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HISTORIC BUILDING CONSULTANTS

**The Citizens' War Memorial,
Market Place, Salisbury**

History and Significance

July 2011

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SUMMARY

The War Memorial in the Market Place, Salisbury was designated a listed building on 8 June 2011. Salisbury Vision as part of its imaginative proposal for re-modelling the Market Place wishes to re-position the memorial in order to provide it with a new setting with more space in front for parades and commemorations.

This report examines the history and significance of the memorial and assesses the impact of the proposed re-positioning on its significance as a building of special architectural or historic interest.

The history of the memorial makes fascinating reading; the story dominated the Salisbury newspapers for almost two years and has been turned into a dramatic production that has been staged three times in the City. Salisbury was late to decide on its memorial and the location chosen caused considerable controversy. There were protests about the impact on trade and parking, the appropriateness of the site, the proposed re-location of a commemorative statue of a much-admired local figure and, most of all, about the action of the Town Council: they failed to undertake proper consultation and to take into account the views of citizens. As a result the response to the appeal for funds was disappointing.

The memorial was designed and built by H H Martyn & Co., a well-known firm of architectural decorators who used the advertisement 'WAR MEMORIALS a speciality.' The brief determined that the work should be of a low architectural sweep in order to preserve the setting of the statue of Sidney Herbert (relocated in 1953) and the Council House (Guildhall) behind. In aesthetic terms the memorial is of special interest as a work of sculpture but it is evident that the design is a re-working of an earlier design for an unspecified location. The sculptor was Robert Lindsey Clark.

The most important aspect of the significance of the memorial is that it commemorates the fallen of Salisbury (there are a number of other memorials in the City). This historic interest requires that the structure should be able to function as the focal point and centrepiece for formal parades and commemorations. This could never have been fully achieved as the compromise reached in 1921 left the structure too close to the northern edge of the square and with limited space between it and the Council House. The removal of the statue has increased the amount of space available but it is to the rear of the memorial.

Given that the change in circumstances with regard to setting – the determining factor for the exact location – and the fact that the primary aspect of significance is commemorative (historical), the proposed re-location to a nearby position in the Market Place would not cause substantial harm to the significance of the structure. And it is the case that the setting of the setting of a more important building – the Guildhall – and the functionality and character of the Market Place – Salisbury's most important public open space – would be improved. Most importantly re-positioning would enable the function of memorial to be fully and properly achieved: a place of parade and commemoration, focussed on the names of the fallen, would be created.

PART I: HISTORY

1.0 Introduction

- 1.1 In August 2008 Salisbury Vision held an international design competition to generate new ideas for the Market Place. The aim is to “create a grand square to rival any in Europe, helping Salisbury to prosper as a destination City and compete with other regional centres”. Six teams were invited to develop their initial concept designs and in May 2009 Letts Wheeler Architects were appointed to take the scheme forward. Throughout 2009/10 Letts Wheeler developed the Salisbury City Public Realm Design Guide and in early 2010 Salisbury Vision appointed they developed the design for the Market Place, in consultation with key local stakeholders and users. Following extensive public consultation the proposals were submitted for planning permission with a view to starting on site by January 2012 and completing the construction works by summer 2012.
- 1.2 The re-positioning of the War Memorial had always been a fundamental component of the scheme, the aim being to provide it with ‘a new setting with more space in front for parades and commemorations.’ On 8 June 2011 the War Memorial in the Market Place, Salisbury was designated as a building of special architectural or historic interest – a Listed Building. As a result Salisbury Vision now has to apply for Listed Building Consent to take down and re-position the memorial.
- 1.3 Rodney Melville and Partners, Chartered Architects and Historic Buildings Consultants, have appointed as specialist advisers to Salisbury Vision. In order to submit a Listed Building Consent application James Edgar¹, Head of Conservation Planning at Rodney Melville and Partners, has prepared this document which discusses the history and significance of the memorial and assesses the impact of the proposed re-positioning on the significance of the principal heritage assets in Salisbury’s ancient Market Place.
- 1.4 Most of the information that informs Part I of this report is derived from the collections held in the Gloucestershire Archives, Gloucester (the H H Martyn archive) and in the Wiltshire and Swindon History Centre, Chippenham (historic maps, images and photographs and editions of the *Salisbury and Winchester Journal*). The assistance of the staff in Gloucester and Chippenham is gratefully acknowledged. Images are reproduced with permission of the two archives.

¹ James Edgar, B.A. (Hons.), M.Sc., M.A., Dip. Archaeol., MRTPI, IHBC.

2.0 The Market Place

- 2.1 The modern history of the area of the eastern part of the Market Place in Salisbury can be said to begin with the erection of a new Council House ('e' on the 1751 plan below) 'in the best and most fitting place' ... 'where the great elm late stood'.²



William Naish, *The City of Salisbury ...Accurately Surveyed ...*, 1751

- 2.2 The building, completed in 1584, stood immediately to the north of the 'Guild hall and Town Goal' ('n' on the plan above). It was a two storey, timber-framed, structure with steep gables and a central tower topped by a cupola. At ground floor level an arcade projected to the north and west providing a covered area for market traders.



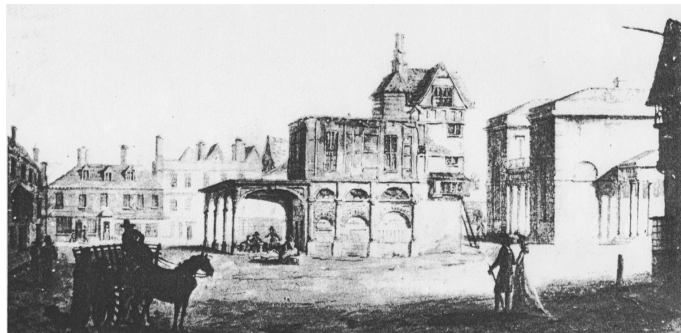
The Council House from the north, with the former Guild hall behind, c. 1780,
from R Benson and H Hatcher, *The History of Old and New Sarum*, 1843.

² For a history of the Market Place see the Victoria County History, 'Salisbury: The Market Place', *A History of the County of Wiltshire: Volume 6* (1962), pp. 85-87.



Francis Grose, 'Council House, Salisbury',
The Antiquities of England and Wales, 1773.

- 2.3 The Council House was destroyed by fire in 1780 and was replaced by the present building, designed by Sir Robert Taylor, but 'executed with some alterations' after his death by his pupil William Pilkington. Taylor's building, completed in 1795, was altered when the projecting portico and heavy iron railings were added to the north front in 1828 – the railings were removed after 1857 but before 1885.



Drawing by E Valter, c. 1795 showing the Council House and new Guildhall.

- 2.4 The demolition (*circa* 1800) of the old Council House enabled the area for stalls in the Market Place to be increased. For the next seventy years the area to the north of the Council House remained open for traders, for association of the townspeople and for public events including fairs, celebrations and formal announcements and addresses to the citizens.



James Easton, Plan of Salisbury, 1820

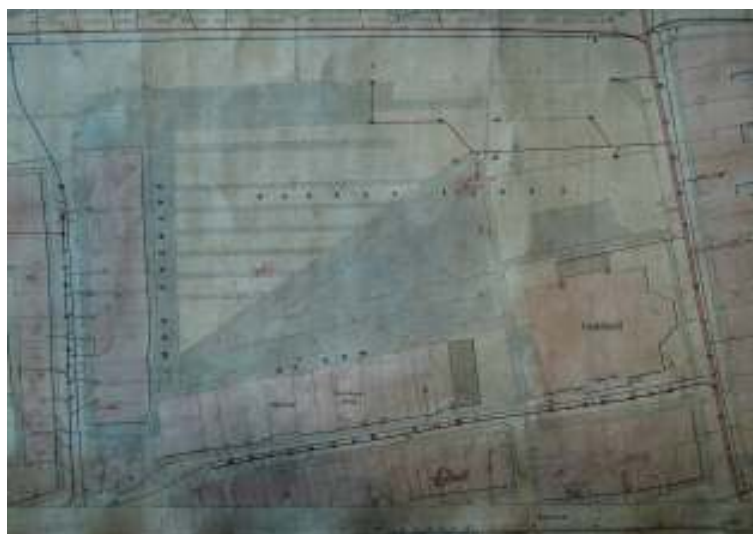


George Oakley Lucas, *Plan of the The City of Salisbury ... As laid down by the Reform Act, 1833.*



'New Council House, at Salisbury' drawn by J. Buckler, from R Benson and H Hatcher, *The History of Old and New Sarum, 1843.*

- 2.5 Immediately to the north of the Guildhall, however, a formal, paved area, with swept-out sides on plan, was possibly kept free of traders.



Salisbury Local Board of Health, *Plan of District, 1854*

2.6 In the second half of the 19th century the character and appearance of the eastern part of the Market Place began to be altered. A more formal, rectangular space was created possibly around 1863 when the commemorative statue of Sidney Herbert was erected; the new space was surrounded by paths on all sides and two lamp posts were erected close to the north portico of the Guildhall. In 1887 the distinctiveness of the 'square' was enhanced by the planting of lime trees around the rectangular space, and along Blue Boar Row, in celebration of the golden jubilee of Queen Victoria. (The statue of Henry Fawcett [1833–84], the blind Postmaster-General who was born in Queen Street, Salisbury had been erected in 1887 and a water trough was placed on the north west flank of the 'square' before 1900.)



Ordnance Survey ("OS"), 1:500, Surveyed 1879, published 1880.



OS, 1900



OS, 1923-5



OS, 1936-7



OS, 1954

- 2.7 The 1954 Ordnance Survey plan, although it does not record the fact that the statue of Sidney Herbert had been removed in the year before publication, shows a number of significant alterations to the Market Place. The space has been designated as a 'Car Park' and 'Lavs' have been constructed. It likely that these 'improvements' were undertaken as part of a general re-consideration of town facilities rather than being related to a specific event, such as the coronation celebration or commemoration of the fallen in World War II. Nor is it known whether the arrangement of trees is an accurate representation.



OS, 1967

- 2.8 The photographs reproduced by Peter Daniels in his three volumes of *Salisbury in Old Photographs* provide an excellent record of the use and appearance of the whole square during the 19th and early 20th centuries. The images capture markets, fairs, open air dinners, military parades, buses from the country, trees, the statues, dancing, a tank, Empire Day celebrations, royal jubilees, marriages and coronations, a tandem tricycle, fire engines and fire practice and the unveiling of the War Memorial.



Circa 1890



Empire Day, 1909



Chars-a-banc, 1921

3.0 THE STATUE OF SIDNEY HERBERT

- 3.1 Sidney Herbert (born 16 September 1810, died 2 August 1861) was the only son of the eleventh earl of Pembroke. He was MP for South Wiltshire from 1832 until ennoblement as Baron Herbert of Lea in 1861. He was Secretary to the Admiralty (1841-5) and Secretary at War (1845-6, 1852-5 and 1859-61) and, during this period, was instrumental in Florence Nightingale's expedition to provide nursing care in the Crimea. His contributions to local life and society included the building of the parish church in Wilton, charitable help for clergy families and the founding of a cottage hospital at Charmouth, Dorset. With his wife he founded the Female Emigration Fund in 1849, and in 1859 Herbert was the first president of the National Volunteer Association. The statue of Lord Herbert, by Baron Marochetti, was unveiled on 29th June 1863 before an audience of thousands. In the following month *The Builder* reported as follows

INAUGURATION OF THE HERBERT STATUE AT SALISBURY

- 3.2 The statue of Lord Herbert of Lea, erected in front of the Council House in Salisbury, has been inaugurated by Earl Grey and Ripon, acting on behalf of Lord Palmerston. The statue, which is by Baron Marochetti, is in bronze, 9 feet high, and stands on a grey granite pedestal, from the works of Mr. Freeman, of Penryn, Cornwall. The pedestal itself is nearly 10 feet high. Lord Herbert is represented as in the act of delivering a speech. His left hand rests, as was usual, on his side, whilst in his right he holds a plan of the Herbert Hospital, - his favourite scheme for the well-being of the soldier. "Sidney Herbert" is the only inscription on the pedestal. The cost of the statue was 2,000*l*.
The Builder, 11 July 1863



- 3.3 The statue was centred on the north elevation of the Guildhall and set about 9.1 metres (30 feet) to the north.



H H Martyn & Co. 'Memorials in Stone'. Advertisement showing the relationship between the Statue of Sidney Herbert and the War Memorial; undated but probably 1922 around the time of unveiling.(Gloucestershire Archives D5922/3)



Photograph showing the relationship between the Statue of Sidney Herbert and the War Memorial; undated but before 1940s/early 1950s.

- 3.4 In November 1952 the City Council decided that the statue would have to be moved in order to make room for the celebration of the Coronation of Elizabeth. Alderman E.J. Case, chairman of the City Lands Committee argued that removing the statue would give more space in front of the Guildhall for civic and state occasions. Two locations were proposed: Victoria Park and, as an alternative, the grounds of the Council House. Alderman Wort argued strenuously against the removal expenditure of £110, but the decision in favour was carried by 18 votes to 7, and the statue was moved to Victoria Park on Tuesday 12th May 1953.³

³ The editions of the *Salisbury and Winchester Journal* ("*Salisbury Journal*") for the years 1952 and 1953 and Council papers have not been read.

3.5 The statue was added to the Secretary of State's List of Buildings of Special Architectural or Historic Interest on 12 October 1972. It is listed at Grade II and the description is as follows:

Bronze statue of Sidney Herbert by Baron Marochetti, 1863. Polished granite plinth.
Until recently the statue was sited in front of the Guildhall.

4.0 THE WAR MEMORIAL

4.1 Early Proposal

- 4.1.1 Soon after the Armistice Salisbury saw a wave of enthusiasm to commemorate its fallen.⁴ The talk was of raising £25,000 and beautifying the City. Three projects came to the fore: a memorial walk linking the river to Victoria Park with a central obelisk, a riverside walk and a commemorative hall. The last met with opposition as it was considered that a building that could be used for activities such as dance or theatre might not be appropriate. Such sensitivities were later overcome: the City Hall is dedicated to those who served between 1939 and 1945 although it wasn't converted for the present purposes until the early 1960s. Alderman James Macklin favoured the riverside walk.⁵
- 4.1.2 The riverside scheme was designed by Cyril Arthur Farey (1888-1954), architect and water-colourist. Farey had trained at the Architectural Association and at the School of the Royal Academy where he secured the Bronze Medal (1911) and the Gold Medal and Travelling Scholarship (1921). He also received from the Royal Institute of British Architects the Hon. Mention (1910), the Tite Prize (1913) and the Soane Medallion (1914). His architectural training was interrupted by the Great War. At the outbreak First Lieutenant Farey was stationed at the District Purchasing Office, Winchester Street, Salisbury. He was promoted to Captain, married and moved with his wife to 5 De Vaux Place, The Close, Salisbury in 1915. He continued his design work and entered competitions for memorials in Exeter, London and 'a county town'; the Exeter proposal was praised in the press and the 'county town' entry won first prize.
- 4.1.3 Farey's proposal for Salisbury (dated October 1919) would have seen a formal riverside walk formed on the north-west side of the River Avon between Fisherton Bridge (where Fisherton Street and Bridge Street meet) and Crane Bridge.⁶ The walk was backed by a rear wall or hedge with recesses and at its centre would have been a tall aedicular memorial supporting a figure of victory; steps would have lead down to the river. It 'met with considerable favour, (Mr H Lapham, Mayor of Salisbury, at the meeting of the Town Council held on 3 Sept 1920. *Salisbury Journal*, 4 Sept 1920) but was 'found to be impracticable as the Governors of the Infirmary were unwilling to give them the land for the purpose.' Alderman Sir James Macklin, stated that he 'was bitterly disappointed with the failure of the riverside scheme. He felt it would have been a great addition to the City...'



Cyril A Farey, 'City of Salisbury Proposed War Memorial', *Salisbury Times*, 17 October 1919

⁴ In 2009 George Fleming, an Orcadian by birth but a citizen of Salisbury for more than 30 years, produced a dramatisation of the events leading to the erection of the memorial. He is gratefully acknowledged for the generosity in providing copies of his research and production. The production has been presented three times and Mr Fleming is prepared to stage further performances.

⁵ James Macklin DL, JP (23 September 1864 – 17 April 1944) was a businessman active in public life in Wiltshire, England. He was Mayor of Salisbury six times, his term of office running through most of the First World War. He was also a Justice of the Peace and a Deputy Lieutenant for Wiltshire. For his public services, he was knighted in the 1920 New Year Honours and in 1921, he was granted the freedom of the City of Salisbury.

⁶ Salisbury City Council retains a large watercolour that is probably the Royal Academy exhibition work. One of Farey's finished drawings with an elevation, section and plan (dated 1919) is held in the collection of the Royal Institute of British Architects, RIBA 21979.



Cyril A Farey, Design for a 'Proposed War Memorial, Salisbury', exhibited at the Royal Academy, London, 1920. *Academy Architecture and Architectural Review*, 1921, volume 52.

4.1.4 Farey's design for the proposed War Memorial, surmounted by a winged statue, holding a wreath, in the Royal Institute of British Architects drawing collection (RIBA pix.21979).

4.2 **A New Scheme Proposed**

4.2.1 A meeting of the Town Council was held on 17 September 1920; it was decided unanimously to call a meeting of citizens on October 12th to support an appeal for at least £5000 '... for the purpose of laying out the Square in front of the Council House, and erecting thereupon a memorial worthy of the men and of the City.' (*Salisbury Journal*, 18 Sept 1920). The meeting approved the scheme which had been considered twice by the council, along with other proposals including memorial ward at the Infirmary and a site in the Cathedral Close. A committee was to be formed to consider and commission a memorial by competition. The meeting noted that all the cathedral, churches and chapels, the Post Office and other institutions had already found their memorials and, as a result, it was unlikely that the citizens of Salisbury would be able to contribute a very large sum. It was decided that a victory memorial, rather than a cenotaph or sepulchre, was required as the citizens were proud of their dead. The square was deemed to be particularly appropriate as for six years it had been the scene of great work on behalf of the men – 'Day-by-day ladies of the City worked in those buildings and on Sunday and other days hospitality was dispensed there.' (*Salisbury Journal*, 15 Oct 1920) Supporters stressed the need for a prominent public location and thought the location in front of the Council House, where many had been entertained and where 'perhaps thousands took their last meal before going across to the other side and paying the great penalty.'

4.2.2 The Mayor believed that a place would be found for the vehicles that brought people in from the country and parked in the square; it had also been determined that in order to provide space for gatherings it would be necessary to re-locate the statue of Sidney Herbert to another location in the Market-place. A Design Committee was appointed 'to get in touch with architects, and arrange a competition on lines calculated to attract the best possible design for the site.' (*Salisbury Journal*, 4 Dec 1920) Finance and public City committees were also established and the Aldermen of the seven wards were asked to make arrangements for a thorough house-to-house canvass; other events were also suggested. All the ward representatives reported on activity in the month before Christmas 1920 (*Salisbury Journal*, 11 and 18 Dec 1920).

- 4.2.3 In the New Year the newspaper published a number of articles on fund-raising efforts and regularly printed a 'List of Donations'. The response to the appeal, however, was disappointing: eventually only around £2,000 was raised with less than three quarters of the sum from the 'general public' – two members of the Town Council gave £300 between them. Over the next twelve months the coverage reveals the principal reason for the poor response: strong opposition to the proposal.⁷ In fact the scheme was highly controversial: the story dominated the Salisbury press from late 1920 to early 1922. And, it is possible that the present structure was only erected because a contract had been let before the matter could be reviewed.
- 4.2.4 The objections fell into a number of main categories and, later, there were subsidiary points such as the fact that Portland rather than the 'local' Chilmark stone was to be used. Firstly, other locations should be sought. The busy Market Place was seen as an inappropriate location 'with all the turmoil of the fair around it, election rows, public meetings, notices being given out from the steps of the Council Chamber, howling mobs – ...' Such was the view of Mr Ware as expressed at a meeting of the Salisbury and District Chamber of Commerce (*Salisbury Journal*, 28 Jan 1921). The opposing point was that the fallen had spent significant parts of their lives enjoying the bustle of the Market Place and therefore the location was appropriate and the memorial should be seen rather than be set in a quiet where the public would not be reminded on a day-to-day basis.
- 4.2.5 The second, strong objection – it 'was very repugnant' - was that the statue of Sidney Herbert should not be re-located as it would dishonour the memory of one of an important and much-admired local man from a prominent Wiltshire family. The scheme was amended to address this point but an important consequence: the location of the memorial would be pushed further to the north restricting space for gatherings in front of the structure. (The restricted space argument was addressed in 1952-3 with the decision to move the statue to Victoria Park.)
- 4.2.6 Thirdly, that other proposals should be considered. There was a lobby for a memorial ward in the infirmary and other suggestions included home for disabled heroes.
- 4.2.7 Finally, many from the business community believed that the trade and vitality of the town and, in particular, of the Market Place and the immediate surrounding area would be adversely affected. Buses that brought customers from the county of Wiltshire and elsewhere parked in the space to the north of the Council House. Not only would fees (it appears that this was potential income) for parking be lost but it was also considered that trade would diminish as customers and traders would be discouraged from using the central location. Alternative locations for bus parking was seen as difficult in the tight mediaeval plan form of the City.
- 4.2.8 Other members of the Chamber of Commerce objected to the use of the space in front of the Council House but thought the other locations in the Market Place could be considered including a site near Main's shop which stood at the north end Oatmeal Row in the north-west corner of the Market Place.
- 4.2.9 The Salisbury City War Memorial Committee considered the objections – a letter from the Salisbury and District Chamber of Commerce urging that the scheme should be abandoned and a petition signed by a number of citizens - on Monday February 14, 1921 (*Salisbury Journal*, 18 Feb 1921). At the meeting Mr Lapham, the Deputy-Mayor, reviewed progress indicating that an alternative location at Fisherton Bridge had been considered but that the land might be expensive to acquire – cost and delay are likely to have been uppermost in the minds of the promoters – but he stressed the fact that the Council was

⁷ Another reason may be that a number of memorials had been erected throughout the City before the Town Council was able, finally, to act thereby reducing the 'unanimity' of support for a citizens' memorial. The 'tension' between ecclesiastical and secular interests acted as a further constraint to unified action and presented an irreconcilable dilemma in terms of preferred location – sacred or secular? The time taken to decide on the way forward is also likely to have eroded support and encouraged scepticism.

unanimous and that no objection had been raised at the public meeting. He countered the point about the Market Place being inappropriate; the argument was strengthened by stating that soldiers that had returned did not feel this to be an issue. The pro-Market Square argument was augmented by reminding members that there had long been a desire to remove vehicles from the square, and the argument about inconvenience to tradesmen was countered by the point that the men who overseas had suffered 'more than inconvenience.' During discussion a number of members supported the idea of the Market Place as the appropriate location but stated that there were better spots: the centre, 'where the lamp stood', Main's corner or the Pig Market – these would have addressed the bus parking issue. They welcomed the proposal for consultation with those who represented the strong public opinion that opposed the scheme; one said that the opposition had come to the front during the canvas for subscriptions.

4.2.10 At the end of the meeting the Mayor produced the amended plan that retained the statue of Herbert *in situ*. After further discussion it was agreed that 'the Design Committee be instructed to consider plans and estimates on the basis of the money already received and select a scheme to be submitted to the public.'

4.3 The Brief and Professional Opinion

4.3.1 The lack of funds must have had a limiting effect on the aspirations of the Design Committee; only £1,568 had been collected by the date that it was decided to go out to competitive tender. The full terms of the competition have not yet been revealed and it is not known if the budget sum was known to competitors. It is clear, however, that the design had to be 'a low architectural sweep, so as not to interfere with the view of the Herbert statue and the Council chamber in the rear, while leaving a space for carriage entrance to the Square on either side.' (*Salisbury Journal*, 17 June 1921) It was also considered that a low sweep would provide ample space for the bronze memorial panels. Advertisements inviting entrants had been placed in *The Salisbury Journal* on 25 March 1921 and appeared in *The Builder* on 1 April 1921. Plans, photographs, particulars and conditions were available on payment of a deposit of £1 and applications had to be made by 14 April. The deadline for submission of the design and estimate was 1 June that year.

4.3.2 The following reports from *The Builder* and the *Journal of the Royal Institute of British Architects* indicate that, to some parties, the Design Committee was not properly composed as it lacked an acknowledged design professional, that it lacked ambition and had low aspirations and that it had set terms and conditions that would, it was feared, produce an unimaginative and unoriginal outcome. Despite representations the Royal Institute of British Architects was unable to secure satisfactory alterations to the selection process and its members were 'banned' from participation.

'Salisbury War Memorial'

We have had the opportunity of studying the conditions of the Salisbury War Memorial Competition, which strike us as most unsatisfactory. The utilitarian ideas of the promoters of the competition are obvious, and apparently "a low architectural sweep" with carriage entrances "arranged for illumination as street lamps" sums up the ideas of the Design Committee. "A low architectural sweep" may, perhaps, present the outline of a design, but neither architect nor sculptor is stimulated to submit an original or imaginative composition which, in a memorial to the heroic dead, should surely be aimed at. In other respects, the conditions are equally objectionable. There is no promise held out that the author of the selected design will be retained to carry out the work; instead, "the copyright of the design selected is to be placed at the disposal of the War Memorial Committee." There is no suggestion of a professional assessor, the selection resting in the hands of a committee, whose ability to judge is not indicated. Although altruism is a virtue more marked amongst artists than in any other profession, we shall be surprised if many find time and inclination to try their

luck when the governing conditions are so hopelessly one-sided. (*The Builder*, Vol. CXX, 29 April 1921, p.542-3)

‘Salisbury, Rothesay, Queensbury, Wick and Hagley War Memorials’

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competitions are unsatisfactory. The Committee are in negotiation with the promoters in the hope of securing an amendment, and in the meantime Members and Licentiates are advised to take no part in the Competitions. (*Journal of the RIBA*, Vol. 28, 7 May 1921, p.399)

‘Hagley, Salisbury and Renfrew War Memorials’

Members and Licentiates must not take part in the above Competitions because the Conditions are not in accordance with the published Regulations of the R.I.B.A. for Architectural Competitions. (*Journal of the RIBA*, Vol. 28, 28 May 1921, p.440)

‘Salisbury War Memorial’

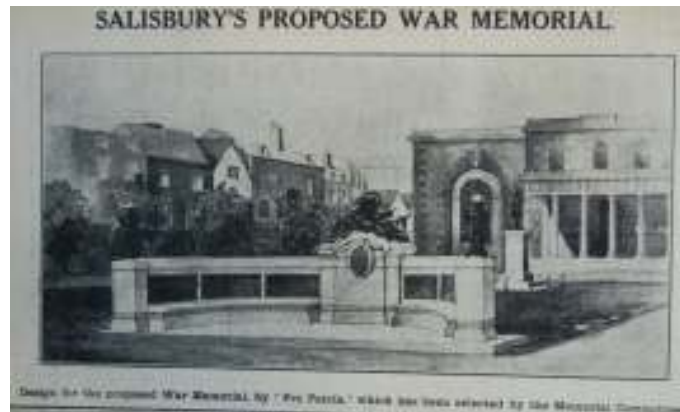
We give without other competition news this week (p.68) the result of this competition, which has given rise to a good deal of comment. We understand that the design was accepted by the Designs Sub-Committee of the Salisbury War Memorial Committee, who were not assisted in their selection by an architect, and it was primarily on these grounds that the competition was banned by the profession. In connection with the award, we have received a letter from a correspondent, expressing the hope that the result will be brought before the Competitions Committee of the R.I.B.A. (*The Builder*, Vol. CXXI, 15 July 1921, p.67)

‘Competitions News – Salisbury’

The Salisbury War Memorial Committee has accepted the design of Messrs. H. H. Martyn & Co., sculptors and architectural decorators, of Cheltenham, submitted in the recent competition, for a War Memorial to cost £2,000. At the meeting of the Committee, at which the announcement of the award was made, it was stated that the Committee had decided that any design accepted must not dwarf the Council Chamber or the Sidney Herbert statue, and that somewhat tied their hands in the consideration of the designs submitted as it was decided that a low architectural sweep would be the most suitable. Of the 45 applications for conditions, 15 were withdrawn owing to the ban placed on the competition by the R.I.B.A. and the Society of Architects. The other 30 designs were judged by the Committee, and Messrs. Martyn’s design, which conformed to the ideas of the Committee, was accepted. The designs were adjudicated under *nom-de-plumes*. (*The Builder*, Vol. CXXI, 15 July 1921, p.68)

4.4 **The Winning Entry: The Scheme**

- 4.4.1 From the 30 designs assessed a first sift reduced the number to nine for further consideration; the figure was reduced to three on second sift and of the top two submissions that were tied it was “Pro Patria” that was selected rather than “Stonehenge No.1” – the submissions were anonymous (*Salisbury Journal*, 17 June 1921).



The winning completion entry. *Salisbury Journal*, 24 June 1921

- 4.4.2 The 'architect' of "Pro Patria" offered to submit a clay model before casting took place. The Committee had various criticisms, particularly about the lion that was later explained as '... the British lion crouching on the defensive' over the helmet, sword, cannon, and regimental colours, with their wreaths of victory (*Salisbury Journal*, 17 Feb 1922). The figure of the animal was said to be overpowering and treading on the flags rather than supporting and defending them; some members preferred a cross or a recumbent soldier. The medallion also drew criticism. All these matters of detail were left for further discussions with the 'architect' who turned out to be the firm of H H Martyn & Co, of Cheltenham and 5 Grafton Street, Bond Street, London, 'Architectural Decorators' and 'Artists and Craftsmen in All Materials'. Some of their advertisements carried the line: 'WAR MEMORIALS a speciality.'
- 4.4.3 The estimate was £2,000 but on the date of acceptance only £1,600 had been collected. The Mayor was confident that the shortfall would be met and suggested that the relatives be invited to send in names.
- 4.5 **The Winning Entry:**
Designer/Contractor - H H Martyn & Co.
- 4.5.1 Henry Herbert Martyn (*circa* 1843-1911), sculptor, carver and business owner began his career as a stonemason and wood carver working between 1874 and 1888 with Alfred Jeffrey Emms. The firm of H. H. Martyn was founded in 1888: it began as a firm of stone, marble and wood carvers specialising in gravestones, memorials and ecclesiastical decoration. In 1898 Martyn's son, Alfred William, and Henry Arthur Dutton, joined the firm as partners and on 28 May 1900 it became a limited company, H H Martyn & Co. Alfred Martyn was Chairman and Managing Director between 1898-1927 and under his direction the firm diversified into decorative plaster work, joinery, cabinet making, wrought iron work and castings in bronze and gun metal. It later became involved in the production of stained glass and pressed steel. The range of its activities was unique for its time. By 1920, it was employing over a thousand men at its Sunningend Works in Lansdown, and it remained the largest employer in the Cheltenham area for many years. In the inter war period the company undertook the complete fitting-out of the public 'rooms' of luxury liners, cinemas and theatres and hotels.

- 4.5.2 The firm had a reputation for excellence and its services were in demand from a wide range of customers from many parts of the world – in India a palace was created for maharajah.⁸ They could count many architects among their professional clients.
- 4.5.3 A number of their advertisements for memorials with the line ‘WAR MEMORIALS a speciality’ have been reproduced in John Whitaker, *The Best: History of H.H.Martyn and Co., Carvers in Wood, Stone and Marble, Casters in Bronze, Founders of Gloster Aircraft Ltd.*, (1985), and other copies can be seen in contemporary publications such as *Academy Architecture and Architectural Review*, *The Architectural Review* and *The Cheltenham Looker-On*. The United Kingdom National Inventory of War Memorials lists 25 ‘public’ Great War Memorials associated with H H Martyn & Co.; in addition there are a number of private memorials, mostly stained glass windows or plaques in churches.⁹ The firm is often listed in the Inventory as the foundry and sometimes the manufacturer where a designer, usually an architect, was employed: Martyn’s cast 75% of all art metal in the United Kingdom at this period, their main rivals being the Bromsgrove Guild and Singers of Frome. In other cases, however, it is clear that the whole of the monument was designed and made by H H Martyn. The best known examples are the works of the Bromsgrove Guild sculptor, Walter Gilbert, who entered into an arrangement with the company in 1918 and was made art managing director.¹⁰ Gilbert, sometimes in association with Louis Weingartner, produced the victorious Britannia memorials at Crewe, Troon and Morley, the figures and plaques at Prescott and Eccleston, Lancs, Jesmond and Harrow Cottage Hospital, London and the Britannia for the Birmingham gas workers (now relocated). For one of the works – Smethwick – Robert Lindsey Clark was the sculptor.
- 4.5.4 English Heritage (Jill Guthrie) has advised that the following H H Martyn memorials are listed: Walsall, West Midlands; Smethwick, West Midlands; Norton, Suffolk; and Hartlepool. It has not been ascertained how many WWI memorials are listed.

⁸ H. Martyn & Co. began sub-contract work on aircraft in 1914, and in 1917 the boards of Martyns and the Aircraft Manufacturing Company formed the Gloucestershire Aircraft Company (later the Gloster Aircraft Company) to carry on that branch of business at the Sunningend Works. Later the manufacture of car components and car assembly was also undertaken. The Gloster Aircraft Company was established in new premises in Hucclecote by 1930, but during the Second World War the production of aircraft components was resumed at Sunningend by H. H. Martyn (Aircraft) Ltd. Other associated companies based at the Sunningend Works were the Cheltenham Manufacturing Co., a subsidiary of H. H. Martyn & Co. formed in 1936 to undertake furniture manufacture, Meigh High Tensile Alloys Ltd., and the Gloster Coach and Sheet Metal Co. Ltd. In 1934, the firm was acquired by the London furnishers Maples, and in 1971 declining demand compelled it to cease trading (annual general meetings continued after that date, since the firm remained in existence). Much of the Martyn archive was deliberately destroyed at the instigation of Maples management when Sunningend was vacated, but some material was salvaged by people associated with the firm. Many of the surviving records in the Gloucestershire Archives were collected by Mr. John Whitaker, the great-grandson of H H Martyn, from various sources for his important work *The Best* (1985).

⁹ The information given on designers/sculptors/craftsmen etc is, however, is not yet complete.

¹⁰ Phillip Medhurst, *Works Arranged and Executed by Walter Gilbert in association with Louis Weingartner and Donald Gilbert*, 29th June 2009, unpublished report.

4.6 **The Winning Entry:
Designer - Robert Lindsey Clark**



Photograph of Robert Lindsey Clark (Gloucester Archives, D5922/3)

- 4.6.1 Robert Lindsey Clark (1864-1926), sculptor, architectural sculptor and figure carver, was born in Worcester and became an apprentice sculptor at H H Martyn in the early 1880s. He attended the South London Technical School of Art (Lambeth School of Art) *circa* 1886-9 but returned to H H Martyn before 1901. He was made head sculptor *circa* 1905 and retained this position until his death in 1926, although he maintained an independent practice and exhibited throughout the country.
- 4.6.2 His most important work, 'The Broken Limber', was exhibited at the Royal Academy in 1924 and is now in Cheltenham Art Gallery and Museum.
- 4.6.3 Philip Lindsey Clark, (1889-1977), a sculptor of national significance, began his training (1905-10) in his father's workshop.
- 4.6.4 **Reason for Attribution**
- 4.6.5 There are two reasons why the Salisbury War Memorial can be attributed to Clark. Firstly, he was H H Martyn's head sculptor at the time of the competition. Secondly, one of his designs exhibited at the 1919 War Memorials Exhibition held at the Victoria and Albert Museum, London shows marked similarities with the later work at Salisbury: the general disposition of the lion, raised up on its front legs, and the modelling of the head and mane suggest that the exhibition work formed the 'prototype' for the Salisbury memorial. Clark's 1919 design was published in *The Builder* and in *The Architectural Review*.



War Memorial, 'Designed by R. Lindsey Clark', exhibited at the Victoria and Albert Museum, London, 1919. *The Architectural Review*, 1919, volume 46, pp 44-5, and *The Builder*, Vol. CXVII, 1 August 1919, p.114.

The text accompanying the article in *The Architectural Review* described the work as:

Effective yet simple and restrained is to be seen in some photographs of mural tablets by Mr. R. Lindsey Clark, in particular one (839) showing a tapering white marble shaft with a magnificently modelled lion at its base and a monogram crest at its apex (executed by Messrs. H. H. Martyn & Co.).

- 4.6.6 Both publications mentioned other works designed or manufactured by H H Martyn & Co: a mural tablet was designed by R Shearer of H H Martyn (one of Shearer's designs was illustrated in *Academy Architecture and Architectural Review*, 1916, volume 49). An advertisement, possibly published in the *Cheltenham Looker-On* and reproduced in Whitaker (1985), depicts one of the other works exhibited.¹¹ It showed a bronze sculpture of a lion with military trophies, including cannon barrels, a helmet and flags. The similarities with the later monument at Salisbury are striking. The most obvious difference is the direction of the lion's tail; a 'projecting' tail might not have been advisable on a sculpture in a public space.
- 4.6.7 It can be concluded that Clark was the sculptor but also that the Salisbury sculpture is derived from, and a more accomplished version of, earlier designs.

¹¹ The photographic copy of the image (deposited in Gloucester Record Office) has the date 1915/19 written on the reverse. *The Cheltenham Looker-On* ceased publication in 1920.



'War Memorial', John Whitaker,
*The Best: History of H.H.Martyn and Co., Carvers in Wood, Stone and Marble,
Casters in Bronze, Founders of Gloster Aircraft Ltd, 1985, p 304.*



Detail of 'War Memorial'



Detail of The Citizens War Memorial, Salisbury

4.7 The Controversy Continues

- 4.7.1 Despite the selection the controversy continued. Another representative group – the Middle Classes Union formed earlier in the year and said to have had a membership of 300-400 citizens – urged the Council to postpone the scheme until the 'real opinion of the citizens of Salisbury had been obtained' (*Salisbury Journal*, 8 July 1921). At the meeting of the Town Council on 7 July the principal objections were re-stated with particular emphasis placed on fears that the proposal would restrict access, reduce revenue and restrain vitality; it was stated that some £500 to £600 *per annum* would be lost in revenue if the space in front of the Council House could not be used for trading and events. The removal of the buses was thought by some to be 'a fatal error'. One member stated that the Committee had decided upon the Market Place location as a 'last resource' and there was considerable concern that the City's reputation would suffer if progress was not made; '... it was practically a disgrace to the City that nothing had been done on behalf of those who had fallen.' The Mayor, however, assured the meeting

that 'the scheme was adopted and the work would commence shortly.' And, he stated '... the work of the erection of the memorial would be proceeded with without delay.' The Deputy-Mayor added that 'the design had been practically accepted and the order given' The decision was made to 'allow the letter to lie on the table ...' and the Middle Classes Union was informed that the Committee considered themselves pledged to the proposed scheme.

- 4.7.2 Inevitably the matter did not lie. The Union replied by letter of 13 July (published with copies of letters from its senior representatives to the Mayor and with extracts of the Council minutes for February 3 and 14; [*Salisbury Journal*, 15 July 1921]) stating that a public meeting had been promised in February and that the Town Council had failed to honour this promise. Other correspondence advocated the Cathedral Close on a site facing the Memorial Window and the Warriors' Aisle; one correspondent suggested that many of the concerns might be overcome if the 'low architectural sweep' were abandoned in favour of a simple shaft closer to Blue Boar Row. The editor devoted much of his 'City and County Notes' to various aspects of the controversy: the promise to consult, the possibility of an alternative location, and the need not to overlook forgotten names by using a general inscription rather than an invited list of names.
- 4.7.3 The *Journal* for 5 August reported on a meeting of the City Lands Committee at which the Chairman was delegated to confer on the selection of the precise position of the proposed memorial. The Town Clerk had informed the members that the Middle Classes Union had requested that the matter be brought to the full Council but, once again, the meeting decided to lay the letter on the table. The meeting then considered letting the whole of the square for the Pleasure Fair but the memorial matter re-surfaced. Alderman Sutton believed that the scheme should be submitted to a public meeting, but he was met with cries of "No, no" and the Mayor ruled him out of order causing Mr Sutton to say "All right sir, you are prejudiced."
- 4.7.4 One week later the newspaper reproduced a letter in support of the use of the square because it was at the centre of the City's life rather than being 'out of sight, out of mind' (*Salisbury Journal*, 12 Aug 1921). Another letter introduced a petition against the removal of stall stands asserting that out of the number of stallholders and persons employed by them 60% were ex-servicemen. But the most telling comment was in the editorial. The editor wrote that the considerable objection of the Middle Classes Union had met 'with scant courtesy' and that to take no action was, in effect, to ignore opinion and not tactful. The suggestion was made the Town Council was out of touch, the evidence being that many citizens had withheld from subscribing. The editor believed it was evident that the Council felt bound to proceed but he considered that if the Town Council was so far committed to the Market Place scheme that no alternative could be contemplated, then 'a courteous reply to that effect would have done something to placate the objectors.'
- 4.7.5 On the evening of Saturday 20th August 1921 the market stallholders met in the Market-place. Mr Ware, who had been a member of Salisbury Council, presided. All the arguments against were re-presented with particular emphasis on the impact on vitality and trade and on the appropriateness of the site (*Salisbury Journal*, 26 Aug 1921). Mr Ware raised the temperature by informing the meeting that the Mayor had written to say that the design had been accepted and that the erection of the memorial had been arranged. Mr Ware made the point that the design proposal had not been presented to the public as promised in February and that those who objected were being told 'only half the truth' and were 'not being treated in an open and fair manner'. He believed that it was evident that there had been a strong desire, and the original intention, to clear the space in front of the Council House of all traders, buses and activities in order to create an area for remembrance with a memorial 'garden' surrounded by railings. He was also referred to the removal of trees: '... in front of where the trees planted by Fred Griffin had been so ruthlessly cut down - ("shame") - ...' suggesting that work had commenced by the removal of trees.

- 4.7.6 The mood of the meeting was such that the stallholders resolved unanimously to ‘protest against the proposed infringement of our rights and the rights of the inhabitants of the City by the appropriation of a portion of the ancient Market-place for the purpose of erecting a War Memorial.’ Charters granted in the reign of Edward II were quoted in support the right of traders and others to the complete use and enjoyment of the space. One participant suggested that a temporary model be erected to enable a full assessment to be made. The editorial on that day announced that the Mayor had agreed to a meeting that evening – Friday 26 August – with the representatives of the Middle Classes Union, the Chamber of Commerce, the Market-place stallholders and the char-a-banc proprietors. It was hoped that this wise move would bring about ‘a happy result.’
- 4.7.7 At the meeting, however, positions were re-stated and the objectors were told that the scheme would proceed. The editorial in the September 2 edition of the *Salisbury Journal* included the statement that ‘It is well known that large proportion, if not a majority, of members of the Town Council and Memorial Committee now question the wisdom of proceeding with the scheme in its present form.’ The editor was sympathetic to the predicament facing the Mayor - that he had succeeded to a legacy that should have been disposed with a year or two ago and that the scheme enjoyed support - but he thought it was of little credit to the City if they were to press ahead with a scheme that does not meet with the approval of the citizens generally. The *Journal* reproduced one letter strongly supporting the need for the monument to be in the Cathedral Close.
- 4.7.8 At a meeting of the Town Council on the preceding day a formal resolution had been presented to rescind the decision that the area in front of the Council House should be laid out in connection with the scheme for the memorial. The Town Clerk opined that the resolution was not in order but the Mayor considered that a public discussion must take place. Mr Wort offered a severe criticism of the protesters claiming that they were unrepresentative; the point was countered by Alderman Sutton and Mr Hancock, the latter stating that he thought that ‘80 per cent of the burgesses of Salisbury were opposed.’ Lady Hulse, who had contributed £100 but resigned from the Design Committee, said that ‘they had ridden rough-shod over the feelings of the public.’ Another member suggested paying off the contractor and giving the remaining funds to the Infirmary. Mr Bennett offered the view that as a result of all the compromises, particularly the relocation of the memorial to ‘...the extreme end of the Square ...’ necessitating the relocation of stallholders, albeit a small number, the original scheme that they had all been ‘prepared to support had been lost to view altogether.’ He supported abandonment. All regretted the turn of events and the bitterness that had been generated but, after rallying by the Mayor, a resolution was passed that adjourned the meeting to find accommodation for the buses ‘in order that the memorial may be placed on the site for which it was originally designed.’
- 4.7.9 Much of the 9 September edition of the *Journal* was dedicated to the issue. A public meeting had been held on 3 September: it was chaired by Mr D J Sargent and around 2500 citizens were present. The chair stressed that the vital point to be settled was whether the majority was for or against the present site and scheme. Mr Luckham asked the straightforward question: “Was it a good memorial?” and moved the resolution that the question should be tested by a meeting convened by the Town Council or by referendum. A bereaved mother and father made the point that they considered the site to be inappropriate; the mother, Mrs Lear, stressed that many mothers objected to the site as they ‘did not want to reminded of it (their loss) every time they went out to shop.’ Mr Sargent explained that the Mayor had been invited but had declined writing: “I think you will all realise the scheme was handed to me, and I have done my best to honour the fallen.’ The resolution was put to the meeting and no hands were raised against it. The Town Council was to be called upon to test public feeling and to rescind the minute upon which it was acting. The editor’s comment was that the public test would resolve the matter.

4.7.10 The Town Council met on Thursday 8 September. The report of the City Lands Committee on the accommodation of motor vehicles was the first item on the agenda. Alderman Perkins reviewed the alternative sites. He was personally opposed to the Market-place proposal but considered that the Council must move forward and that his task was to deal with the bus-parking issue. He believed that the Mayor's opinion was that 'it was up to the people who objected to the Market-place site to find another site.' Perkins appealed for calm and expressed the view that in time, with the Market Square cleared of vehicles and a few more trees planted, people would come around. He emphasised the fact that the order was placed and had to be paid for; if a public vote went against the proposal funds would have to be raised anew. Unsurprisingly, the Mayor repeated the point that no alternative site had been proposed and he asked who would pay for the referendum. He went on to state that the 'He had heard from the contractor that the major portion of the work had been completed, and would be ready for dispatch shortly.' The letter from H H Martyn & Co was read out, as follows:

In reply to your favour of the 5th inst., *re* the above, we beg to state that the major portion of the stone work is completed, and we think that his should be ready for despatch in about a month's time. The two bronze are also in hand, and are progressing favourably. The model of the bronze group is now well in hand, and we should be glad to know whether it could be arranged for inspection of this, say in three week's time. Immediately the model has been approved, we shall lose no time in casting this in bronze, and despatching the same as quickly as possible.

4.7.11 Other members rallied around. The general view was that if the October Fair could be moved and alternative accommodation be found for the chars-a-bancs opposition would die down. Common themes included criticism that the public meeting presented no alternatives and the fact that the memorial was about to be delivered and must be paid for. The Town Council resolved to proceed by looking at alternative locations for bus parking.

4.7.12 On 12 October Design Committee members travelled to the Cheltenham works of H H Martyn & Co and saw the model of the bronze sculpture and the lamps 'of a very striking design'; they were impressed and pleased. Complaints and criticism continued well into October (see letters published in the 21 October edition of the *Journal*), but by 2 December a completion date before Christmas or by 1 January 1922 was predicted. At the last meeting of the Council in November 1921 it was decided to invite Earl Haig to unveil the Memorial.

4.8 Unveiling



4.8.1 This Salisbury memorial was inaugurated on Sunday 12th February 1922. It was unveiled by Lieutenant T. E. Adlam, V.C. who had been a pupil at Bishop Wordsworth's School. (Haig had declined the invitation citing the pressure of other commitments.) The Memorial was dedicated by Revd W. R. F. Addison, V.C. in the presence of the Bishop of Salisbury. The square was reserved for those who took part in the ceremony and the relatives of the fallen. An accompanying crowd was thickest on Blue Boar Row. The newspaper report on the unveiling was followed by a list of further donations (*Salisbury Journal*, 17 Feb 1922) and two more lists were published over the next fortnight.

4.8.2 At a meeting on Tuesday 14 March 1922 the Chairman of the War Memorial Committee reported that the final cost was £2,425 and that only £2,008 4s 6d had been received. He appealed for the additional money to meet the debt; he stated that 'he did not like to think that some in the City had refrained from giving.' He also stated that he had made up his mind that the memorial should go in the Market-Place (*Salisbury Journal*, 17 March 1922).

4.9 **Later Alterations**

4.9.1 The paved 'verges' around the War Memorial are first recorded on the 1954 OS plan; they are not seen on the 1936-7 edition. They can be seen, however, on an aerial photograph that is dated approximately 'c.1930' (reproduced in *Salisbury in Old Photographs*); a date in the last half of the decade therefore seems probable.

4.9.2 A rectangular plaque has been added below the central oval medallion (of Irish green marble) to commemorate those who served in the Second World War and in all conflicts since. And, the original globes on top of the bronze lamp standards intended, as a specific suggestion of the original design committee, to illuminate the names of the fallen during the dark hours have been replaced by flames. (The precise dates of these alterations is not known.)

PART II: SIGNIFICANCE

1.0 DEFINITION

- 1.1 Government policy guidance on Planning for the Historic Environment (PPS 5) defines significance as the value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic
- 1.2 The following definitions of interest are of relevance to the War Memorial at Salisbury

Architectural and Artistic Interest

These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skill, like sculpture.

Historic Interest

An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide an emotional meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

2.0 DESIGNATIONS

1) LISTED BUILDING

The list description for the memorial is as follows:

Salisbury War Memorial and Railings
Market Place
Salisbury
Wiltshire

Grade: II

Date first listed: 08 June 2011

2.1 Summary

- 2.1.1 First World War Memorial by Messrs H H Martyn & Company Ltd, unveiled on 12 February 1922, with later inscriptions commemorating those who served during the Second World War.

2.2 Reasons for Designation

- 2.2.1 The War Memorial in the Market Place, Salisbury, designed by H H Martyn and Company and erected in 1922, is listed at Grade II for the following principal reasons:
- 2.2.2 **Historic Interest:** As a permanent testament to the sacrifice made by this community in the First World War, it is of strong historic and cultural significance both at a local and a national level.

- 2.2.3 **Artistic Interest:** The bronze sculpture is a powerful and expressive piece of work.
- 2.2.4 **Design Quality:** In contrast to the standard War Memorial design, the Salisbury memorial is a striking and expressive work in a horizontal form, incorporating the carved figure of a lion and the symbols of war.
- 2.2.5 **Group Value:** It has strong group value with the adjacent Grade II* listed Guildhall with which it is aligned, and with other listed buildings in the Market Place. It adds considerably to the urban texture at the centre of the City.

2.3 History

- 2.3.1 The great age of memorial building was in the aftermath of the First World War. Salisbury War Memorial was unveiled by Lieutenant T E Adlam VC at a dedication ceremony on 12 February 1922, conducted by the Reverend W R F Addison VC, a World War One chaplain. The memorial was designed and constructed by Messrs H H Martyn & Company of Cheltenham, a company specialising in the design and production of sculptures and ecclesiastical furnishings, including the fittings for several Cunard ships and the oak South Africa War Memorial, Eton Memorial Library, Eton (1908). In the aftermath of the First World War the firm also designed or contributed to the design of a number of War Memorials such as those at Walsall, West Midlands; Victoria Park, Smethwick, West Midlands; Norton in Suffolk; and in Hartlepool.
- 2.3.2 The memorial in Salisbury stands in the Market Square, in front of (north) the Grade II* listed Guildhall with which it is aligned. Its location outside this important civic building is likely to have been a conscious decision when planning the War Memorial.
- 2.3.3 Inscriptions honouring those who served during the Second World War were added later.

2.4 Details

- 2.4.1 **Materials:** Constructed of Portland stone, and embellished with bronze and marble.
- 2.4.2 **Plan:** The memorial stands in a prominent location in front of the Guildhall (Grade II*) and has a curved plan.
- 2.4.3 **Description:** It comprises a low, curved screen wall of Portland stone blocks surmounted by a bronze sculpture depicting a lion together with a helmet, sword, rifle, cannon and regimental colours with wreaths of victory. The curved north face of the memorial carries six bronze panels recording the names of 460 local men who lost their lives during the First World War. At the centre is a decorative arched pediment with dedicatory marble plaques and a carved relief of the City's coat of arms. The upper plaque is inscribed:

'IN HONOUR / AND REMEMBRANCE / OF THE CITIZENS OF / SALISBURY / WHO SERVED / WHO FOUGHT WHO DIED / FOR FREEDOM HOME / AND HUMANITY / 1914-1919. The lower panel was added after the Second World War and reads: 'FOR YOUR TOMORROW / WE GAVE OUR TODAY / WE HONOUR ALL THOSE WHO GAVE THEIR LIVES / IN THE SERVICE OF THE COUNTRY IN THE / SECOND WORLD WAR AND ALL CONFLICTS SINCE / WE WILL REMEMBER THEM'

At either end of the memorial wall are lanterns with bronze latticework standards.

- 2.4.4 **Subsidiary Features:** To the front (north) and sides of the memorial are ornate bronze railings with central gates to the front.

2.4.5 **Selected Sources**

Sir Hugh Casson, *The Best*. H H Martyn & Co, 1985
www.ukniwm.org.uk , 4 May 2011

2) **CONSERVATION AREA**

2.4.6 The *Salisbury City Conservation Area Appraisal and Management Plan (Consultation Draft, January 2010)* prepared by Wiltshire Council discusses the Market Place as follows:

The continued use of the Market Place for its original purpose, with largely only medieval encroachment which was occurring by 1300 along its southern and western side means that there has been little opportunity to examine any part of the Market Place archaeologically. This area would have been one of the principal spaces defined in the laying out of the new City and its considerable size reflects the aspirations for the commercial future of the City. The parish church of St Thomas was built at the western end of the market, over-looking the commercial heart of the City. Three market crosses stood within the Market Place: the High Cross, replaced by the surviving Poultry Cross, stood at the south-west corner, a Cheese Cross, or Milk Cross, was built in the early fifteenth century at the north-west corner, and a Wool Cross stood in the north-east part of the market.

The Market Place is breathtaking in terms of its scale; it is seen at its very best on market days when the space is given over to stalls providing a traditional market atmosphere.

The space is well defined by built form with a consistent scale of 3-4 storeys. Almost without exception, all the buildings which line the Market Place make a positive contribution to the special character of this sub-area.

2.4.7 The War Memorial was not specifically addressed as a building of local interest but was discussed as follows:

There is a good survival of important historic street furniture, such as the K6 traditional Giles Gilbert Scott red telephone box, statues, War Memorials and market crosses.

The Market Place has two distinct zones: the larger being the Market Place itself; and the smaller, on the eastern side, is centred on the War Memorial and addressed by the classical façade of the Guildhall. This area is dominated by parked cars and the occasional delivery lorry. The modest War Memorial is reduced to an island in a sea of tarmac.

The Market Place has two distinct zones: the larger being the Market Place itself; and the smaller, on the eastern side, is centred on the War Memorial and addressed by the classical façade of the Guildhall. This area is dominated by parked cars and the occasional delivery lorry. The modest War Memorial is reduced to an island in a sea of tarmac.

- 2.4.8 The memorial makes an important contribution to the character and appearance of the central part of the Salisbury Conservation Area.



The Market Place and listed buildings (marked in blue)

3.0 DISCUSSION

3.1 The list description assesses significance as follows:

3.2 **Historic Interest:** As a permanent testament to the sacrifice made by this community in the First World War, it is of strong historic and cultural significance both at a local and a national level.

3.3 **Artistic Interest:** The bronze sculpture is a powerful and expressive piece of work. Design quality: in contrast to the standard War Memorial design, the Salisbury memorial is a striking and expressive work in a horizontal form, incorporating the carved figure of a lion and the symbols of war.

3.4 **Group Value:** It has strong group value with the adjacent Grade II* listed Guildhall with which it is aligned, and with other listed buildings in the Market Place. It adds considerably to the urban texture at the centre of the City.

3.5 The assessment of **historic interest** applies to all War Memorials and is not specific to Salisbury. This is the underlying reason for listing as English Heritage has explained in its *Designation Listing Selection Guide: Commemorative Structures* (April 2011).

War Memorials attract considerable public interest and will warrant serious consideration for designating, especially as we near the centenary of the First World War.

Unless compromised by alteration or of little design interest, there is a presumption in favour of listing all War Memorials. Many memorials followed standard designs, such as Celtic crosses and calvaries. Nonetheless, such is the historic significance of these objects that listing will often still be warranted, particularly when inscriptions of casualties are included.

3.6 It is therefore the commemorative importance of the memorial that is the principal reason for designation as a building of special architectural or historic interest. An additional aspect of historic interest is the controversy that raged in 1921 and Salisbury's rather drawn-out response to the need to commemorate its fallen. Both aspects of historic interest relate to the City and specifically to the Market Place but this interest would have pertained if the monument had been set elsewhere in the Market Place.

- 3.7 More can be added to the assessment of **artistic interest**. Undoubtedly the memorial has artistic merit and it doesn't follow a 'standard' design. H H Martyn, however, were not designers of the first rank; they were architectural decorators. No architect was involved in the process although R Lindsey Clark was an acknowledged sculptor, a member of the Royal Society of British Sculptors. The lion group is Clark's work but it is evident that it was not specifically designed for Salisbury or for its architectural setting as other designs preceded it. Whereas the claim that it is 'powerful (or striking) and expressive' is a matter of judgement, the sculpture is a work of artistic merit and it sits well on the Portland stone segmental pediment and wall.
- 3.8 There is no doubt that the monument has **group value** with other listed buildings, particularly the Guildhall, but one of the principal elements – arguably the principal element - of the historic group, the statue of Sidney Herbert, was long ago relocated. (The list description omits any reference to this changed circumstances which is important to the assessment of group interest.) The original intention of the Mayor and Town Council was that the memorial should be closer to the Council House with Herbert re-located to another spot. The reason for proposed removal of Herbert was to create not only a fitting but also a useful space for commemoration in front of the memorial and for other events. The first setback to the 1921 scheme was being forced to retain the statue. This, then, determined the precise location of the memorial in the Market Square: in a less convenient location closer to the northern edge of the square limiting the numbers using the ceremonial space in front. It also determined the parameters for the design: the 'low architectural sweep.'
- 3.9 The aspiration to re-locate Herbert was eventually realised in 1953 exposing the back of the Memorial exposed to view from the front of the Guildhall and making visitors wonder why it is so far to the north in the square. But the related benefit of an enlarged and better ceremonial space was not realised.
- 3.10 Although the Memorial is an important part of the 'urban texture at the centre of the City' its direct relationship to the Guildhall is not historic.

4.0 **SUBSTANTIAL HARM?**

- 4.1 **The question that must be asked is:** Would the listed War Memorial at Salisbury be caused substantial harm if it were to be re-located?
- 4.2 This question might be addressed in three ways.
- 1) Have other heritage assets –monuments and squares - been substantially harmed by being altered or re-located? To the knowledge of the Salisbury Vision team the following have been re-located and significantly altered:

The statue of Sidney Herbert (subsequently listed at Grade II);
 The statue of the third Marquess of Londonderry (Grade II*), Durham Market Place;
 The Crimea Cannon (Grade II) sited at the western end of the High St, Maidstone;
 The WWI Memorial in the Market Square, Staines;
 The War Memorial (Grade II) at Beeston, Nottinghamshire;
 The listed War Memorial (Grade II) in Dukinfield Cemetery, Tameside;
 The statue of Queen Victoria, College Green, Bristol;
 The north side of Trafalgar (one large monument to Nelson, one of Britain's greatest heroes, listed at Grade II*);
 The Heart of Midlothian Memorial Monument at Haymarket, Edinburgh;
 The memorial, by H H Martyn to gas workers in Birmingham; the Old Market Square (Grade II), Nottingham.

- 4.3 It is likely that there will be many others; a list has been requested from the UKNIWM.
- 2) Would the essential values significance of the Memorial be altered? The principal element of the historic interest (commemoration of those men of Salisbury who fell during WWI) and of the aesthetic interest (the sculpture by R Lindsey Clark and its architectural setting) would remain intact. (Re-location to another part of the Market Square could be seen as an additional layer in the history of the structure.) That element of aesthetic interest that relates to setting would be altered but a critical relationship with Salisbury's main public open space and the Guildhall would remain.
- 4.4 Most importantly the very reason for, or functional purpose of, the memorial – for commemoration of the fallen – would be reinforced and improved. Its purpose is to enable commemoration by the public, especially during public parades; it is not a place for quiet contemplation. For this reason it needs as large as possible space for assembly and parade in front of it. Re-location to a spot where the functional setting would be enhanced could therefore be seen as an enhancement to that aspect of value associated with setting and group value.
- 4.5 An additional point is that the setting and appearance of other heritage assets would be improved. The view of and from the Guildhall would be returned to that which was intended in the late eighteenth century; the view, appreciation and enjoyment of a building of outstanding or exceptional architectural interest (Grade II*) would be improved. Similarly the Market Place as the vital open space in the historic centre of Salisbury would be improved by the opening up of the space in front of the Guildhall for a variety of events akin to those that have taken place over centuries. In this respect the character of this part of the conservation area would be enhanced.
- 3) Would it no longer be a listed building? It is evident from the above that the War Memorial in the Market Place, Salisbury would remain a building of special architectural or historic interest if it were to be-relocated to another spot in the Market Place.