

LUDLOW

HERITAGE NEWS



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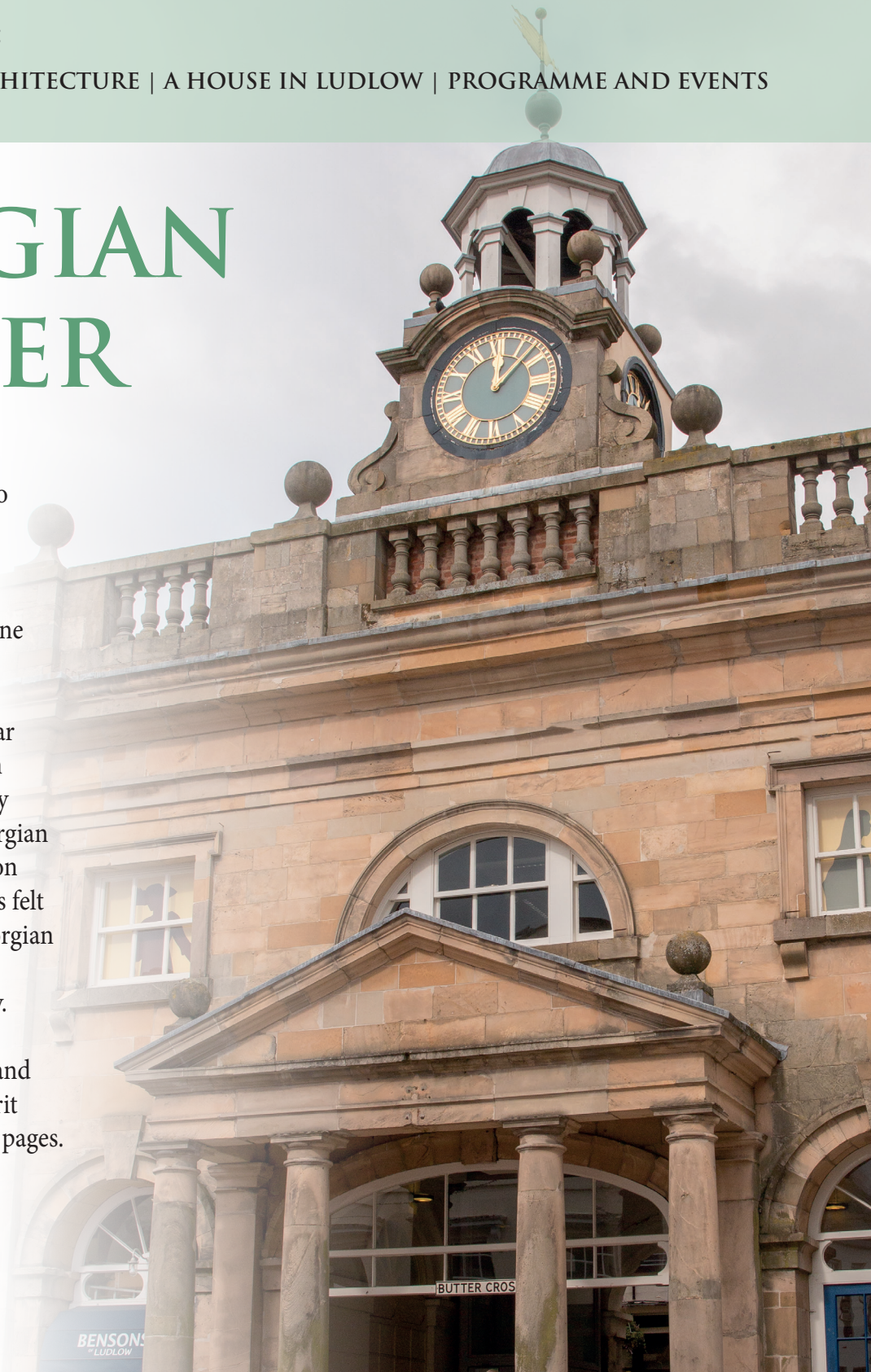
No 68 Spring/Summer 2018

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GEORGIAN NUMBER

The idea for a Georgian number of Heritage News came from two sources. Over the last year the Ludlow Civic Society has taken a more proactive stance towards conservation by publicising online a series of advice sheets on the renovation and maintenance of historic buildings, with particular reference at first to the Georgian period. Last summer the Society organised a very successful Georgian evening in Ludlow in conjunction with the Georgian Group. It was felt by some of us that Ludlow's Georgian past is somewhat overshadowed by other eras of Ludlow's history. Nevertheless, Ludlow has both fantastic Georgian streetscapes and individual buildings of high merit which we celebrate within these pages.





No. 27 Broad Street, built in the 1680s and updated by Thomas Farnolls Pritchard in about 1766.

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LUDLOW'S GEORGIAN ARCHITECTURE

Jonathan Wood

When, in 1714, John Macky, a Scottish spy no less, rode up Broad Street, Ludlow, he commented on the 'Handsome houses, Sash-windowed on each Side'. So even then, in the nascent Georgian age, the town's credentials for elegant architecture were being established. This state of affairs would continue throughout the 18th century and into the next. The net result is that Ludlow retains some of the finest examples of Georgian architecture to be found in a small English town.

What do we mean by Georgian? It's a generic term that refers to buildings produced during the reigns of the four King Georges, between 1714 and 1820. As a style it originated in the Renaissance, centred on early 15th century Florence, and was rooted in Greek and Roman antiquity where classical buildings were designed to specific rules of proportion and symmetry. It was brought to perfection by the Greeks in their temple architecture in which pediments and their attendant columns predominated.

The style was brought to England, via the work of the Italian architect Palladio, by Inigo Jones, and his Banqueting House of 1619 for Whitehall Palace was the first truly classical building in the country. (1619 is the same date as the Feathers hotel here in Ludlow. A greater contrast in design and building materials is hard to imagine.) Previously, classical details had only been applied decoratively and in an undisciplined way.

Ludlow has been well served by its builders and architects. We have the Normans to thank for laying out this planned town with its wide streets and regulated burgage plots in the 12th century. But what had been a thriving Shropshire

market community in the Middle Ages was to be transformed in the late 15th century by the arrival at the Castle, through its royal ownership, of what emerged as the Council in the Marches. It was from there that, for some 200 years, the English ruled Wales and the border counties. This institution was destined to transform the town's appearance as Council officials built themselves large properties to reflect their wealth and status.

Of these, and one of the most influential, was the large U-shaped house that Council Secretary Charles Foxe built in the late 16th century in what we know today as Quality Square. Not only did its footprint follow fashion, Foxe also adopted a new material in the form of red brick for part of its construction at a time when timber, and to a lesser extent stone, was the country's favoured building material. Introduced from the Low Countries, today Belgium and Holland, to England, mainly in the east of the country from the 14th century, brick would, in due course, become established in Shropshire but not until after the Civil War and the accession of Charles II in 1660. Its use was given a considerable fillip,

subsequently enshrined in Building Acts, after the destruction of much of the City of London in the Great Fire of 1666. This legislation, intended to reduce a building's combustibility, meant that brick was to endow English classical architecture with its own particular quality.

So out went the irregular timber-framed houses, gabled and lit by casement windows, to be replaced by brick with hipped roofs, overhanging eaves, decorative pediments and, from the 1680s, regularly positioned sash windows. Master craftsmen who executed the designs were reliant on pattern books, and one of the most successful was James Gibbs's Book of Architecture that he published in 1728.

One of the first classical buildings to be built in Ludlow, dating from the late 17th century, is 27 Broad Street. In 1686 King James II elevated the town's MP, Job Charlton, to a baronetcy and it's tempting to date his new town house from his enhanced social status. It looked rather different from its present-day appearance because, like Foxe's property, it was U-shaped with two wings facing the street and a courtyard in between. It was built of stone, a high-status material that was brick-shaped to boot, and reflected the presence of quarries on the Charlton estate.

On the opposite side of Broad Street, No.40 is an early example of brick, described as 'newly-built' in 1697 for William Pryce, a mercer. As

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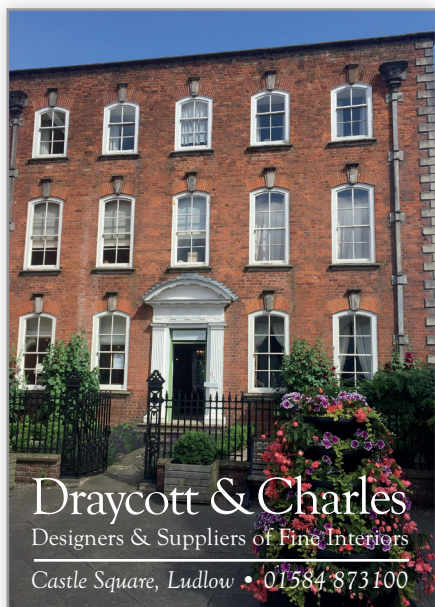



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9 Mill Street, built for surgeon Caesar Hawkins, dates from 1722. Note the eaves-cornice.



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in many Broad Street properties, it was the refronting of a timber-framed house. An offset front door, reflecting the inviolate layout of the existing rooms, is often the giveaway. Such an enhancement applies to no fewer than 22 of the 70 or so houses in Broad Street. This is all-too-apparent higher up the highway because No. 68/69 was built on a corner plot with its wooden origins, which date from about 1619, exposed to view from Market Street.

Although the Council in the Marches had been abolished in 1689, the great and good of Georgian England continued to look favourably on Ludlow, and for the next century or so the town was a burgeoning social centre. Its growing popularity is reflected in the town's population more than doubling between 1676 and 1831, rising in these 150 or so years from about 2000 to 5253.

Initially the Castle was the venue for socially elevated gatherings, but as its condition began to deteriorate following the demise of the Marches Council, these activities tended to concentrate on the Market Hall, built in the market square in 1702. The Long Room on the first floor provided the venue for the Bailiff's Balls, an important date in the social calendar, these being held in the latter part of October. Indeed, in 1771 socialite Mrs Lybbe Powys found the event 'tolerable with two lords and six baronets', and 'many pretty women' present. She also described Ludlow as 'esteemed, the prettiest town in England', anticipating John Betjeman's celebrated remark that it was 'probably the loveliest town' in the country by some 170 years.

If Broad Street was becoming the fashionable address in Georgian Ludlow, then Mill Street



14 Castle Street dates from 1728 and features a parapet, instead of an exposed eaves-cornice that appears on other Ludlow properties of a similar date.



The Long Room on the first floor of the Market Hall of 1702 was the social centre of Georgian Ludlow. It was demolished in 1887 to make way for a Town Hall.



William Baker's Butter Cross of 1744, its stone construction permitting butter to be sold from its ground floor on hot summer days.



Stone House, Corve Street, c.1820, probably the work of London architect Charles Cockerell.

was not far behind. The growing prosperity of manufacturing in the county is reflected by Richard Baldwin, an iron master from Broseley, who was responsible for No.7 of 1721, whilst his near neighbour, surgeon Caesar Hawkins, is credited with No.9 completed in the following year. Both proclaim the dates of construction on their rainwater heads.

Similarly, Richard Knight owned iron

foundries throughout the West Midlands, and he was the first occupant of Dinham House of 1722, then much smaller than it appears today. It was duly extended, with carefully matched wings in 1747 for Elizabeth, the daughter of Knight's son, also Richard, when she married Thomas Johnes of Cardiganshire.

Richard Knight senior had bestowed an £1800 dowry on his daughter, another Elizabeth, on

her marriage to lawyer Edward Baugh. Their house, No.14 Castle Street of 1728 (its date of completion similarly embossed) is only a few years later than the two Mill Street properties described earlier, but it has a law-abiding brick parapet, so side-stepping the traditional eaves-cornice and its apparent risk of fire. Not every builder conformed to this regulation! This property has retained its original door-case, they were often updated, and recently has

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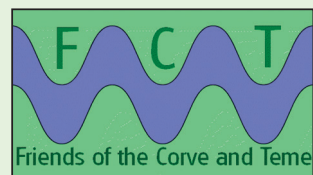


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benefited from a new front door, painted and with its correct six panels, which has replaced the unsuitable glazed one installed some years before.

Georgian architecture was soon spilling over into Corve Street, and No.9 of 1739 was built as what was then known as a 'double house'. We would describe it as a semi-detached property. It's unusual for a Ludlow town house in having an 'area', that is the well between the pavement and the basement, so as to light the kitchen that was located there. You will see plenty of them in Bath, but its pavements are far wider than ours so here such 'areas' are few and far between.

Like many other communities in England in the mid 18th century, Ludlow Corporation decided that the time had come to smarten up the town, an initiative that has been described as an 'urban renaissance'. One of the first changes was the removal, in 1739, of the Butchers' Shambles which had blocked the top end of Mill Street for some 150 years. This enabled Henry Karver, the instigator, who lived at Castle Lodge, to build, speculatively, Nos. 54,55 and 56 Mill Street.

Soon afterwards, the Corporation decided to demolish the timber-framed High Cross and replace it with the present Butter Cross, completed in 1744. Designed by William

Baker, who was living in Bridgnorth at the time, it was inspired by the work of architect, James Gibbs, and this structure, tastefully executed in a local sandstone, dignifies the northern end of Broad Street. It also benefits from being sympathetically in scale with the earlier timber-framed neighbouring properties.

Baker was also responsible for what was the largest house in Broad Street on a site now occupied by the Methodist Church. Built in 1746 for the land-owning Salwey family of Richards Castle, and the third property they had built in the immediate vicinity, it survived until 1879, then being demolished to make way for the present building.

One of the individuals who submitted a design for the Butter Cross was only 20 years old at the time, but Shrewsbury-born architect Thomas Farnolls Pritchard was soon to make his mark on the town. In Broad Street in about 1766 he modernised No. 27 for its new owner, attorney Somerset Davies, enclosing the space between the wings with a repositioned front door. This

initiative enlarged the property's interior which he also reworked stylistically. Outwardly, the recently introduced Neoclassical style, characterised by its lighter, less formal approach to design, was proclaimed by the thinner glazing bars introduced to the property's handsome sash windows.

Thomas Farnolls Pritchard was also responsible for the design of Hosier's Almshouses in 1758 and the Guildhall in Mill Street which was completed in 1768. On the latter building he dutifully retained the essentials of the early 15th century medieval aisled hall, once the headquarters of the Palmers' Guild, a local religious benefits society/cum property-owning institution, contained within. The building's

brick, but Dinham Hall, their immediate neighbour to the east, represents another rare use of stone in the town. Executed in ashlar, cut stone, it was built in 1792 for Samuel Nash who was the agent to and uncle of iron master Richard Payne Knight, Richard Knight senior's grandson. It is built of Grinshill sandstone from still-active quarries located just to the north east of Shrewsbury. This material rarely features in Georgian buildings in this part of Shropshire as it would have been inordinately expensive to transport by wagon along the turnpike road, today the A49. (Once the railways were built in the second half of the 19th century Grinshill stone became more familiar in the area where it could be moved relatively cheaply by train.) The three-storey bow windows of Dinham Hall that overlook Whitcliffe typify the Neoclassical tradition.

On a national canvas, this style was giving way to the Regency, exemplified by the grand London terraces designed by John Nash. There, brick frontages made way for white or cream-painted stucco in imitation of stone, this rendering being likewise popular in late 18th and early 19th century Ludlow. One of the best examples in the town is Stone House in Corve Street which probably dates from the 1820s. Whilst precise details of its authorship are elusive, the circumstantial evidence is compelling. It may well be the work of London architect Charles Cockerell, best known for



11 and 12 Dinham, built speculatively by Duncan Campbell in 1775.
Note differing treatment of the front doors and windows.

ancestry is outwardly reflected by its 'medieval' offset front door, extracted from the pattern book of the popular and productive Batty Langley.

Pritchard's assistant was one Duncan Campbell, who hailed from Bishop's Castle. Described as an architect, he was also a speculative builder, a familiar but precarious activity in 18th century England. As such, in 1775 he designed and built No.s 11 and 12 Dinham. Interestingly, he enhanced the front door of 11 with banded architraves, what is known as a Gibbs surround, whilst its windows were crowned by triple keystones. (Both features were lifted straight out of James Gibbs's pattern book.) Although they look like stone, they are in fact made of wood and they rather flew in the face of another Building Act, passed in 1774, which specified a further reduction in the use of potentially flammable material! Is this why only No.11 was so enhanced, or did Campbell simply run out of money? By 1779 he was declared bankrupt.

Campbell's houses were built of traditional

his design of the Ashmolean Museum in Oxford. At the time he was remodelling Oakly Park at Bromfield for Robert Clive, and the local vicar, the Rev. Thomas Hodges, owned the Corve Street property from 1820.

Cockerell held Ludlow builder Samuel Stead in the highest regard, 'as an artist mason he is the best I ever met with' he wrote, which is quite a recommendation. His brother Matthew was architect of the Assembly Rooms, completed in 1840. But by then classical architecture was again being challenged by the irregularity of Gothic, a so-called 'native style', although here in the centre of Ludlow such buildings are rare, and we are left with a magnificent array of Georgian properties which continue to gratify the soul and uplift the spirit.

With grateful acknowledgement to David Lloyd's 'Concise history of Ludlow', the same author's book on Broad Street and his PhD thesis on property ownership in the town.

A HOUSE IN LUDLOW

Rosanna Lockhart

No. 44 Mill Street is an unassuming house in Ludlow, built in 1772 by Thomas Hammonds, the local baker, almost certainly for his own use. Mr Hammonds was clearly a man of taste and sophistication as is demonstrated by the decorative carpentry in the dining room and the quality of the fragments of wallpaper found in the house. Also the floorboards and, indeed, the staircase, which is contemporary, show an appreciation of the finer things of the 18th century.

Most unfortunately, the house fell on hard times and, at one time, was turned into no fewer than three flats. However, as is so often the case, no money means 'no change' and can lead to a restoration project for a pair of 18th century enthusiasts who would not have considered investing so much effort, not to mention hard cash, in a house that had been 'improved'. Most fortunately, one of their closest friends was the eminent architectural historian, John Cornforth, whose hand in the conservation of No. 44 is very obvious. They were also guided by the very splendid Georgian Group publication, now sadly out of print, 'The Georgian House'. (A few second-hand copies are available on Amazon and, possibly, elsewhere.) 'The Georgian House'

was written by Steven Parissien who now has the care of Compton Verney, to which members of the Civic Society are invited on Wednesday 25th April 2018. Sadly, Treasure and Son could not match the timescale for No. 44, so supervision of the initial stage of the restoration was undertaken by Hook Mason of Hereford.

The Georgian ideal was that everything should be as symmetrical as possible and this is well illustrated when standing in the road outside the house. One could hardly miss the central front door [1] with a window on each side and those on the first and second floors, all in perfect symmetry. Most unfortunately, current legislation demands that one has have to have a letter box and, in line with the generally approved

position and in order not to upset the symmetry more than necessary, this was positioned centrally on one of the main rails.

There has been a tremendous amount of interest in the replacement of the modern windows. This work was undertaken by The Sash Restoration Company of Hereford. It will be noted that the glass is crown glass and that the workmanship is traditional and of the very highest order. Not perhaps quite as obviously, it is double-glazed using a mixture of both reclaimed and modern crown glass (to avoid a too perfect, unfortunate, look) and very narrow spaces. It may be interesting to note that the fanlight is also double-glazed but using the original Georgian glazing bars.

The front door is painted in a traditional colour for a Georgian house, Farrow & Ball Trust Green in exterior eggshell which is available on special order from The Period House Shop in Corve Street. The door furniture (also from The Period house Shop) is iron which would have been the default material for houses built before about 1810. This

is painted in Farrow & Ball Off Black, again exterior eggshell, which would have been correct in 1772. (Neither black nor white as we know them were available during the Georgian period, but are cheap '50s colours which could only be manufactured when the technology became available to produce the clear paint colours that we see today.) John Cornforth always said that one should never forget that all 18th century paint had mud in it, and, more worryingly, that his idea of hell was to wake up to find himself surrounded by modern paint colours! In fact, Georgian people of taste very often added soot to paint to tone down the colour. The steps outside had to be replaced and, as was usual in Ludlow in the 18th century, the stone is from the Forest of Dean.

Inside, the house is perfectly symmetrical but does include a device in the drawing room which allows the outside to be in line with 18th century ideals whilst permitting the inside to be used for the receiving of guests in the usual 18th century manner.

Most fortunately, all the interior doors with their original hinges and locks were in place. There was, however, rather a problem with the door handles most of which had gone missing.



1. Front door



2. Original door lock with authentically reproduced door handle

Incredibly luckily, the original casts, matching the handles still in the house, were found in Birmingham and the day was saved[2].

Original Georgian colours for the interior can be difficult to live with, so, in order to create a contemporary feel whilst at the same time respecting Georgian integrity, the decision was taken to use Lime White as the principal colour, always in a matt form, throughout. Lime White, although more usually associated with the servants' quarters, is a true Georgian colour and doesn't seem to 'fight' with the original features in the house; indeed, some would say that it disguises the less than perfect Georgian skirting boards.

One fireplace had to be reinstated, so the



3. The reinstated fireplace

lugged architrave design was copied from others in the house and an impression of the moulding forming the cornice on the ceiling above was taken, reversed, and then used for the shelf and its support[3].

The back of the house was quite some disaster, and on one visit it looked very much as if it had been used for target practice! Many of the original bricks had spalled and there were any number of cheap factory-made bricks all of which had to be replaced with modern handmade substitutes. The fanlight above the back door had

been filled in with modern bricks giving a very strange perspective. John Cornforth suggested that a pretty fanlight, much used in South Shropshire, should be copied, and this has proved to be an entirely satisfactory solution to a difficult problem[4].

One really cannot forget to mention the absolutely superb replacement of the rear sills [5], cut from Forest of Dean stone and fashioned by the Cathedral workshop in Hereford.

The Georgians enjoyed their pleasures, which was, of course, their main reason for coming to Ludlow in the first place. It was decided that the window treatments on the first floor should be a play on the Georgian dress. The decorative additions[6] were made to resemble the ruffles on the fine silk dresses seen in paintings by the great masters of the day. There was, however, a problem. Nowhere was there to be found pinking sheers with a fine enough gauge to imitate the Georgian until, in desperation and whilst searching on that most modern device, the internet, a likely pair was found in China at a cost of £10 including postage. With some trepidation, they were ordered and paid for and one week later they were in Ludlow. They are absolutely fabulous!

Although some of the work on the house was reinstating, much of it was structural. In the Georgian tradition the house was signed in some hidden place by each of the craftsmen who undertook the initial part of the restoration. It is hoped that this unassuming Ludlow house is now in the best position possible to weather the ravages of the next 250 years, and that, when some future 18th century enthusiasts undertake a similar restoration, the signatures of those who laboured at No. 44 in 2003 will be found – and that their craftspeople will be invited to add their own.



4. The reinstated fanlight



5. Replacement window sill using Forest of Dean stone



6. Window treatment based on a Georgian dress

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PENELOPE WINIFRED WAKE

(née TYPE)

18th May 1945 – 3rd October 2017

Penny sparkled with life, and so it was unsurprising to see the Cathedral of the Marches packed to capacity on 21st October 2017 when we gathered to celebrate her life. The most important feature in her life was her family. It was the foremost consideration in everything she did. She married Mike, a newly-qualified doctor, in 1968. She supported him, encouraged him and managed his practice throughout his demanding career which culminated in his leading the field in cranial facial surgery. Penny and Mike had three children, Lottie, Robin and Beth whom she brought up with love and laughter and a very firm hand. It was an endless pleasure for her to see her eight grandchildren being reared according to her principles, which in turn gave her the freedom to play with them and indulge them, a pastime in which she revelled and which brought her enormous satisfaction.

In and amongst her family duties she packed other interests and passions. She was a talented amateur artist and a keen and competitive tennis player. She loved boating, on rivers as a child with her parents, on the sea with Mike and their children, and later on the canals with family and friends. Once her children were on their way, she became a magistrate. She rose to become Chair of both the Youth and Family panels, bringing a firm hand to the proceedings, tempered with realism and compassion.

Her interest in art led her to become a founding member and first President of the Birmingham branch of NADFAS, which flourished under her enthusiasm and leadership, while her passion for history and gift for organisation resulted in her election as the Bench representative, Official Guardian of the Birmingham Gun Barrel Proof House, a privilege as she saw it, where it benefited from her breath of fresh air and enthusiasm.

In 2006 Penny and Mike moved to Ludlow where she threw herself into her new life. She set about meeting people and made numerous friends. She honed her culinary skills from good family fare to imaginative and delicious modern cuisine, and she was a wonderful hostess. Her children, who had regarded Ludlow as the end of the earth, were drawn in and became frequent visitors.

She was deeply involved with the Ludlow Civic Society for over 10 years. She brought an elegance of style to the Society's meetings, but beneath this she had a wide breadth of knowledge and a steely determination in any discussion within the group. She took on the organisation of talks and events using her many contacts within the art world that she had acquired from her time in NADFAS, thus attracting a wide range of eminent speakers,

providing them with pre- and post- lecture hospitality which in every case went far beyond that was expected. Although trips did not feature so heavily in her time on the Committee, she did arrange a very successful visit to the Birmingham Gun Barrel House.

Penny's love of music and singing led her to join the Ludlow Choral Society from which she derived enormous pleasure, both musically and socially. In 2008, to mark its 150th birthday, the Society launched a children's choir – Ludlow New Voices. She threw herself into the project, advising, supporting, networking, attending endless meetings and hosting events with Mike at their lovely home by the river. It was her enthusiasm and sheer delight in being in the Choral Society that shone through most strongly, and it was a sad day for her and the Society when she found she could no longer carry on.

In 2015, diagnosed with cancer and a dire prognosis, Penny's reaction was to confront her illness full on. She created her 'bucket list' which involved as many short holidays, visits to theatre, the opera, art galleries and concerts as could be crammed in. Wherever possible scooping up her family, latterly relying upon and drawing strength from them. Their aim was to fill her last days with the same love and laughter she had showered on them.

Having drawn great comfort from her religion as a Roman Catholic, she was appalled at the Church's approach to child abuse and shifted her 'religion' to her conscience, deriving peace towards the end of her life by walking in the woods surrounding Ludlow and looking up into the trees and the skies above. She said to me that she was not afraid to die, she just didn't want to.

Jean Draycott

CHAIRMAN'S NOTES

Following on from last summer's successful Georgian Evening in the Castle, we continue the Georgian theme with this edition of Heritage News. Amidst the constant battle to restrain the particularly gross or humdrum assaults on the appearance or soul of the town, I find it helps one's perspective to wander down Broad Street, Mill Street etc. and soak up 'the slumbering harmony'. The strange author, H. P. Lovecraft, did at least articulate some sense of this when he wrote, 'If I could create an ideal world, it would be an England with the fire of the Elizabethans, the correct taste of the Georgians, and the refinement and high ideals of the Victorians,' to which I might add the plumbing of the 20th century!

In the process of digitalising thirty years of back numbers, we propose to create a 'Tales from the Archives' column, some of them reflecting current themes! Present planning concerns are interwoven with the growth of population in the county, set to expand by nearly 40,000 over twenty three years – equivalent to a new Ludlow every six years. With planning provision for 700 new homes in Ludlow and an additional 146 allocated under the local plan, approximately 2,182 new residents or about 22% of the current population will be added, based on the national average of 2.58 persons per household. This is now a done deal. In addition,

a local councillor is canvassing to build a world-class eco-town/garden suburb east of the bypass of 1,000 houses or another 2,580 people. Despite the vision that this would include working units, community spaces, green open areas and thousands of trees, it would push population growth for the town up by 50% over the next ten to twenty years. Does this create a future vision of 'old Ludlow' surrounded by miles of suburbia and a haemorrhaging of services and utilities already under strain?

Some of this is inevitable. Our role will be to challenge, and where defeat is unavoidable, seek the best architectural and social solution.

A post mortem held after the last Christmas drinks, coupled with suggestions from members, has persuaded the Committee to look at a change of season and venue. Rather than having to venture out in a freezing December, the thinking is for a summer slot, Pimms versus winter Punch, all input welcome. Whilst on the subject of entertainment, the Jubilee Garden is now more or less complete, and the official opening will be held on 26th June under the guiding hand of Sir Roy Strong who was a vigorous campaigner from the beginning. It is felt by the Committee that the event should be a recognition of and thank you to everyone who

has backed and contributed to the project as space is limited. Details appear elsewhere.

Lastly, I am reminded by the wonderful committee members, under various dire threats, to ask you to check the details for the Compton Verney Ravilious exhibition, and for Pitchford Hall. We could also do with two volunteers to join the committee, not necessarily full time, one to assist in the events organisation, and another, with a taste for architecture and history, to take on the possibility of continuing the work of the Walls Trust.

Richard Hurlock

MEMBERSHIP, TALKS AND EVENTS

We are all pleased and grateful in equal measure to our membership this winter who have shown enthusiasm for renewing their membership. Also, many members have joined this year for the first time. The year will have much the same format as last year with a talk in each month but, as you will learn below, the possibility of more trips to interesting places.

Once again, a big thank you to all those members who attended the various talks and events which took place in our last season. We had packed houses for both Miles Wynn Cato's talk on the adventures of an antique picture dealer and Emma Stuart's talk on her work as Senior Curator of books and manuscripts at the Royal Collection at Windsor. The Methodist church continues to host our meetings where we enjoy such excellent audio visual facilities.

The AGM this year will now be held on April 11th and Alan

Powers will now talk about the artist, Eric Ravilious, on May 9th. The Ravilious talk will follow and complement the visit to Compton Verney on Wednesday 25th April.

In the autumn we are planning a visit to Pitchford Hall near Shrewsbury (www.pitchfordestate.com). After years of neglect the original owners' family, the Colthursts have bought back this remarkable seventeenth century half timbered hall and plan to restore it. With Shrewsbury carpenter John Sandford's decorations and an

eighteenth century tree house by the famous Shrewsbury architect Thomas Farnolls Pritchard, this is a rare opportunity for a guided tour by the family. We are also proposing to make a visit to Leicester at some point to visit the tomb of Richard III and the other historic delights which can be found in the city. Let us know if you would be interested. We are booking speakers for 2018-2019 to include wide-ranging subjects from British Impressionists to Georgian Architecture and to the Life of a

Planning Officer.

Members may also like to look at our website (www.ludlowcivicsociety.org) which has a wealth of information about the Society and, as you will have read elsewhere, you will also find early copies of Heritage News.

We send out an invitation here for a couple of members to join the Committee to lend a hand with the events, and we hope to see you all at the monthly talks and at the AGM.

Jane Hunt



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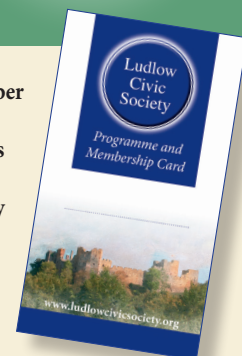




LUDLOW CIVIC SOCIETY

MEMBERSHIP

Ludlow
Civic
Society



The Membership Year, beginning 1st September 2017 was preceded by furious activity earlier in the year on the part of the Talks and Events Secretary booking the guest speakers for the coming year. Then the Membership Secretary organises the printing of the Members' Programme Cards and letters inviting renewal of membership. Finally, all the letters and programmes are sent out to the entire membership by an enthusiastic team of 'envelope stuffers' and thus the Members are set up for the following year, which began this year on 13th September.

The Membership are becoming used to receiving emails each month giving publicity to the forthcoming talk, and we urge you to look also at our website www.ludlowcivicsociety.org for more information about the talks and events. Our trip to the Arts and Crafts house Pennycroft was a great success, and we are arranging a trip on the 25th April to Compton Verney for the Eric Ravilious exhibition coming there.

Despite the rising costs of printing, postage and general administration, we have agreed not to raise the annual membership fee from £13 and joint membership £24.50 which it has been for some ten years. However, the entrance fee for the Wednesday evening talks will now be £3 for members and £5 for non-members.

We are grateful to all our members for your continuing support, in particular those of you who have set up standing orders and signed Gift Aid declarations. We hope more members will consider these choices if they have not done so to date.

Jane Hunt

IF YOU LOVE LUDLOW

Here are six good reasons why you should join Ludlow Civic Society

1. An increased membership strengthens our influence in protecting this unique town.
2. We need your support in our fight against over-development and bad design.
3. We need your ideas on how we can promote improvements for the town.
4. You can enjoy our social functions, lectures and trips.
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6. You choose just how much you do for us.

Ludlow
Civic
Society

BECOME A MEMBER - JOIN NOW

If you care about Ludlow and its surroundings and if you wish to join, please complete the form opposite.

Ludlow Civic Society 2018 OFFICERS AND COMMITTEE

President: Sir Keith Thomas

Vice-Presidents: Dr Martin Speight, Philip Dunne MP

Chairman: Richard Hurlock

Vice-Chairman: Tony Mahalski

Hon. Secretary: Juliet Diamond

Hon. Treasurer: Alan Layng

Committee Members: Ian Bott, Jane Hunt, Anthony Shuster, Gaye Smith, Stanton Stephens, Valerie Thomas, Roy Thwaites

**To: The Membership Secretary, Ludlow Civic Society,
51 Julian Road, Ludlow SY8 1HD**

Please accept my/our application to join the society.

Annual membership subscription is £13 per person. £24.50 per couple - normally due on September 1st. I enclose £ to cover.

Cheques payable to 'Ludlow Civic Society' please.

Please treat all my subscriptions and/or donations to the Ludlow Civic Society until further notice as GIFT AID. I am currently a UK taxpayer.

Signed

Date

Name (Mr/Mrs/Miss/Ms)

Address

Postcode

Email

Responses to articles are always welcome.

Please address your letters to:

The Editor, Heritage News, 5 Castle Street, Ludlow SY8 1AS