It would be at her former house at 3 Mill Race, on Mill Road between Elizabeth Gardens and the railway station, and ideally put up close to International Women's day on March 8th. However Sara Crook, who as Stephanie says in her Notes has done an excellent job organising plaques, is moving to Australia fairly soon, and someone to take over from her will be needed if the Pelly plaque is to go ahead. It's a very interesting job - if it might appeal to you, or you know of someone else who might be interested, please contact Judy Howles - [howles@ntlworld.com](mailto:howles@ntlworld.com)





*Fisherton Street, northern marker on the left and southern one on the right*



*Oriental window in High Street (see p.16)*

## Cecil Beaton plaque

A blue plaque was unveiled to Sir Cecil Beaton at Reddish House, Broad Chalke, on Tuesday May 28th by Dame Rosemary Spencer (patron of the Civic Society) and Hugo Vickers (Cecil Beaton's biographer). Beaton was born in 1904 in Hampstead, was schooled at Harrow and then went to Cambridge, where he indulged his interest in stage productions. His career as a fashion photographer was launched in 1926 with an exhibition in London that won him an immediate contract with Vogue, where he worked for the next 30 years.

In 1940 he moved to 8 Pelham Place in Kensington where he lived and worked. (There is a blue plaque there). However, he loved Wiltshire, having rented Ashcombe House in Cranborne Chase for 15 years, and he acquired Reddish House in 1947 when the lease on Ashcombe expired. Beaton's fascination with glamour and high society prevailed throughout his life and he became a successful set and costume designer for stage and film productions, most notably *My Fair Lady* (for which he won a Tony award in 1956) and *Gigi* (1958). He had no dearth of admirers, but his marriage proposal to Greta Garbo came to nought and a bachelor he remained.

Less well known about Beaton is the fact that he was one of Britain's hardest working war photographers during the Second World War. He travelled far and wide (North Africa, India and China) to document the impact of war on people and places in his own unique style. In later life, Beaton came to regard his war photographs as his single most important body of photographic work, taking some 7,000 photographs for the Ministry of Information.

His first assignment was a series of portraits of British war leaders, including an iconic image of the Prime Minister, Winston Churchill, at the height of the Battle of Britain in 1940. The domestic war effort dominated Beaton's early war photography. Photographing the royal family was a high point of Beaton's career at this time. Several wartime sittings of the Queen and her family would reinforce his vision of a seemingly unshakable monarchy, and witness the transformation of Princess Elizabeth from girl to young woman. She was still a young princess when she first sat for Beaton in 1942. Over the next three decades he would be invited to photograph the new Queen on many significant occasions, including her Coronation Day in 1953, and he went on to take photos of all her children. His archive of royal portraits is now with the V&A.

Beaton's career was crowned with a retrospective exhibition of his photographs at the National Portrait Gallery in 1968. He was knighted in 1972. In 1974, he suffered a crippling stroke, but he gradually learned to paint, write and take photographs with his left hand. Beaton died at Reddish House in 1980, and five years later his biography by Hugo Vickers was published, making use of his remarkable collection of diaries.

Invaluable assistance was given for the plaque unveiling by the current owners of Reddish House - Jason Brooks (artist) and Lucy Yeomans (fashion magazine editor), who are continuing the artistic heritage of the property. Civic Society members were able to listen to Jason and Hugo talk about Reddish and Beaton respectively, under cover of a marquee in the beautiful gardens. Fortunately the rain held off.

**Sara Crook**



*The Cecil Beaton plaque*



*Reddish House*

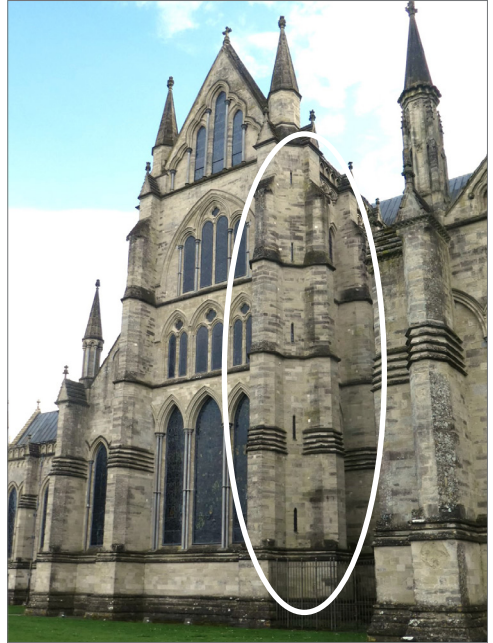
# Thomassons in Salisbury

## Thomassons at the Cathedral

We introduced the subject of Thomassons in the last magazine - structures, or more often parts of structures, which serve no purpose, usually because of some later change rather than being built that way. And quite surprisingly the interior of Salisbury Cathedral has one, even if it's rather lacking in visibility.

There's far more to the interior than just the spaces seen by visitors, with the 13th century builders having incorporated within the structure a network of communication routes, useful to themselves but also vital for future maintenance work. Key among these is a series of spiral staircases, generally connecting the roof spaces to ground level. In the western and central part of the building, there are six of these, while to the east there are shorter stairways, which don't reach the ground. Anyone taking the tower tour will know the complete staircase in the NW corner of the nave, the first stage in the journey up to the base of the spire.

Originally there was nothing of the Thomassons in any of these routes, but one of the many works of James Wyatt in the later 18th century was to unwittingly achieve one. The exterior view here is of a typical staircase turret, this one in the North East Transept, and very similar to others in the cathedral, with narrow windows lighting the way down to the ground. The spiral stairway starts in the NW corner of the transept roof space, and gives access to the intermediate levels of the clerestory and the triforium. Below that point, however, any further travelling is pointless. At the bottom, there is simply no way out, and the only option is to go back up.



*Top: North East Transept stair turret from outside  
Above: Sealed doorway at base of staircase*



*Base of tower staircase viewed from inside at corner of the Morning Chapel*

The photo on the previous page reveals why the original exit has gone – it's been filled up with rough stonework, with the now useless door left in place.

A visit to the other side of the doorway (above) shows what's happened, with the way out filled in with the right hand end of one of the Cathedral's greatest (if under-celebrated) treasures, the surviving part of the medieval pulpitum or choir screen.

This was relocated to what's now known as the Morning Chapel by Wyatt, after he shifted it from its original location between nave and choir, and replaced it with his own neo-Gothic screen. Conceptually this is an excellent Thomasson, though visually it of course fails to make any mark.

In the dimly defined world the phenomenon inhabits, whether the lack of any artistic contribution devalues this one at all can only be a matter of opinion.

### **The Thomasson that lost its nerve**

This curious doorway in Estcourt Road, which appears in *Salisbury in Detail*, has a very nice surround in terracotta, a standard product as can be seen from the two examples in this photo here right.

One adorns the Wyndham Arms, and is fully visible. The original intention was obviously that the other one should be equally seen, and it's a mystery why a wall was added which blots out the left side of it. Nothing in the brickwork suggests construction at a later date, and it's conceivable that this was simply a builder's mistake – 'Whoops we didn't allow for that wall which needs to go in here'.

Had the builders tried a bit harder, they could have rendered the door completely unusable, and created what would by any definition be describable as a Thomasson. What they came up with is just a failed attempt at one, which combines picturesqueness with a front door which does at least let people in and out.

***Richard Deane***



*Door head semi-Thomasson in Estcourt Road*

# Windows in Tisbury

The use of traditional materials in traditional buildings has always been a core Society principle. Generally a straightforward matter with a listed building, much less so with an unlisted building in a conservation area, where the visual impact on the area as a whole is what the planners consider. The windows below are in unlisted properties side by side in central Tisbury, very much in the conservation area. Painting of the stonework in the left-hand one, of uncertain date, was unfortunately not controllable, but its windows are another matter. They matched those of its neighbour in the right-hand photo, even at the point when an application was submitted to change them. Its original timber windows were to go, to be replaced by more sash windows, but now in plastic, and very crudely shaped.

However before the Society could write to object, the timber windows had gone and plastic ones arrived, and not sash ones. Below, the sash shape remains, but only in crude caricature form, with top-hung opening lights and 'glazing bars' which appear to be gold-coloured tape between the two layers of glass. Above, the dormer window has changed completely.

The Society's letter therefore objected to the work actually carried out as much to the original proposals, and suggested that the ideal outcome would be the restitution of correctly shaped windows, in timber. The application was subsequently refused, on the grounds that, as formulated, it would have a damaging effect on the conservation area. Since the owners had gone ahead anyway, the way forward is unclear, but is likely to involve enforcement action of some sort by Wiltshire Council. The original appearance may we hope return, but this is unlikely to happen quickly.



*New plastic windows in the Square, Tisbury*



*The nextdoor property showing the lost windows as they were*

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*Oriel window at the North Canopy, in the Cathedral Close (see p.16)*

