

LUDLOW

HERITAGE NEWS



Published twice a year by Ludlow Civic Society • www.ludlowcivicsociety.org

No 71 Autumn/Winter 2019/20

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GEORGIAN NUMBER VOL II

Welcome to this our second Georgian number of the Civic Society's Heritage News. Some of you may say it's far too soon to be revisiting that period, but the positive response we received from you, the membership, about the first one, does, I feel, justify our taking a further peek at that somewhat neglected period of Ludlow's history.

What about the other periods of Ludlow's history? We are already working on both an issue dedicated to Ludlow Town Walls, and a Victorian issue as I write, and, if any of you feel you could contribute towards these or any other issues, please feel free to contact us. The focusing on a particular period of our town's history is a new departure, but it seems to work well, and we hope to produce regular editions in the future that do just this.

As was already shown in our previous Georgian number, this period of Ludlow's history tends to be overshadowed. In this issue we will look again, not only at the architecture, but will look at the manufacture and use of glass in the town's Georgian buildings. We will introduce you to some of the characters who lived here during that era, and even try to take you back to the Regency period through the pages of a contemporary guide book to Ludlow, published in 1811.

Once again we will show you that, while Ludlow may not have the grand terraces of Edinburgh and Bath, and may lack a Georgian church, it has a wealth of other Georgian buildings which, as Christopher Hussey, the distinguished architectural historian, has shown, makes for a very pleasing and unique townscape.



Duckie Suet by William Gwynne

AN ILLUSTRATED GLOSSARY OF GEORGIAN ARCHITECTURAL DETAILS IN LUDLOW

In this article we will look in close-up at the architectural detailing on our town's Georgian buildings. While the unique aesthetic of Georgian architecture is characterised by proportion and balance, based on the golden ratio and an adherence to classical rules, the decorative details are also important in the make-up of the Georgian style, and one of its main visual delights.

Just to refresh ourselves, 'Georgian' is the common name given to the architectural style that predominated between 1714 and 1830. The style could be quite varied but is defined by the use of symmetry and proportion derived via the Italian Renaissance from the architecture of classical Rome. As the long Georgian century progressed, the use of this classical vocabulary began to be used in more modest buildings, becoming the new English vernacular architecture.

The architecture of the later part of our period is often referred to as the 'Regency' style after the Prince Regent who later became George IV. While it saw a continuation of the Georgian style, it tended to popularize a stricter form of classicism, but also with an increasing use of motifs from more exotic sources.

1. BALCONIES

7 Dinham.

Once again, this is an architectural feature that had its origins in the ancient world. Balconies became increasingly popular in the Regency period as the lower cost of cast iron led to the material's use in a highly decorative way. This is the best remaining extant example in Ludlow.

2. BLIND ARCADING

Walcot House, Broad Street and 10 Old Street.

This is an arcade which is composed of a series of arches that have no actual openings but are applied to a wall or building for decorative effect. They have been popular in many periods but became increasingly so in the 18th century and the Regency.

3. BOW WINDOWS

The Angel, Broad Street.

A bow window is a curved bay window which projects beyond the exterior wall to provide a greater view of the garden or the street. Bow windows became increasingly popular from the middle of the 18th century. The large, generous pair at the Angel look rather anomalous against the timber framing. When they were added, the front of the building would have been rendered and the half-timbering invisible.

4. CARTOUCHE

Hosier's Almshouses, College Street.

A cartouche is an architectural decoration or ornament composed of an oval or oblong shape surrounded by scrolls and other flourishes. It can be made from a variety of materials including stone, metal, wood or stucco. The almshouses were designed and built by Thomas Farnolls Pritchard in 1758-59, with a decorative cartouche featuring the Corporation's coat of arms, executed by John Mason and his son.



5. CUPOLA

**The Buttercross, William Baker 1743-44
and the Old Coach House, Mill Street.**

In Georgian architecture a cupola is a dome-like structure which sits on top of a building, and which is used to provide light and ventilation as well as decorative visual interest. The name comes from the Latin term for a cup. Derived from the Roman architectural feature 'oculus', it is an opening in the centre of a dome, the most famous example being the Pantheon in Rome, but here made weatherproof and thus more suited to the climate of northern Europe. In the case of the Buttercross, the cupola sits on top of the town clock.

6. DUMMY WINDOWS

Dinham Lodge, Dinham Bank.

A tax on windows was introduced in 1696 and repealed in 1851. It often resulted in *trompe-l'œil* fake painted sashes or plain masonry recesses. Some houses from this period make a feature of bricked-up window-spaces ready to be glazed or re-glazed at a later date. However, not all blocked windows were caused by the window tax.

7. FANLIGHTS

14 and 15 Corve Street.

The term 'fanlight' was first used around 1770 to describe the semi-circular over-door window which has a number of panes radiating fan-like from a central point. Fanlights became quite elaborate, and this was made possible by improved methods of production as glazing bars, sometimes wood and increasingly lead, became finer and allowed for more intricate patterns and arrangements.

8. GIBBS DOOR

11 Dinham.

A Gibbs door, or, more correctly, a Gibbs surround, is named after the architect James Gibbs who popularized its use in England. It was used for windows as well as doors. It is an architectural frame based on the stone rusticated doors of antiquity, its key characteristic being the use of blocking in which rectangular blocks sit forward at intervals. Originally intended for masonry, the motif was often executed in wood, as is the case with this example.

9. RAINWATER HEADS

16 Castle Street and 19 Broad Street.

Sheet lead began to be used to make decorated 'heads' to catch rainwater and direct it towards down pipes in the 15th century. By the 18th century the decorations on these heads had become very ornate. Sometimes rainwater heads include dates and initials which can be very useful tools in researching the history of a particular building.





10. VENETIAN WINDOWS

39 Broad Street and 28 Corve Street.

Venetian windows are also known as Palladian windows as they featured heavily in the work of Andrea Palladio. The window consists of an arched central light flanked by two shorter sidelights, sometimes separated by pilasters. It was often used above staircases as at 28 Corve Street. In contrast, 39 Broad Street is a rare example of a provincial architect using eight of them on the frontage, and, according to Alec Clifton-Taylor in the television programme 'Six English Towns', is an excellent example of 'over-egging the pudding'.

11. WINDOWS

38 Broad Street.

Vertical sliding sash windows began to appear in England towards the end of the 17th century, when they began to replace the vertically divided casement window. They were much more suited to the English climate, and allowed more light into a room. Originally, only the bottom panel opened, but, by the end of the 18th century both the top and bottom panels became moveable. There was never a standard Georgian window pane size. Early panes tended to be square, while later ones, as glass-making technology improved, became more elongated. The glazing bars became progressively thinner, too.

Stanton Stephens

10



10



11



THE GENTLE ART OF GLAZING

As a furniture restorer I find that one of the specialist jobs that crops up frequently is to replace cracked or broken panes of glass found in the glazed doors of cabinets and clock cases.

This might sound like an easy job but it is not quite as straightforward as it sounds, partly because 18th century linseed oil putty sets to a rock-like consistency, and partly because the standardised float glass that is generally available today is machine made, so when used in conjunction with old furniture it has a perfect, mirror-like reflection that looks out of place. I usually hunt down Victorian glass that has the correct wobble and catches the light in the right way. Genuine hand-made Georgian glass is extremely hard to come by (it is much finer and thinner and has a greenish tint to it), but a good substitute is the sheet glass found in Victorian and Edwardian picture frames. These can occasionally be picked up from junk shops and auctions for a few pounds, or begged off a picture framer, and the old glass re-used.

In the 18th century the perfectly flat glass we take so much for granted today was reserved expressly for mirror-making. It was extremely expensive to produce because the ripples and blemishes on the rough glass plate had to be ground down and polished out by hand. To do this was a two-stage process: after first grinding it flat, the workmen would fix a strong bow of yew or some other tough wood up to the ceiling of the room and put the other end into a hole made in a rectangular block. This gave extra strength to the arm of the polisher. The block was covered with a coarse woollen cloth well drenched in Tripoli (an abrasive powder) and worked all over until the plate was perfectly polished.

The expense of this was unthinkable for ordinary purposes such as window-making and picture frames, so in the 18th century the much cheaper crown glass and broad glass were used. There were two main types: crown glass was made by blowing a glass bubble,

cutting it open into a circular sheet and spinning it on the end of an iron rod until sufficient thinness was reached; broad glass was made by blowing a large molten cylinder, elongating it by swinging the rod (often in pits), cutting it down one side and returning it to the furnace to encourage it to open out into a flat sheet.

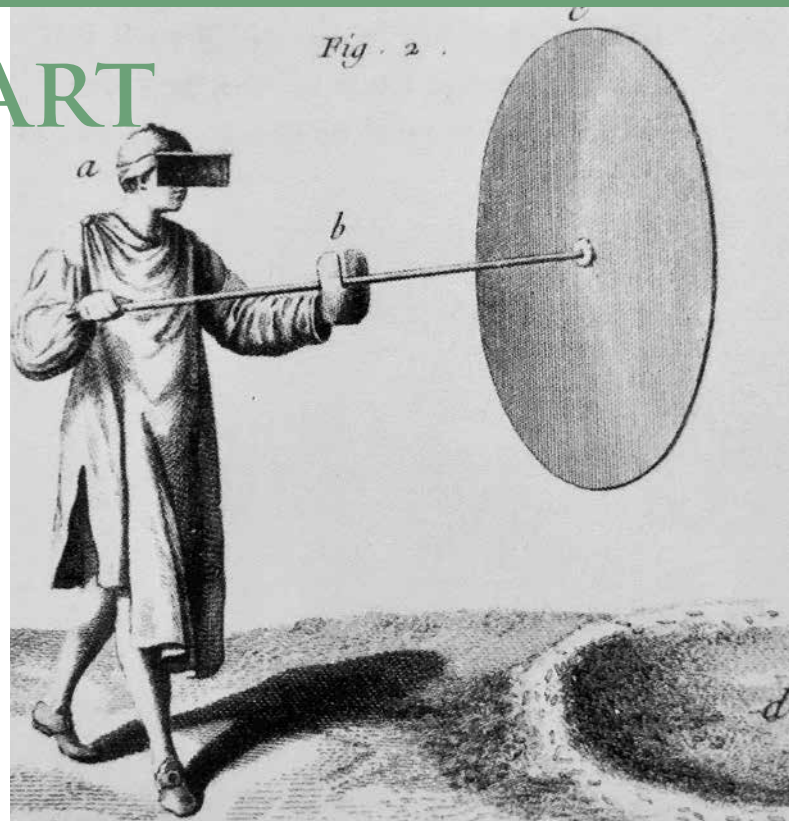
In my experience, the cylinder broad-glass seems to have been considered the better quality of the two, as it is often found in picture frames and grandfather clock doors, as well as in some of the better quality Georgian houses such as 27 Broad Street, which has it installed in the sash windows. It has a slight curve, is very thin and is usually



Polishing glass by hand to make mirror plates in an 18th century workshop.

set with the bow outwards so that it catches the light in a pleasing way. Crown glass has more of a wobble to it, has trapped air bubbles, and sometimes has concentric lines like the rings of a tree. It is found in the intricate glazed doors of 18th-century bookcases and in smaller picture frames. It can frequently be seen in Georgian sash windows around Ludlow. Generally the older the glass the greener it is; there are some early 18th-century windows in the cottages in Brand Lane with some quite crude early green glass.

I always think that original glass should be retained in Georgian



Crown glass was made by opening out a molten bubble and spinning it on end of a glass rod, when done it was laid in a depression in the sand to cool.

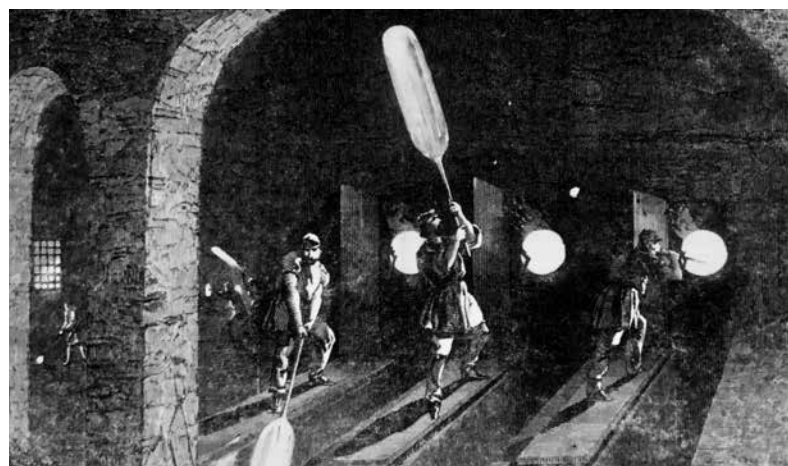
windows, but if a pane of glass has to be replaced then using old glass is always a more sympathetic option than using modern float glass.

glaziers), or, alternatively, hunt down an old pane of Victorian or Edwardian sheet glass from a junk shop or abandoned greenhouse and install it; glass was more or less made the same way until the 1920s and it has all the necessary imperfections that give it its charm. The hard old putty can, with patience, be gradually softened with a soldering iron or a hot air gun, enough to prize it out, but be careful, they do get very hot!

*Tim Smith
Mackenzie & Smith, Furniture
Restoration*

Handmade glass is still being made and imported in small quantities from Poland and has a fine wobble to it (ask around at specialist

Making cylinder broad glass by swinging a glass bubble in pits to elongate it, once the required length was reached it was opened out into a flat sheet.



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STANLEY WEYMAN *Ovington's Bank*



Novelist Stanley Weyman
(1855-1928) was born and
worked at Ludlow's 54 Broad St.

He was, in his day, as famous as
Dickens, although now largely
forgotten.

His novel *Ovington's Bank* is
considered his best and is set
in a fictional Shrewsbury.

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SUMMER PARTY

11 JULY 2019

This year Ludlow Civic Society arranged a lunch party to celebrate the creation of the Jubilee Garden which was opened by Sir Roy Strong on 26 June 2018. We had a record number attending the party and it was good to see friends and non-members coming along too.

Rosemary Wood, with Marian Haslam provided the very delicious and plentiful lunch. An efficient "army" of volunteer helpers was very necessary when serving more than sixty of us! Steve Dunchie played a selection of classical, jazz and modern pieces on the Steinway piano. Thanks to Rosemary's skills, the Civic Society was able to donate a surplus of £711 from the party to St. Laurence's building funds.

As to the garden, the background to the challenge to save this small piece of land from developers from building five "executive" houses on the site hardly needs repeating. After several years of struggling against planners and developers the Society eventually triumphed and was able to purchase the site. We now have four

almshouses and a delightful small garden which is available to all. This was only possible due to generous donations from many of you. Also due to the hard work of members of the committee who continued to raise funds and support the project including Alan Layng, Tony Mahalski and Ian Bott.

The design of the garden was created by Richard Hurlock and Juliet Diamond. Richard used his practical skills as an architect to undertake the Herculean task of earth-moving and to design the hard landscaping. Juliet's artistic skills created the very successful planting scheme which embraces a sensitivity to colour, texture and shape. A lot of research went into planning a garden for all seasons. As with many gardens it is at its best

in mid-summer when the Mexican daisies, clematis and geraniums are burgeoning. We have included some photos of the planting here. A printed list of plants is available in the garden.

The garden is a haven of peace in a secret location near the East window of St Laurence's church. Like Frances Hodgson Burnett's "Secret Garden" it has a therapeutic value. It is a place for lifting the spirit, for quiet contemplation, meditation, or saying a prayer. Something very special has been created here, away from the hurly-burly of the town centre.

We were able to fulfil Sir Roy Strong's suggestion at the opening of the garden last year by toasting the garden at our party this year!

Gaye Smith



Tony Mahalski, Brian Evans,
Miranda and Richard Hurlock



Entrance gate



Jubilee Garden overview



Susan McCormack, Jean Smith and Chloe Alexander



Sir Keith and Lady Thomas, John and Margaret Cartwright and Jane Hunt



Abina Lashwood, Hugh and Doris Wood



Richard Hurlock serving wine



Garden layout



Gerald and Ann Acton and Chris Evans



Tony Mahalski, Brian Evans, Gaye Smith and Jean Smith in foreground



Members chatting in the garden



Felicity and Christopher Martin



Gerald Acton & Christine Parry



Members mingling



Tony Mahalski serving Prosecco with Brian Evans



Valerie Thomas talking with Jemima Lord, Howard and Pauline Goslyn in the foreground



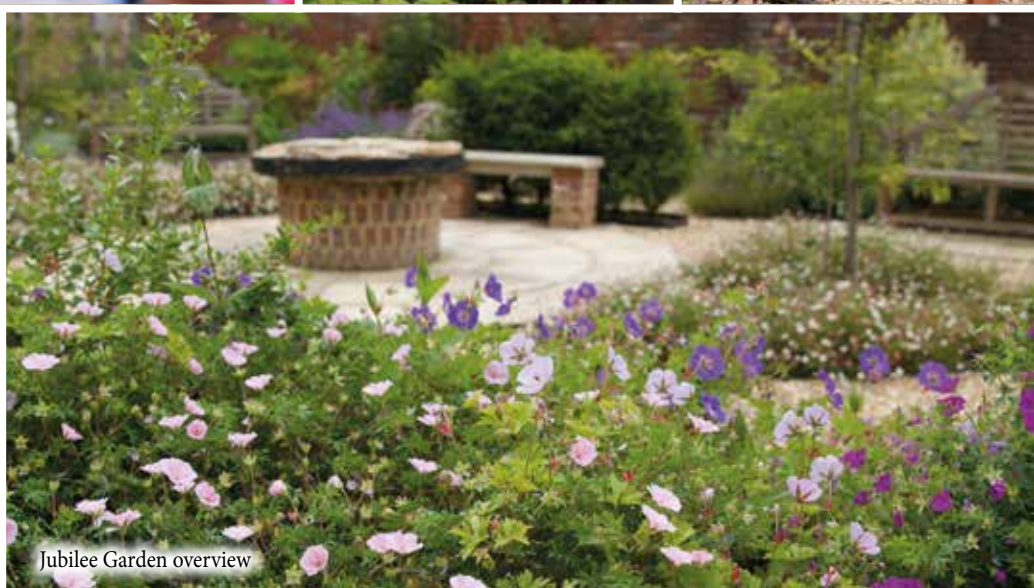
Clematis Fujimusume



Juliet Diamond and Chris Evans



Erigeron Karvinskianus" (Mexican Daisies)



Jubilee Garden overview



Sandra Morris



The Readers House overlooks the Jubilee Garden



Juliet Diamond and Ann Ripley



Rosanna Lockhart and Jemima Lord



Bench in Jubilee Garden



Pergola



Rosalind Macleod talking to guests



Members mingling



Erigeron Karvinskianus



Roy and Gill Payne



Anthemus Punctata
and Nepeta Walkers Low



Hugh Wood talking to Abina Laishley,
with Karole Nicholson and Nick James
in the background



Geranium Lilac Ice



Gerald Acton and Michael Davies
serving wine for lunch

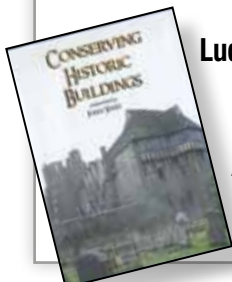


Rosemary Wood serving lunch to Lily Elliot



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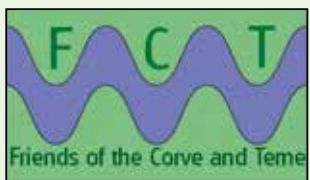


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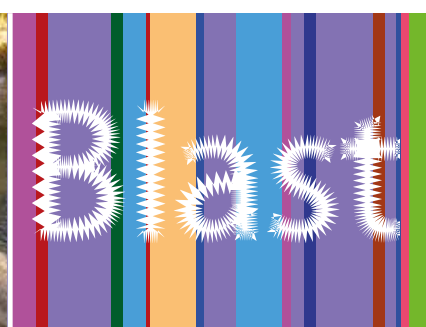
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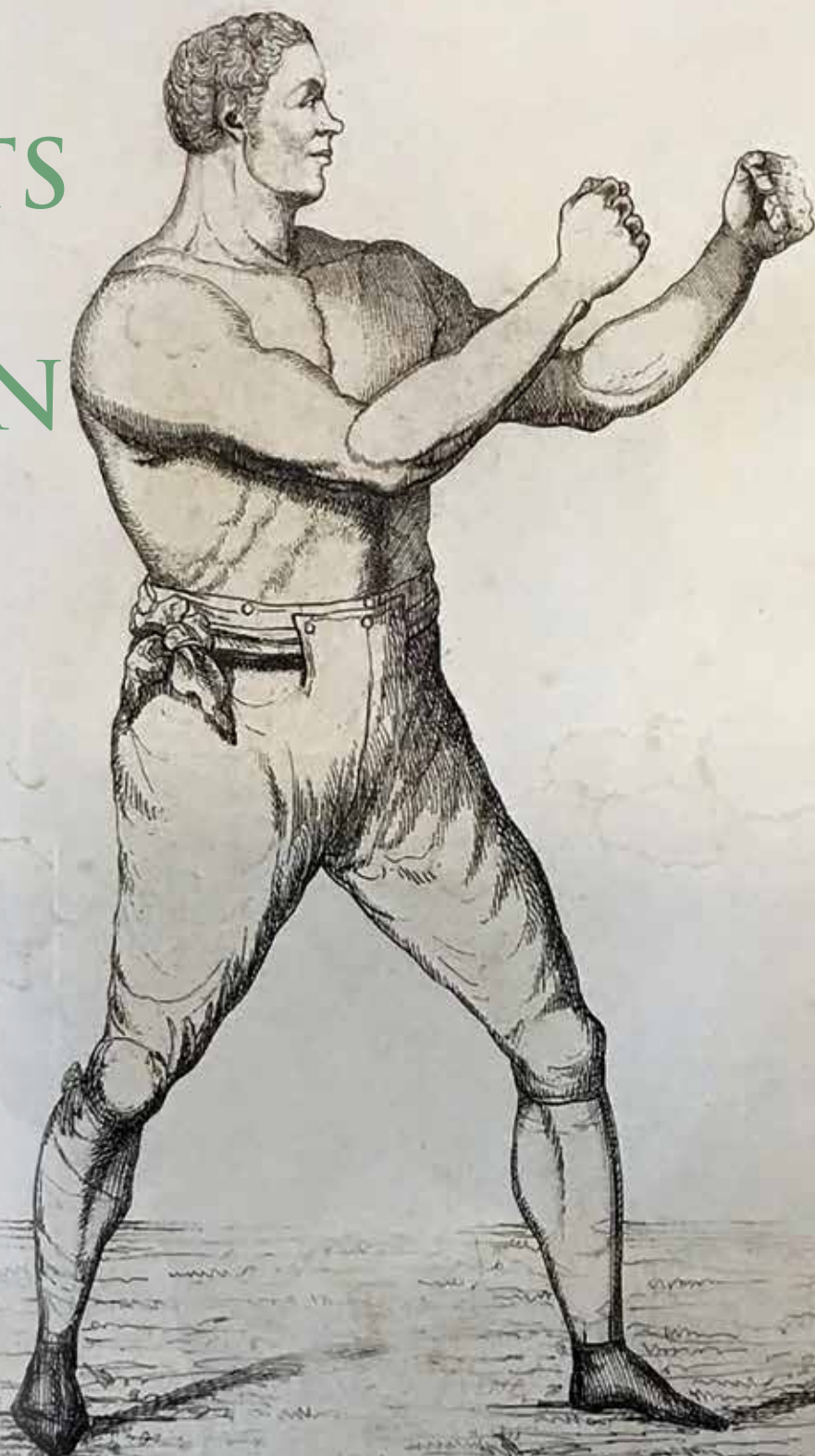
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SOME LUDLOW RESIDENTS OF THE GEORGIAN ERA

Here we present a gallery of some of the characters who lived in and around Ludlow during the Georgian period. Although some of these characters lived well into the Victorian period, they would all have been born in the reigns of one of the Georges. If anybody has any further information regarding these characters, please let us know.



E . BALDWIN.

*Known as White-headed Bob;
Born in 1800 at Ludlow in Shropshire
Stands 5ft. 10in. Weighs 19 Stone.
Fell April, 1829 by S.W. Jones 41 Piccadilly*

Edwin Baldwin, a ludlow boxer.

MR J. SMITH OF PAYTOE HALL

Inscribed on the back, 'Mr J. Smith (Mrs Chamber's uncle) of Paytoe Hall in Adforton near Wigmore'. Mr Smith obviously had the Ludlow-based artist, William Gwynne, go out to paint his portrait. William Gwynne (fl. c. 1795-1833), was the son of John Gwynne, recorded in the 1790s as a labourer of Corve Street, Ludlow. William was a self-taught artist who went on to be an accomplished local artist, print-maker and publisher. His diverse output included horses, pig and cattle portraits, as well as estate landscapes and portraits of the local gentry. His work provides an interesting record of Ludlow life and society in the later Georgian period. The sitter is painted in a manner very typical of the era, in fashionable attire, with his pet dog at his feet and a view out of the window of what might be his country estate. It looks as if the finished portrait was framed in Ludlow as it has a race sheet for the Ludlow races used as backing. See illustration p18.

DUCKIE SUET, MILL STREET/BULL RING

Duckie was from an Italian family of side-show artists who settled in Ludlow. He was said to have some connection with Mill Street, maybe with the theatre which was located at the lower end of the street. It is said that he lived in the cellar of the pharmacist shop in the Bull Ring (later Brown and Francis). This watercolour portrait was also painted by William Gwynne and shows Duckie in fashionable attire on a path somewhere on Whitcliffe. Another image of him shows him standing in Broad Street (see title page).

EDWIN BALDWIN, A LUDLOW BOXER

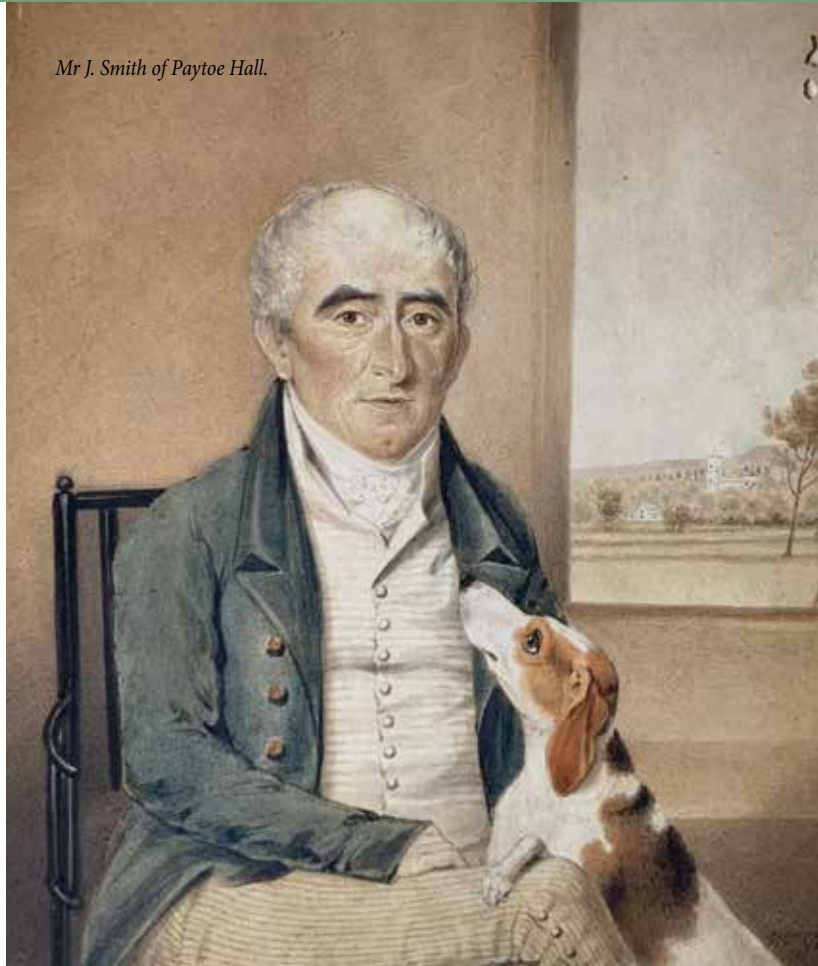
Edwin Baldwin, known as 'white-headed Bob', was born in Ludlow in 1800. In this etching executed by Tom Jones and published in April 1829 by S.W.Fores of 41 Picadilly, he is said to stand 5 feet 10 inches tall and to weigh 13 stone. He is dressed in the normal boxing garb of the period and is shown in a fighting stance. Regency England saw the peak of British boxing when the champion of bare-knuckle boxing in Britain was considered to be the world champion. Edwin Baldwin was a friend of the famous Herefordshire boxer, Tom Spring (1795 -1851). Records show that Tom Spring seconded Edwin Baldwin in a fight with teenager Ned Neale in Virginia Water, Surrey on October 19th 1824, and that he lost.

Edwin Baldwin also featured in a poem by Richard Harris Barham (1788-1845) but better known by his pseudonym, Thomas Ingoldsby, entitled 'The Black Mousquetaire: a Legend of France', written in 1830.

*'Then another great Rob,
Called 'White-headed Bob',
Whom I once saw receive such a thump on the nob,
From a fist which might almost an elephant brain,
That I really believed, at the first, he was slain,
For he lay like a log on his back on the plain,
Till a gentleman passed accustomed to train,
Drew out a small lancet, and open'd a vein,
Just below his left eye which relieving the pain,
He stood up like a trump with an air of disdain.*

Tim Smith, Stanton Stephens

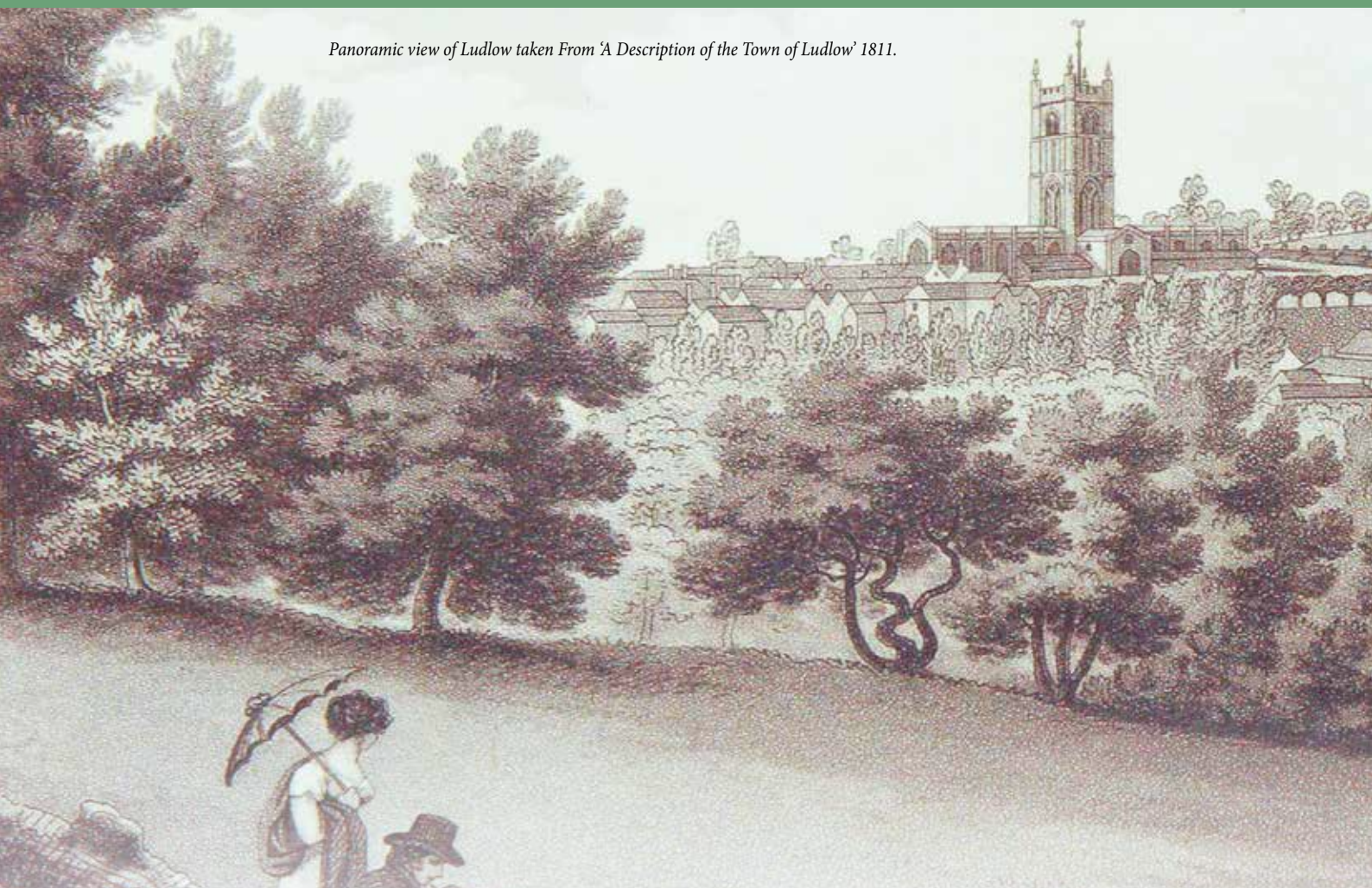
Mr J. Smith of Paytoe Hall.



Duckie Suet, Mill Street/Bull Ring.



Panoramic view of Ludlow taken From 'A Description of the Town of Ludlow' 1811.



In this article we will travel back in time to the Regency period with the help of a locally-produced guide book of the era entitled 'A Description of the Town of Ludlow'. It was printed and sold by W. Felton of the circulating library in King Street in Ludlow, and published in 1811. This slim volume aimed at both the visitor and resident of the town, makes a useful conduit for us to travel back to the Regency period so as to get a glimpse of some aspects of everyday life in the town at the start of the second decade of the nineteenth century, or as the preamble to the guide claimed:

'.....An informing and useful companion for the resident and visitant of the Ancient, increasing and elegant Town.'

The increase in domestic tourism during the early nineteenth century was due to improvements to the general condition of the roads and an increase in the safety of passage on these roads. The effects of the Napoleonic Wars had given a greater taste for domestic tourism rather than foreign travel such as

the grand tour, as the continent and beyond remained closed. Associated with this was the production of affordable printed guides which pointed visitors in the direction of the main tourist sites of town and countryside. They were produced by local stationers and this guide by W. Felton is a good example.

The main part of the book is taken up with a detailed description of the town, tailored to the tastes of

the visitors, stating that

'The objects of attraction and curiosity within the town are not numerous; but an air of neatness and elegant simplicity pervades every part of it.'

As expected, there is a large section devoted to a detailed history and architectural appreciation of Ludlow Castle and the church of St Laurence, the former being very much viewed as a picturesque ruin, which was so typical of that time. But for our purposes, it is the little deviations that the author makes into the life and business of the town in the year 1811 that makes the book most interesting. Ludlow is described as,

'containing upwards of 800 houses, and nearly 4,000 inhabitants, of which about three-fifths are females. About six hundred are employed in trades and manufactures. Here are resident many opulent families, natives; and also many families of independent fortune from Ireland and different parts of England.'

The population of England had grown rapidly during the Georgian era from around five million in 1700 to nearly nine million by 1801. the period witnessed the beginning

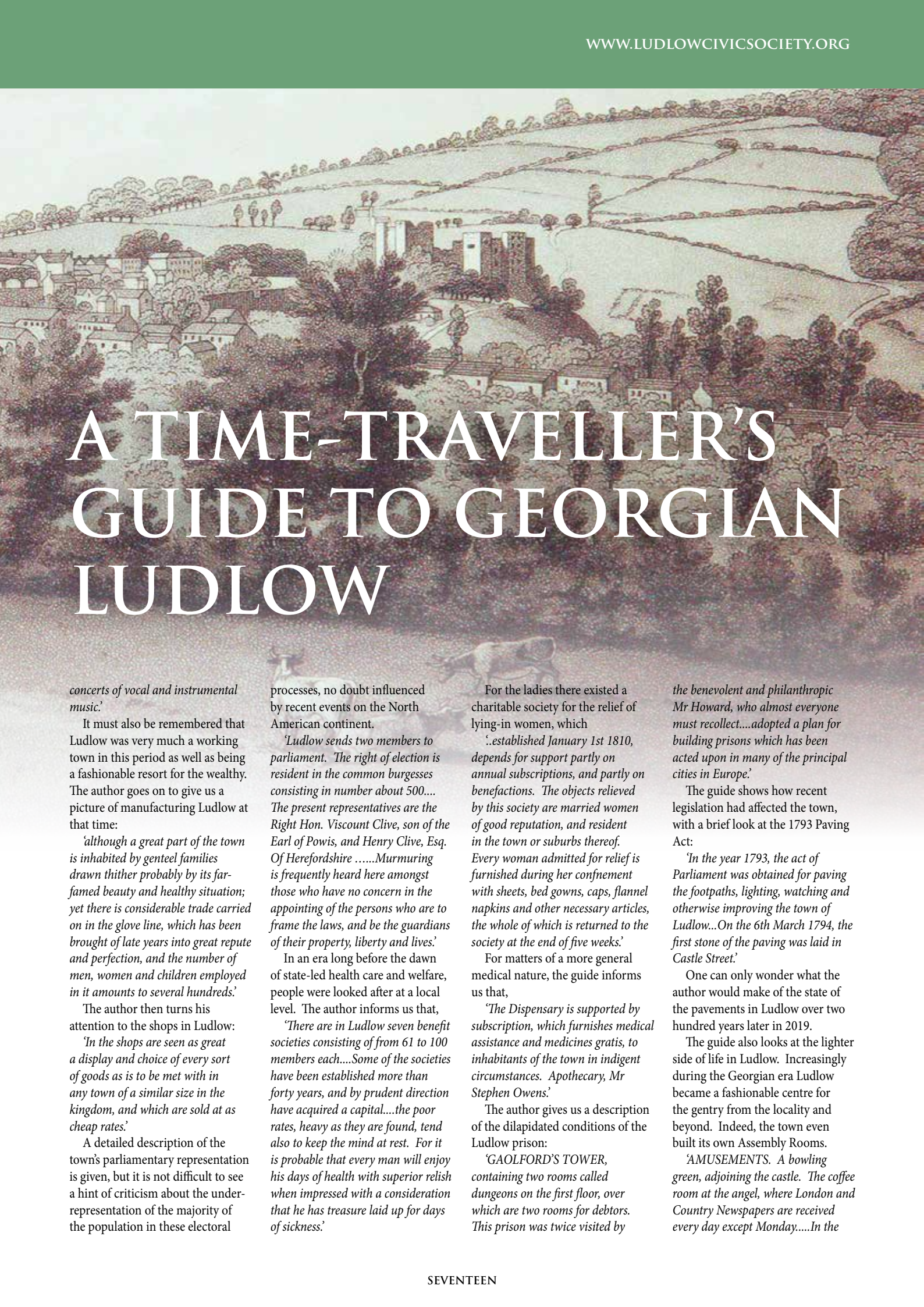
of the movement of people from the countryside to the towns and cities with the start of the Industrial Revolution. The first census was held in 1801. Ludlow reflected this rise in population with an increase of 253 persons.

The shadow of the Napoleonic crisis is also present in the guide as the author recalls that,

'In the summer of 1803, when the invasion of England was so much threatened.....240 active men voluntarily enrolled themselves under the command of Richard Salway, Esq. of the Moor.'

By far Ludlow's greatest Napoleonic connection was the house arrest of Lucien Bonaparte in Dinham House, described as,

'...a large modern-built brick house, the occasional rural residence of earl Powis.....Lucien arrived on the 26th December 1810..... Lucien possesses an extensive and magnificent collection of valuable prints and drawings. He is deemed a man of considerable talent; and, it is said, is now employed in the composition of a poem which he calls the 'reign of Charlemagne'. Several persons in Lucien's suit are excellent musicians. They have frequent



A TIME-TRAVELLER'S GUIDE TO GEORGIAN LUDLOW

concerts of vocal and instrumental music.'

It must also be remembered that Ludlow was very much a working town in this period as well as being a fashionable resort for the wealthy. The author goes on to give us a picture of manufacturing Ludlow at that time:

'although a great part of the town is inhabited by genteel families drawn thither probably by its far-famed beauty and healthy situation; yet there is considerable trade carried on in the glove line, which has been brought of late years into great repute and perfection, and the number of men, women and children employed in it amounts to several hundreds.'

The author then turns his attention to the shops in Ludlow:

'In the shops are seen as great a display and choice of every sort of goods as is to be met with in any town of a similar size in the kingdom, and which are sold at as cheap rates.'

A detailed description of the town's parliamentary representation is given, but it is not difficult to see a hint of criticism about the under-representation of the majority of the population in these electoral

processes, no doubt influenced by recent events on the North American continent.

'Ludlow sends two members to parliament. The right of election is resident in the common burgesses consisting in number about 500.... The present representatives are the Right Hon. Viscount Clive, son of the Earl of Powis, and Henry Clive, Esq. Of HerefordshireMurmuring is frequently heard here amongst those who have no concern in the appointing of the persons who are to frame the laws, and be the guardians of their property, liberty and lives.'

In an era long before the dawn of state-led health care and welfare, people were looked after at a local level. The author informs us that,

'There are in Ludlow seven benefit societies consisting of from 61 to 100 members each....Some of the societies have been established more than forty years, and by prudent direction have acquired a capital....the poor rates, heavy as they are found, tend also to keep the mind at rest. For it is probable that every man will enjoy his days of health with superior relish when impressed with a consideration that he has treasure laid up for days of sickness.'

For the ladies there existed a charitable society for the relief of lying-in women, which

'...established January 1st 1810, depends for support partly on annual subscriptions, and partly on benefactions. The objects relieved by this society are married women of good reputation, and resident in the town or suburbs thereof. Every woman admitted for relief is furnished during her confinement with sheets, bed gowns, caps, flannel napkins and other necessary articles, the whole of which is returned to the society at the end of five weeks.'

For matters of a more general medical nature, the guide informs us that,

'The Dispensary is supported by subscription, which furnishes medical assistance and medicines gratis, to inhabitants of the town in indigent circumstances. Apothecary, Mr Stephen Owens.'

The author gives us a description of the dilapidated conditions of the Ludlow prison:

'GAOLFORD'S TOWER, containing two rooms called dungeons on the first floor, over which are two rooms for debtors. This prison was twice visited by

the benevolent and philanthropic Mr Howard, who almost everyone must recollect....adopted a plan for building prisons which has been acted upon in many of the principal cities in Europe.'

The guide shows how recent legislation had affected the town, with a brief look at the 1793 Paving Act:

'In the year 1793, the act of Parliament was obtained for paving the footpaths, lighting, watching and otherwise improving the town of Ludlow...On the 6th March 1794, the first stone of the paving was laid in Castle Street.'

One can only wonder what the author would make of the state of the pavements in Ludlow over two hundred years later in 2019.

The guide also looks at the lighter side of life in Ludlow. Increasingly during the Georgian era Ludlow became a fashionable centre for the gentry from the locality and beyond. Indeed, the town even built its own Assembly Rooms.

'AMUSEMENTS. A bowling green, adjoining the castle. The coffee room at the angel, where London and Country Newspapers are received every day except Monday....In the

winter season, the dancing and card assembly every three weeks. Card and oyster clubs at the principal inns. The races in the month of July, comprising two days' sport, namely a £50 plate each day, given by the members for the borough, and sweep-stake races of Hunters etc. each day. A ball in the evening of the second race day, and a public Breakfast the following morning completes the amusement of the races.'

Walking to take in the picturesque views and sites was also a very popular amusement.

'The walks near the town of Ludlow are numerous, and placed in a variety of favourite situations; that which may be said to claim pre-eminence, is called the Castle Walk, for which the public is indebted to the

taste and liberality of the Countess of Powis. In 1792, this walk was formed entirely round the Castle, and planted with beeches which are now grown to a considerable size.'

The Georgian period also saw the start and growth of the Industrial Revolution which had its origins in Shropshire at Coalbrookdale. Other parts of Shropshire played an early part in this revolution, and the guide has a section on the discovery of coal on the Titterstone Cleve Hill.

'The interior of this immense mountain produces an abundance of coal and iron. On the south side of the hill a furnace is erected for smelting iron ore, the work of which is performed by a wheel sixty-six feet diameter....The coal used in Ludlow is conveyed from hence in

wagons and carts, where many of the inhabitants, very prudently, require the same to be reweighed on a machine erected by the corporation in Gaolford, as a check against drivers' purloining the coal on the road. The purchasers pay for weighing each load, four pence.'

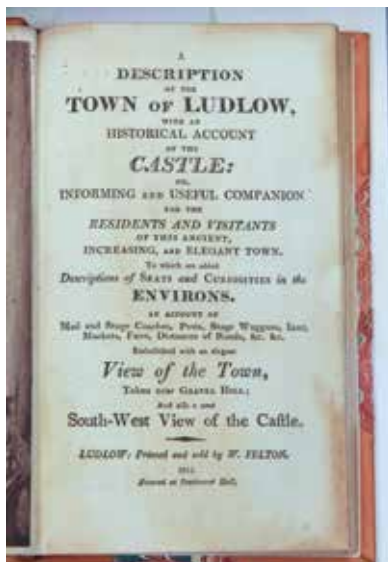
The guide also looks around and gives a description of the local country houses. The most interesting description is probably of Downton Castle, built by Richard Payne Knight between 1774 and 1778.

'Richard Payne Knight Esq. has obtained a very distinguished celebrity.... from the intemperate criticism reflecting judgments upon the principles that directed the taste of the classic owner in the formation

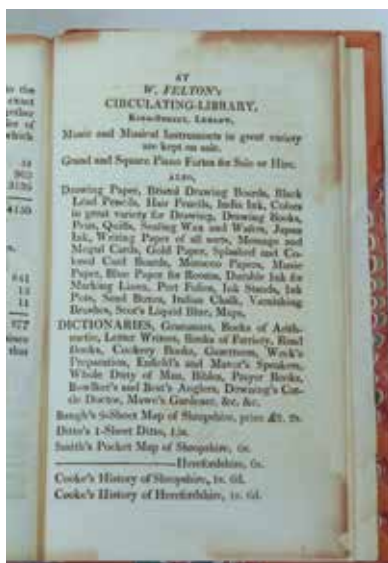
of his house....With its towers and embattled walls, its exterior assumes the appearance of a castle....The interior is fitted with great taste and elegance, and some of the apartments are decorated with a few select pictures by the most eminent masters.'

Before we return to the twenty-first century, I hope we have given you a brief glimpse into the daily lives of the inhabitants of Ludlow in 1811. The book has long been out of print but is a very good source for life in Ludlow during the Regency era.

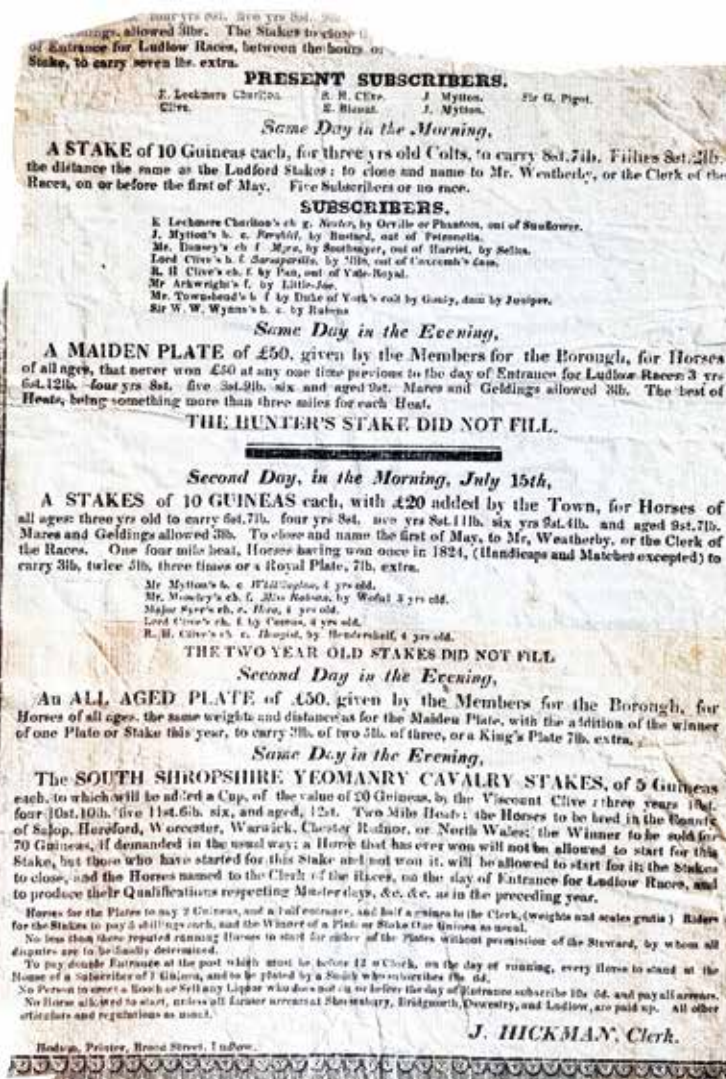
Stanton Stephens



Title page of 'A Description of the Town of Ludlow.'



Advertisement for W. Felton, King Street from 'A Description of the Town of Ludlow'.



Racing Sheet advertising Ludlow races, used as a backing for the portrait of Mr J Smith of Paytoe Hall. See page 15.

CHAIRMAN'S NOTES

Issue No. 68 of Heritage News bore out the belief that members preferred a 'themed' edition, and so that preference is continued in this current excellent edition. Other changes now becoming the norm are the replacement of Christmas drinks with a summer lunch, and altered times for our guest speakers.

This summer the weather was kind (by a whisker) and drinks in the Society's Jubilee Garden gave way to a wonderful lunch in St Laurence's, raising over £700 for the building in the process. I'm sure everyone would want to applaud those concerned. On the continuing theme of plaudits, the Town Council felt sufficiently inspired to present the Society with an award in recognition of their work on the garden, for which we are all grateful.

Despite various forays into the rich seam of Town Activities, the main purpose of our Charter is directed at 'the protection,

conservation and, where possible, improvement of features of the town that are of historical interest, and to promote and encourage high standards of architecture and planning.' The continuing financial quagmire of the county council has meant a slackening of Planning Control and the erosion of area-specific conservation supervision. If a town like Ludlow is not worth a dedicated conservation officer, then what hope is there for elsewhere? Several properties cause interest and some concern; broad brush planning approval will not do for complicated and much-loved ancient buildings. As a nation we

have always viewed 'informers' as a thoroughly foreign lot, but we are now being made to police our planning in the increased absence of sensible and grow-up decisions from Shrewsbury. It is somewhat ironic, then, that Shropshire Council has set up a 'whistle-blowing policy', complete with tin ear on planning matters, not quite a sneak's charter' but certainly a call to vigilance.

The LCS has recently taken over some of the aims and aspirations of the Town Walls Trust, a body dedicated to inform, publicise and assist owners of the town walls in their search for grants or

traditional skills to repair these listed fortifications. To avoid any confusion, we are continuing this work within the LCS as the 1233 Committee, a direct reference to the original charter permitting the 'enclosure' of the town. In recognition of this, and the work already done by the Trust, our next issue of Heritage News will be devoted to the Walls and Gates of the town.

More details of our activities are always available on our website www.ludlowcivicsociety.org, heroically maintained by Anthony Shuster.

Richard Hurlock

MEMBERSHIP, TALKS AND EVENTS

We are at the beginning of another membership year. Looking forward to the first talk, it is also a pleasure to look back and remember the events of the past eight months.

The lunch party on July 11th was memorable. The lunch was held in St Laurence's Church, preceded by a drinks reception in the Jubilee Garden. Around sixty members and non-members sat down to a delicious buffet prepared by Rosemary Wood and her team. Steve Dunachie kept us entertained on the piano. A substantial donation was made to the church from the proceeds, and we especially thank Rosemary Wood and all members of the civic Society

Committee for all their hard work.

The trip to Leicester was particularly successful. Here is Tony Mahalski's account:

'On May 1st the Ludlow Civic Society visited the most famous car park in England! This is the King Richard III Visitor Centre. On the journey there was a contrived quiz to test the knowledge of our attendees. Mrs Margaret Clarke won free membership for next year with a near-perfect entry. Upon arrival, we were met by a

representative of the Centre and escorted to the Reception where a short video was available to explain the finding of Richard and the DNA authentication of the remains.

'Doing justice to the Centre, it takes a good hour to view all the history and relics. We then moved on to St Martin's, the adjacent Cathedral. Here we broke into three groups with excellent guides to be shown all the features of this magnificent building, and to view the King's new, highly impressive tomb. It was thought a near-perfect day with much of interest and now a greater understanding of this historical king.'

We have had a Georgian theme for many of our activities in the past year or so. We were therefore delighted to welcome Dr Rosemary Yallop, vice-chair of the Georgian Group, to talk about the Georgian Picturesque in the borders. Dr Yallop has inspired us to visit some of the gems of Georgian architecture in Shropshire. Looking

forward, we have a medley of Roman archaeology, Francis Brett Young, more from the Barber Institute of Fine Art, and finally, a visit to Madresfield in May 2020.

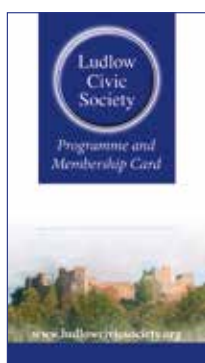
The events and talks sub-committee are aware that we seem to have a little bias towards art history in our choice of talks. Art history is well received, but we are hopeful that we can vary this somewhat. We therefore ask all our members if they have any connections with speakers who might give a talk on an interesting subject. Please be in touch if you have an exciting speaker hidden away!

Membership numbers have gone from strength to strength, and the numbers attending talks at the Methodist Church have also increased. It seems the 4 pm starting time is popular.

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.
5. You will receive our free magazine which comes out normally twice a year.
6. You choose just how much you do for us.

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

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, John Cartwright,
Jane Hunt, Malcolm Perrett, Gaye Smith, Stanton Stephens,
Valerie Thomas, Roy Thwaites.