

Ludlow Heritage News

No. 11 April 1989

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ADRIAN JONES, MVO, 1845–1938



Adrian Jones's Horse, c. 1910

As promised in our previous issue, we include background, and an update on 'the horse'. We very much regret this work is still awaiting removal to a restorer's workshop – however, hope this move will be in hand in the not-too-distant future.

The 'horse' was given to the people of his native town by Adrian Jones, MVO, a sculptor of renown, seemingly everywhere but in his birthplace. Originally placed over the stage at the western end of the hall, when the stage was extended, and a draught-excluding 'porch' erected at the east end of the hall, the 'horse' was moved out of the way, placed on top of the porch and there steadily gathered dust.

Born in Ludlow 'most delightful and picturesque of towns, but hardly a centre of progressive thought' in a house which stood on the site of the present Methodist Church in Broad Street, where his father had a veterinary practice, Adrian Jones attended Ludlow Grammar School where the Monday afternoon drawing class was the highlight of the scholastic week. In later life he also spoke of his good fortune in making the 'acquaintance of Professor Zeigler' during his school days, at that time the Professor was painting watercolours of the area* and 'teaching many members of the Royal Family'. It was from Professor Zeigler that Adrian Jones received his 'first serious lessons in construction and painting in watercolour from nature'.

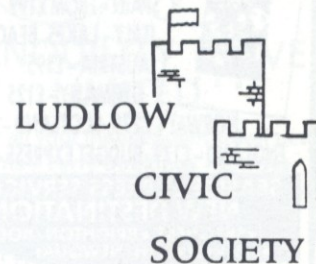
During his boyhood years in Ludlow, the Jones family were active members of the

Ludlow Hunt. It was while following the Ludlow Foxhounds that Adrian Jones learned 'something of the movement of horses . . . watching the pull of their muscles, their aspect as they trotted, cantered, galloped or jumped, and this close observation was of the greatest use in later life'. Also in connection with the local hunt, a locally commissioned portrait of the then master very much took his fancy and fired his enthusiasm. 'The picture showed a man with a good seat on the horse that really looked like a hunter.'

Despite strong leanings towards a career in art, Adrian Jones yielded to parental pressure to gain a qualification from which he could rely on earning a good living, and went on to qualify as a vet at the age of 21 from the Veterinary College, Camden.

The call of adventure, however, was too strong for him to settle, and he joined the Army as a Veterinary Officer in the Royal Horse Artillery. He saw service in Abyssinia, India, Ireland, the First Boer War, Egypt and the Sudan – the expedition which arrived just too late to save General Gordon.

During these last years in the Army, Adrian Jones took the opportunity to do some study with the sculptor C. B. Birch, and in 1884 had his first work accepted for a Royal Academy Exhibition – a model of his own hunter 'One of the Right Sort', this was favourably received by the critics. Gradually, his work became accepted and sought after – he was given several important commissions – much to the disgust of the Royal Academicians of the day who scorned his lack of formal qualifications. One piece, exhibited at the Old Grosvenor



Gallery in 1891, was seen by the Prince of Wales, who suggested it should be used as a basis for a Peace Quadriga, to crown the Arch at Hyde Park Corner. Unfortunately, the Prince of Wales did not live long enough to see this project come to fruition – it took several years to get approval and then several more to complete. However, as the Prince, later Edward VII was a frequent visitor to Jones's Chelsea studio, he was no doubt familiar with the work as it progressed. The Prince of Wales commissioned several works from Adrian Jones, among which was a statue of his Derby winner, Persimmon.

One of Jones's great works was inspired by Shakespeare's *Macbeth* –

'Duncan's horses – beauteous and swift,
the minions of their race
Turned wild in nature, broke their
stalls.

As they would make war with Mankind,
'Tis said they ate each other.'

Using a recently dead horse from a knacker, and calling on his vast veterinary experience, Adrian Jones created a near life-size sculpture of three horses attacking one another. This work was exhibited in 1892 as a plaster cast, and widely praised. It was later displayed at the Crystal Palace, however, after the disastrous fire of 1937, the work was rendered homeless and damaged, although fortunately not seriously so. The work was then offered to his former college, and an appeal launched to restore the work and cast it in bronze. Sadly the appeal fell short of the £1,800 needed, the war intervened, and the repaired plaster cast gathered dust in a London furniture repository for nearly twenty years. However, it was then decided to coat the work in polyester resin, and transport it, thus protected, to the field station of the College at Hawkeshead. Unfortunately, the resin 'overcoat' did not prove satisfactory, and in 1983 the College was faced with the problems of crumbling statuary.

Another appeal was launched, this time under the patronage of the Duke of Edinburgh, to restore the work, and cast it in bronze to ensure its survival. A limited edition of 200

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twelve-inch high cold cast replicas was issued to mark the unveiling ceremony of the restored work at Hawkeshead. Just as the Camden premises of the Adrian Jones's student days have expanded to become the Royal Veterinary College, a school of the University of London in the Faculty of Medicine, with a field studies centre at Hawkeshead, so his old school, Ludlow Grammar, has developed to form the basis for Ludlow VI Form College. One of the limited edition of 200 now stands in the College to remind present students of the achievements of one of their very gifted forbears.

When commissioned to undertake the memorial to the South Australian Volunteers, Adrian Jones worked in London with a genuine Australian soldier as a model - Regimental Quarter Master Sergeant Henry Goodall. Henry Goodall was with the Australian Corps in London to attend the Coronation of Edward VII, he had served in the Boer War, and was asked to provide information with regard to uniform and equipment for the Australian memorial. Adrian Jones took advantage of this 'genuine' Australian and made the model of George's head which was used in the finished work.

A letter received by SSDC in the spring of 1985 was forwarded to the local museum as it requested information on the 'horse' to be sent to the family of the sitter. Information was exchanged and a correspondence grew up between Adelaide and Ludlow.

In March of 1988 when visiting friends and relations in Australia, Howard Cheese made a detour to Adelaide where he was fortunate to meet members of the Pedlar family, Don Pedlar, great-nephew of Henry Goodall and his mother, who remembered her uncle as a rather formidable figure. Howard was fortunate in that immediately on his arrival in Adelaide he was taken to the corner of North Terrace and King William Street, where he saw the familiar figure rearing in the dusk just outside the gates of Government House, facing Parliament House. The Australians are obviously proud of their memorial and Don Pedlar was instrumental in getting it placed on the State Heritage Register. Don Pedlar is of course somewhat biased, there can be few people who can pass a public memorial regularly and think 'Uncle George'.

Having completed the memorial, and despatched the bronze to Adelaide, the plaster cast was presented to Adrian Jones's native town of Ludlow, where it resided in the newly completed town hall. With the demolition of the hall as a dangerous structure, the 'horse' was carefully surrounded with scaffolding and removed through the roof with the use of a crane. It has remained so supported, and covered with tarpaulin. The story of Duncan's horses was about to be repeated. Apparently representations to find a home were made to various bodies without success. Rumours abounded as to what should happen.

At one time, it was, we understand,

proposed to coat the work with a weatherproof substance, and place it out of doors. Members of the Civic Society feared the work would be left to rot, and representations were made to the Civic Trust for suggestions. The Trust too feared for the survival of the work if covered with resin, and exhibited exposed to the weather, we were referred to the Imperial War Museum. 'Too early', was their reply, 'we deal with nothing prior to 1914, try the National Army Museum, they have a new Director.' We began to see daylight when a letter showing interest was received from the Director, Ian Robertson, who referred us to the Keeper of Fine Art at the Museum, Jenny Spencer-Smith.

It had been hoped that a temporary 'stable' could be found for the restored exhibit, which could then be returned to the town when the proposed Museum of the Marches was opened. However, it soon became clear that the National museum was not interested in a loan, but a 'gift' or 'presentation' would have to be negotiated to ensure safe keeping.

By this time the Town Council had claimed the town hall site, and, we presumed, the contents of the town hall. A letter was sent to the Town Clerk, informing him of the interest shown by the National Army Museum. A phone call was received in reply, the Town Council disclaimed responsibility for the horse. A letter went to the then Chief Executive, George Kellet, together with a copy of that received from the National Army Museum. Thereafter he, and his successor, Graham Biggs, negotiated the transfer of this part of Ludlow's history to the safe keeping of a National Museum.

We understand that we shall be informed when the work has been restored and on exhibition. It is hoped that we will be able to arrange a visit so that interested members will be able to renew their acquaintance.

While we have not aspired, unfortunately, to get our 'horse' cast in bronze, we have tried to ensure its safe keeping in a museum where it can be properly exhibited and maintained.

Joan Nash, with thanks to Howard Cheese

Passages in quotation marks are taken directly from *Life of a Soldier Artist* by Adrian Jones.

* Prints of Ludlow watercolours by Zeigler are available at the Feathers Gallery in Ludlow. We should like to acknowledge the assistance of the Sladmore Gallery in the production of this article. The Sladmore Gallery, 32 Bruton Place, mounted an exhibition of sculpture and watercolours in aid of the Save Duncan's Horses Appeal.

The Master of Ludlow Hunt whose portrait so impressed Adrian Jones, is thought to be Mr Stubbs, Master 1842-53. The Stubbs family resided at Wetmore near Onibury, and left the area during the 1880s moving, we believe, to North Wales. We should be most grateful if any of our readers who can assist with the present-day whereabouts of this picture would contact either of the editors.

LUDLOW'S HIDDEN GARDENS

The pleasure gardens of Ludlow's past are elusive. In our well-preserved medieval town, one tantalising reference to *garden* is outnumbered by hundreds to architecture. Buildings endure, after all. They stand, wall-snugged-to-wall, along streets planned in the 12th century, showing their ages on their faces. Behind them, gardens are hidden: 'exempt from public haunt'. But they tell their own historical tales of periods, people and plants.

Our purpose here is to report disparate bits we've learned about old Ludlow gardens, and record swift impressions of a few contemporary ones . . . lest we forget that they are among Ludlow's treasures, to be cherished for the future.

We can't find a trace of evidence of medieval Ludlow castle gardens, though surely vegetables and herbs were grown for resident nobles, as well as 'campers in the outer bailey: weeping children, bawling mothers and animals, when an enemy lay at the gate'. In 1721, William Stukeley mentioned 'a formal castle garden . . . lying now in ruins'. Lady Barbara, widow of the Earl of Powis, inherited the castle at his death. She 'through refined taste, planned walks and planted trees to shade them'. Some, pollarded, still stand in what was the castle ditch. In 1794, from manuscripts by 'Several Gentlemen' we have: 'Services Done by His Majesty's Keeper of the Castle . . . to prune all Trees, digg Gardens, sow seeds, plant Fruit Trees, manure gardens, bring Cabbages and Provisions Garden affords to Castle morning and evening. Cut even Hedges, shear Herbs, nail Vines, cut Weeds and Nettles in all castle parts, weed the Garden, keep Garden Walks fit for places of Pleasure'. And we know that the ambition of F. G. Reeves, who wrote 'Ludlow in Wartime' was to: ' . . . use the outer bailey of the castle as a marvellous show ground for a Ludlow Flower Show'. What a nifty idea!

* * *

In 1172 St Thomas's Chapel was built in memory of Thomas à Becket. In 1557 it was repaired by the Corporation. The same year, according to the will of Margaret Byrry: ' . . . also I give and bequeathe my garden ground in dynan over against St Thomas's Chapel therunto my cossyn William Phillips'. In the 18th century, a residence was constructed behind and above the chancel. Today in the garden, vegetables cohabit affectionately with perennials and shrubbery. Brassicas, potatoes, runner beans and tomatoes thrive in company with periwinkles, fuchsias, alchemilla mollis and sweet william. There is an ancient gate at the rear gable end of Chapel House, which opens on to a bulb- and perennial-bordered lane leading to Dinham Cottage.

* * *

The Cottage is a haven of south-west sun. There are two pools: one for swimming, one a fountain with an exuberant cold-cast bronze boy stretching for the sky. Birds wing from a hedge provided for their sanctuary to tall

pampas grasses to teasels. Cottage particulars in 1934 read: 'Delightful ornamental grounds and lily pond, intersected by crazy-paved paths with herbaceous borders, ornamental shrubs, vegetable garden and choice fruit trees'. Cherry laurel is grown now in abundance at Dinham Cottage for flower arrangements in St Laurence's Church.

* * *

The original 13th-century structure over the Broad Gate was a military one. 16th- and 17th-century living accommodation was extended in 1760, and again in the 1820s with a Regency wing. Fashionable gardens swanned along the top of the town wall westward to Mill Street. Today the Broad Gate is the only residence and garden over a town gate in England. One walks a central path with perennial and shrubbed borders, seeing all there is to see: south beyond the Teme, north to the church tower. A magnificent copper beech, propagated by chance in 1750, and giant yews are today's sentinels. Virginia creeper has conscripted the west-facing wall of the house. One can imagine the charm of a wedding reception, not so long ago, when a ceiling-to-ground window in the drawing room was removed for guests' entry into the Broad Gate's high and handsome garden.

A separate property now exists at the western end of the Broad Gate garden on the town wall: 1 Silk Mill Lane. Its occupant is soothed to sleep by the river skirting round below. Earth has been terraced eastward, meeting a north-south dividing wall. Clematis and roses clamber over an arch at terrace steps. A charming octagonal glass house has river and Whitcliffe in its view. There is a venerable apple tree, and a huge mound of fragrant lavender. A box hedge is emerging: 'coming along from cuttings'. The river is about all one does hear in this snug fastness of garden . . . sitting on a teak bench, beside the pool outside the front door.

* * *

The small postern gate in Mill Street was removed by town authorities after 1725. Just west of vague remains of it is Maryvale, or Merivale House. Long occupied by members of one family, it has new owners: a young couple, growing children and children's pets, as well as plants, in the acre of garden. The town wall is the garden's southern boundary, with a proper bastion as a look-out to the river. Organic gardeners, the new occupants are hunting old-fashioned varieties as additions to existing specimen plants. Wisteria covers high house walls. A south-facing wall bordering Camp Lane hosts varied espaliered fruit trees, as seventeen blind arches serpentine along its length.

* * *

The Feathers Inn, like the loveliest woman in a room, causes all others to fade in comparison. Its owners say it never had an ornamental garden . . . utility plants and flowers were supplied from the country. It has



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Feathers Courtyard Garden - Photo Peter Bartlett

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a garden *now*, new in 1988, but looking as
though it's been there for ever.

Step out of the restaurant on the level, into a
gently terraced, paved, rectangular Courtyard.
Carefully chosen plants climb blind-arched
walls. There is a charming corner fountain,
and statuary representing the four seasons. An
awning shades tables from summer sun. The
Courtyard garden is the view from rooms in a
timbered gable end of the building. It *will* be
the view, as well as the church tower, from
rooms in a proposed twin extension. One can't
believe, in the tranquil Courtyard garden
restaurant, that a market town bustles busily
by beyond.

There is a garden *inside* the Feathers too,
flourishing forever in elegant plaster work on
the ceiling of the King James I Lounge. In the
early 17th century, peace between the two
countries was symbolised by English roses and
Scottish thistles growing together. Hope for a
fertile future is represented by fruits and leaves
on a continuous stem.

* * *

Just below the defunct Corve Street gate is
Ludlow's *ahhhhh* garden, at number 8. One can
be marching up or down the street, minding
one's business when, if the gate is open, one
catches a breath, stops, stares and says *ahhhhh*.
A large garden in Capability Brown style:
walled, straight lines, straight borders: a
tribute to symmetry, soothes the senses. Castle
and church are included as the Whitcliffe,
Welsh and Stretton hills frame the picture
garden in lush green. Bloom is continuous in
season: bulbs, wall flowers, roses, snap
dragons, dahlias. Clematis, fourteen at last
count, variegated ivy and other vigorous
climbers scale the walls, as well as espaliered
plums, pears and apricots. A Morello cherry
provides fruit for brandy, a cage contains soft
fruits. It is an *ahhhhh* garden within, as well as
from without.

In the early 17th century a Council of the
Marches clerk at 6-8 in the Bull Ring had: 'a
fayre knot of oxe bones . . . set with the best
sorts of July flowers, carnations, tulips, and a
variety of herbs in his garden.'

* * *

At 33 Broad Street, a new owner is making
an old garden his own. A building existed there
in 1270. By 1669, the property consisted of at
least three and a half burgage plots, with an
opening to the garden from the street. The
owner is pondering over plans: what to do with
a vast stone floor remaining from a former
greenhouse? Which existing borders to put to
grass? Should new ones be curved or straight?
A mowing man inclines toward straight lines.
He claims to be naive at gardening, but Hebe
'Blue Gem' he encouraged from cuttings
bloomed in January. Ancient apple trees,
embellished with mistletoe, are in process of
being pruned painstakingly. 'Pruning', their
patron says, 'helps one to understand the
fascination of being a ladies hairdresser'. A
good garden exercises its natural inclinations,
coaxed and curbed by the gardener's
enthusiasm and effort. The two at number 33
are getting it right.

* * *

Now, across the Broad Street John Leland
described in 1540 as the 'fayrest part of town',
are three residences and their gardens:
numbers 35, 36 and 37. They were *one*, when in
1560 a Staffordshire lawyer built the distinctive
Fayre House on three burgage plots, plus two
in Merivale. There are surprises in the garden
at number 37. A medieval well, 32 feet deep,
was unearthed by builders in 1983. It had the
same dimensions and stones as the castle well.
Capped, it lies now under a new extension and
rockery. On the north wall, a twenty-foot
remnant of Elizabethan brickwork is eye-
catching. Looking back from the site of a
former 18th century greenhouse, which had

three stoves and a horizontal chimney, to the pure Georgian rear elevation of the house, one agrees with the owner's preference for precision in garden design.

* * *

Brand House occupies an acre at 2 Brand Lane, extending to the town wall. A charming gazebo settles into the wall, facing full sun, but shaded by a grand old yew that shouldered a tree house for the owner's children. Owners and garden have grown together for thirty-five years. If plants are lost, they are replaced thoughtfully: a silver birch stands where a two-hundred-year-old tulip tree stood. There is a round perennial bed instead of an acacia. Stone paths lead the way from focal point to point: a walled vegetable garden, a south-facing stone terrace, a small courtyard with a fine holly tree. Plants can feel important here: a bit of the great wisteria on the south house wall crept through a window. Allowed, *encouraged* to remain, it blooms *inside* now, each February. Once a rugged dog guarded this garden. A nine-inch iron collar was found marked 'Wade Brown, Esq. 1838'. The dog is long gone, the collar can be seen at the Ludlow Museum.

* * *

A memoir of the garden Mary Sneade (1780-1858) loved, next door at 3 Brand Lane, recalls: '... delicious were the damsons and Hazlenuts and nonsuch apples. Sweet the Beds of thyme and chamomile. The bushes of cabbage rose & rose de mauz' ... fruits and fragrances remembered.

Ludlow's hidden gardens are hidden assets ... each unique. Their scented presence, though unseen, permeates our town like the smell of freshly baked bread ... refreshing, pleasuring our senses. They are our vital connections to naturalness.

* * *

Gratified by having seen these few Ludlow gardens in winter, when their good, bare, bones were showing, we thank their justly proud owners. And we thank David Lloyd, Joan Ryder, Adrian Williams, the Ludlow Horticultural Society, and others who helped us 'digg, trimme and reape'.

Constance G. Brooks

In recent years, the Friends of Oswestry Orthopaedic Hospital have arranged for some of these gardens to be open to the public on a Sunday afternoon during the summer. Readers should watch the local press for opportunities to see these 'Ludlow Treasures' and at the same time make a valuable contribution to a worthy charity.

The Civic Society, while not aspiring to the landscaping undertaken by the Countess of Powis, has tried to bring an extra colour to the Ludlow scene. Nearly three thousand daffodil bulbs have been planted on various sites around the town. It is hoped that the Society will be able to provide more bulbs this year, all the groups taking part have expressed their willingness to 'thicken up' the planting for next year.

LUDLOW GOLF CLUB 1889 TO 1989

We are privileged to include in our newsletter a brief history of the Ludlow Golf Club. The sporting amenities of Ludlow are as much a part of town life as the cultural facilities, and we hope to run a series on the various forms of recreation in the area.

1989 marks the centenary of the above Club, which holds the distinction of being the oldest golf club in Shropshire. Since its inception golf has been played almost continuously at the Bromfield course on a tract of land known anciently as 'the Old Field', and leased from the Earl of Plymouth Estates. The only interruptions in activities occurred during the two world wars, when the land was taken over for other uses, including the encampment of troops.

The formation of the club was made possible by the patronage and active assistance of Viscount Windsor, its first President, and the initial membership was twelve, who paid an annual subscription of 10s 6d each. The current playing membership, men, women and juniors, is in the region of 550. The subscription has not remained unchanged.

The course originally consisted of 9 holes only, but in 1923 it was extended to 18 holes, with the advice in design of James Braid. The light nature of the soil makes it an ideal links course, with perfect greens, surrounded by panoramic views of the South Shropshire hills.

A full celebratory programme of matches, competitions, and other events, many of them sponsored by local firms, has been arranged throughout 1989, peaking in a week's Festival of Golf, from 28th July to 6th August. Full details can be obtained from the Club Administrator, A. R. Wilcox, Ludlow Golf Club, Bromfield.

The Club is in good shape to embark on its second century of existence, with a beautifully maintained all-weather course, a well-appointed clubhouse, full membership and a sound financial base.

T. F. Higginson

MUSEUMS YEAR IN SHROPSHIRE

Readers will be most interested to hear of the activities planned by the staff of the County Museum Service in Ludlow to mark Museums Year in Shropshire - they are as follows:

Wednesday 19 April - Open Evening at the Museum 7.30-9.00 pm

Wednesday 17 May - Geology Trail - Maryknoll starting at 7.00 pm from Old Street

Wednesday 21 June - Whitcliffe Trail starting at 7.00 pm from Old Street

Tuesday 12 September - Geology Trail - Maryknoll - starting at 2.00 pm from Old Street

Wednesday 20 September - Open Evening at the Museum - 7.30-9.00 pm

We hope you have enjoyed this edition of the newsletter - made possible by the generosity of those who have advertised on these pages. We hope you will support them as they have supported us.



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**3-4 BROAD STREET:
HISTORY BEHIND THE FACADE**



Photograph by Peter Bartlett

In 1797 Ludlow was described in the Gentleman's Magazine as 'one of the handsomest country towns in England. The most famous of its many elegant streets was, and still is, Broad Street, leading down from the medieval market place, through the Broad Gate and on to Ludford Bridge. As early as 1540 the famous traveller John Leland wrote of 'Brode Strete, the fayrest parte of the towne' and more recently, the late Alec Clifton Taylor enthused that 'Broad Street is unforgettable - indeed, one of the best in England'.

Perhaps the most well-known view of the street is that looking up towards the Butter Market, with St Laurence's tower rising above the timber-framed buildings on the right-hand side. How many people, however, realise that several of those historic facades, symbolic of all that is Tudor and Olde Worlde, only date from the latter part of the last century and the early part of this? Nevertheless, hidden behind these heavily restored or completely rebuilt frontages the historic framework of the buildings survive intact.

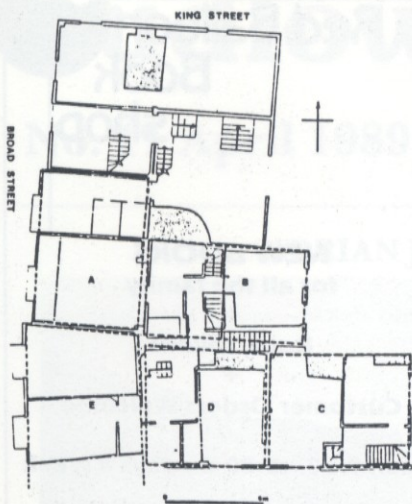
The buildings making up 3-4 Broad Street are typical examples; until recently a supermarket had occupied the site - not the sort of business really suited to such important buildings. Fortunately, the new owners, Morcroft Developments, plan to develop the site more sympathetically, respecting the historic fabric of the buildings. In order to do so they liaised with the local Inspector of English Heritage, Paul Drury, and then commissioned a full analytical survey of the buildings from the City of Hereford Archaeology Unit (Director, Ron Shoesmith).

As the arduous work of stripping 19th and

20th century plaster off timber-framed walls got underway it became clear that these buildings were of considerably more importance than had initially been realised, and that much more of their fabric remained intact. A full understanding of the way that they had evolved could only be achieved as each individual frame was surveyed and drawn, so that hypothetical reconstructions could be deduced. All this information was vital in order to ensure that the structural engineers could understand how the frames were originally designed to work, and that the architect could work his plans around the historic framework of the buildings.

As even the Hereford Unit's first Interim Report (R. Shoesmith and R. Morriss, September 1988) is a fairly hefty tome, it would be impractical to try and paraphrase it in any great detail. Briefly, discounting late 19th century buildings to the rear of the site, the Unit identified five buildings of historic importance dating from the 14th to early 17th centuries. Two of these front on to Broad Street itself, but neither are now complete. The northernmost one (Building A) is clearly one half of a building whose front was completely rebuilt in 1873; the other half belongs to Bodenham's shop. This building was originally a three-bay building, with very wide jetties to the street. These were too ambitious, failed, and the frontage had to be rebuilt at least once before the Victorians created a credible facsimile of an early 17th century front - of a two, not three, bay range. This building probably dates to the 16th century, replacing an older building on the same site.

Next to it is a building of far greater historic



3-4 Broad Street, Ludlow
Plan of Buildings

interest (Building E). Like many of the buildings in Broad Street, this had for many years been covered in plaster once timber frames had gone out of fashion in the 18th century. This was stripped off early in this century and the frame heavily restored. The large oriel windows, sadly, only date from this rebuilding. Originally this building had an additional bay to the south and was built as a three-bay building of the two storeys, with a first-floor hall over a ground floor that might have been an open trading area. It probably dates to the late 14th century and its main importance lies in its roof, the only one of its kind in Shropshire.

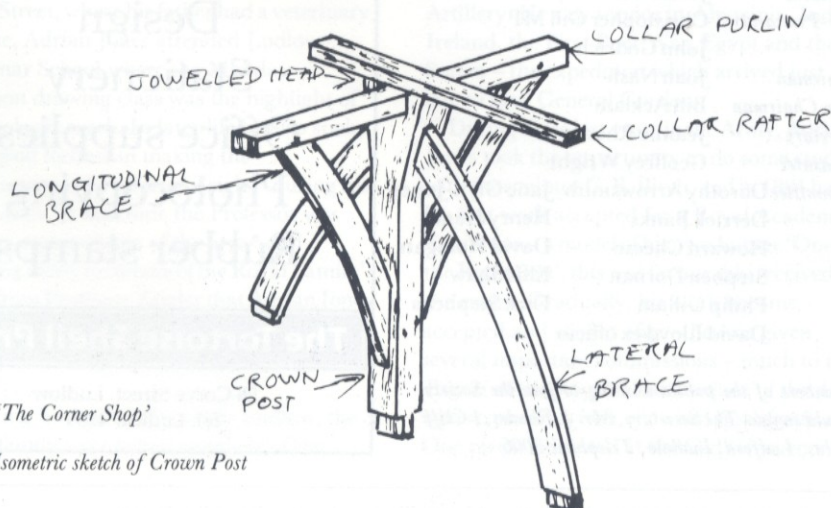
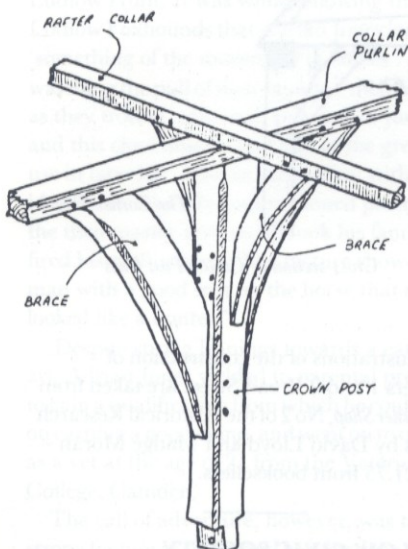
It has a Crown Post roof, in which there are no side purlins; instead, the rafters are supported by collars which are in turn supported by a collar purlin. This type of roof was apparently widespread throughout most of England, particularly in the south and east, but there are important differences in design, especially relating to how the crown post is supported, and how it in turn supports the collar purlin. All of the fifteen previous identified examples in Shropshire, including the only one previously identified in Ludlow (on the corner of Broad Street and King Street)

have the same basic design. Pairs of curved braces rise from the Crown Post to support the collar purlin; the Crown Post in turn is supported by a pair of braces rising from the main tie-beam of the truss. This style is typical of the roofs in the north and west of England, where Crown Post roofs are not particularly numerous.

However, there is an important difference in the Crown Post roof of Building E; instead of the Crown Post being supported by braces from the tie-beam, curved braces rise from the post to support the rafter collar. This type of design is known throughout southern and eastern England, and every Crown Post roof in neighbouring Herefordshire is of this type. Two Crown Post roofs of differing design within yards of each other seem to show that Ludlow was on the boundary of two basic styles of carpentry.

This building, given the quality of its carpentry, its style, and proximity to the Market Place could well have been built as a Guild Hall. During the 16th century it lost its southern bay and was re-roofed; it was rebuilt again in the early 17th century when a full attic floor was added, slightly jettied out from the original wall plate. This was heightened in the 18th century.

3-4 Broad Street, Ludlow



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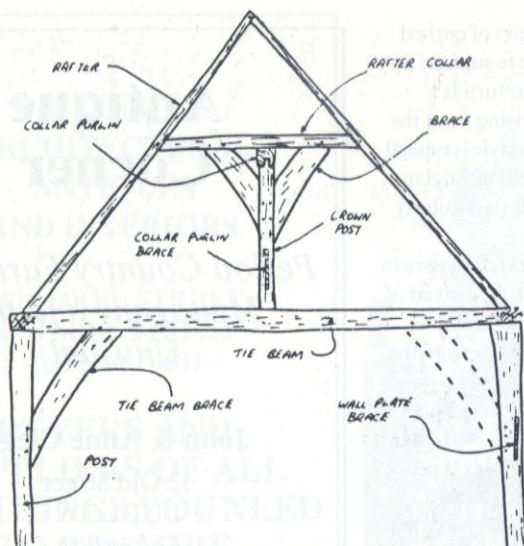
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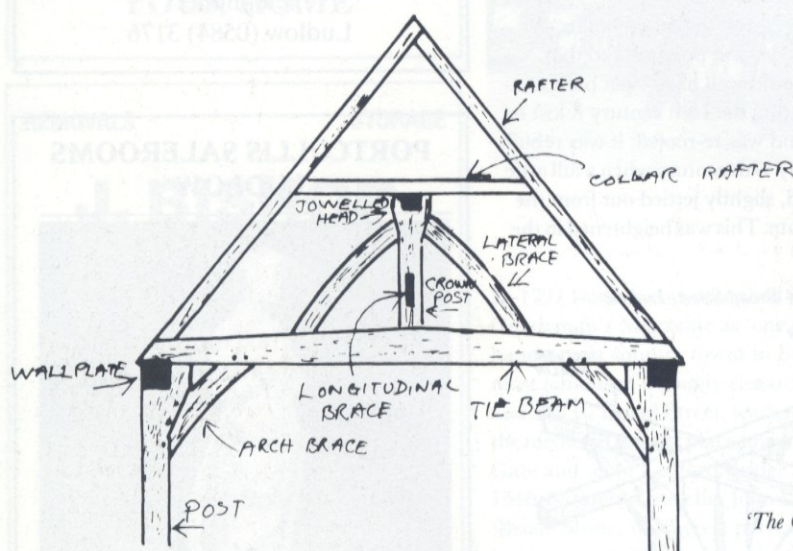
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3-4 Broad Street, Ludlow



'The Corner Shop'

Cross-section of Crown Post truss

Given the importance of the Crown Post building the other three buildings can be dealt with swiftly, although individually they each have something of interest and are substantially intact. Behind the Crown Post building are two timber-framed buildings, Buildings C and D, probably dating to the early 17th century. One of these has retained two of its original windows, and both have finely moulded ceiling beams. The remaining building, Building B, is probably a late 15th century building but its original function is unknown; it was probably a warehouse of some description as it lacks any real ornamentation.

The tradition of adding fashionable brick facades to the fronts of timber-framed buildings is well known and people will often realise that behind a Georgian front there will be a building two centuries older. However, it is also important to realise that many of the timber-framed facades might themselves represent several years of change behind which the architectural heritage remains intact and in need of protection.

Richard K. Morriss

Assistant Director, City of Hereford
Archaeology Unit

The illustrations of the construction of numbers 1 and 2 Broad Street are taken from *The Corner Shop*, No 2 of the Historical Research Papers by David Lloyd and Madge Moran – price £1.75 from booksellers.

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