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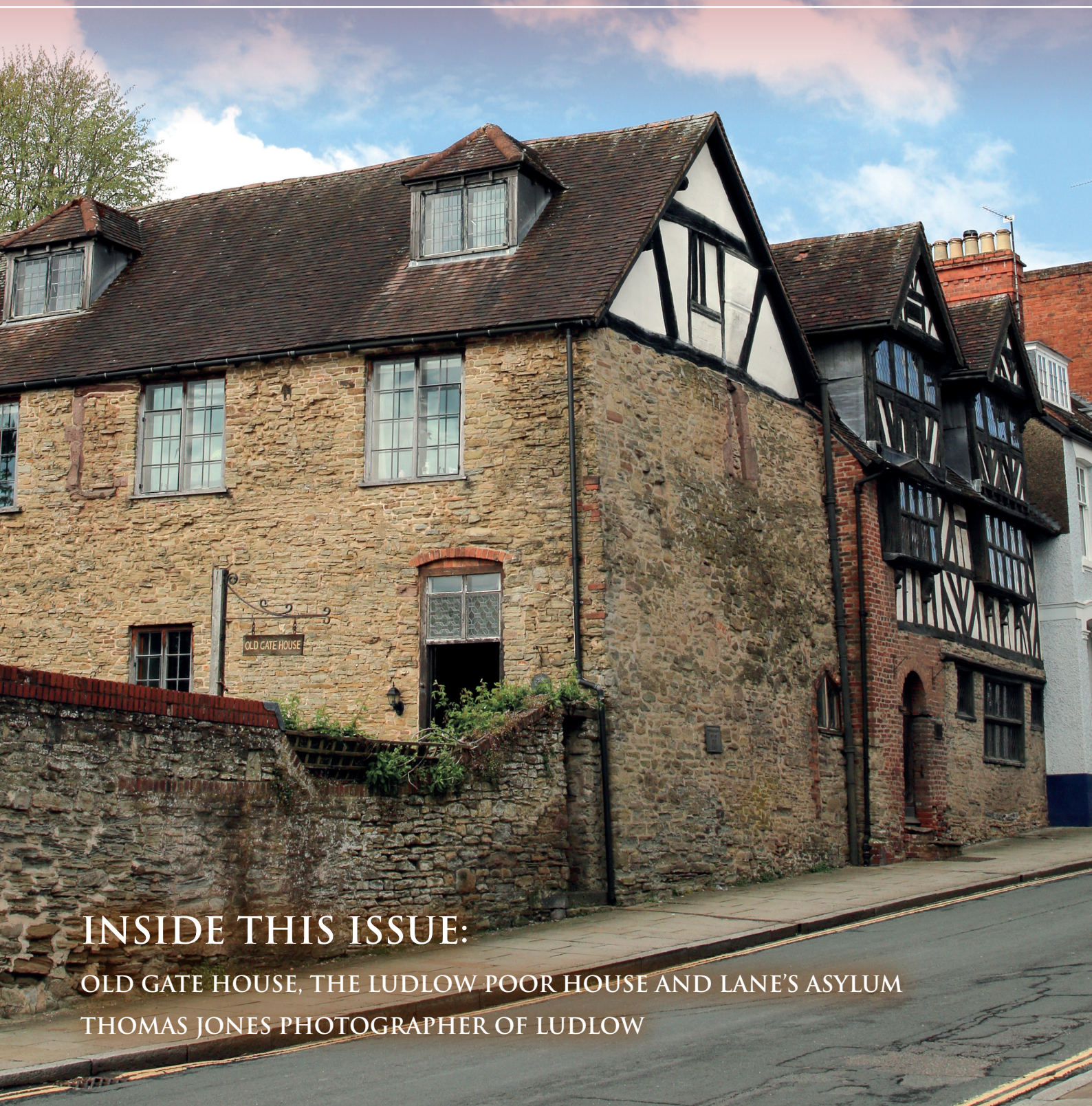
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INSIDE THIS ISSUE:

OLD GATE HOUSE, THE LUDLOW POOR HOUSE AND LANE'S ASYLUM
THOMAS JONES PHOTOGRAPHER OF LUDLOW



A fanciful depiction of Lane's Asylum from a scrapbook dated 1867. The date is wrong, since the asylum wasn't founded until 1837 and it wasn't for men, only for poor widows of the town. The window arrangement on the end wall of Old Gate House is also wrong – the old entrance onto the street is correct, but there were never mullioned windows in the end wall, only a single arrow slit, top right. The window shown at the top left was the bricked up door into the portcullis arch. The one shown centrally on the ground floor is the remains of the archer's embrasure, later a bread oven, but it should be much further to the left. The 1621 brick infill between the 13th century Old Gate House and the 16th century Lane's House shows up clearly. The building on the right is the 1776 clothing manufactory, now two terraced houses.

OLD GATE HOUSE, THE LUDLOW POOR HOUSE AND LANE'S ASYLUM

Visitors to the town often linger at the junction of Old Street and St John's Road to admire the historic buildings of Old Gate House and Lane's House. Old Gate House is the older of the two, being a four bay medieval building with a half-timbered frame built into the Ludlow town wall. The wall, completed in 1296, is up to six feet thick and consists of Whitcliffe stone facings with a rubble interior. The stone is Silurian calcareous siltstone, 423 million years old. It has only 'seen action' twice: when Ludlow was sacked by the Lancastrians after the Yorkist forces fled from the Battle of Ludford Bridge in 1459 and during the Parliamentary siege of Ludlow in 1646.

The eastern bay of the house, adjacent to Old Street, was originally a square stone tower which formed part of the Old Street gate. There were square towers adjoining the wall with half-round towers in front and a portcullis arch between them. There was a drawbridge over the town ditch, a gate and a portcullis. The Bailiff's accounts for 1319 refer to the replacement of the drawbridge timbers. The ditch was filled in during the 17th century and now forms the courtyard of Old Gate House and the adjacent St John's Road Park. What is now the dining hall of Old Gate House was the guard room for the gate, with a door onto Old Street where the window is now, an embrasure for the guard where a bread oven is now and a door into the half-round tower where the front door is now. The timbers in the dining hall have been dated to around 1300.

David Lloyd and Peter Klein in their Ludlow Anthology included a plan of Old Gate showing a drum tower attached to the east of the existing Old Gatehouse wall. But comparison with all the other Ludlow gates and examination of the exterior wall of Old Gatehouse shows that this was not correct. The gate tunnels were all aligned with the building line on the west side of the gates, i.e. along the existing wall of Old Gate House. Indeed you can see from the traces on the wall where the guardroom door, the portcullis arch and the guard's embrasure all were. The half-round tower attached to the gate protruded to the south of the existing building, and from an examination of the internal stonework, it is clear that the current front door of Old Gate House was the way into the half-round tower.

What is also clear from an examination of the internal

timbering on the ground floor is that there was an entrance and a window to the north of the Gate House into what is now the next door building, but was a side alley at the time. One of the main beams on the ground floor has a series of sockets for iron rods. They are too far apart to have been prison bars, but are the right spacing for a stable. It looks as though there was a stable entrance into the area behind the guard room in the same place as the 'horse door' in the north wall of the Broad Gate guard room.

The building passed into the hands of the Palmers' Guild in 1392. It was later extended westwards along behind the wall. The timber frame has been dated by dendrochronology to 1441-1442. The roof structure consists of tie-and-collar-beam construction with large raking queen-struts and large carved wind-braces. The ground floor beams at the western end have

lambs-tongue end stops, which are typical of the period. There is later reference to 'the solar above Old Gate'. This was probably the first floor of the two eastern bays, which were probably open to the roof at first floor level. There are the remains of a series of arrow slits in the outer wall of the top storey. These would have been the only windows at the time.

Whether the Guild leased out the whole building or just the solar is not clear. But the guardroom for the gate remained in use for the collection of tolls until the 17th century. Between 1472 and 1517, the building was leased by the Guild to a number of people including John Turnor (a retired chaplain of the Palmers' Guild), William Martyn, William Smyth, John Egeley and John Bell. In 1525 it was 'in decay', but by 1549 it was back in use, leased to Thomas Wheeler for 12s 4d. He was Low Bailiff in 1537,



Coat of arms of Edward VI (1549) in Lane's House. Photo courtesy of John Nash

MP in 1539 and 1552 and High Bailiff in 1541 and in several later years.

Ludlow Corporation took it over in 1572 on the dissolution of the Guild. They renewed Thomas Wheeler's lease for the same amount. Subsequent tenants were Griffith Nawle, Edward Gregory and Edward Berry, at the same rent until 1657. Thereafter it was let to John Philips, Gent. for 13s 4d (one mark) plus an extra 2s- per annum to keep pigs in what is now the Old Gate House garden above the town wall. In 1664 John Philips also took over the rent of the 'lyme pitts', still visible in what is now the park, for a further 2s - per annum. In 1667, Richard Weigham, a tanner who became Low Bailiff in 1671, leased the house and what is now the courtyard as 'tan pitts'. His widow took over the lease in 1679 for 15s 4d plus an extra 2s- for the 'tan pitts'.

There has been some debate about whether the people listed above as being tenants of Old Gate House lived there or in Lane's House. But since Lane's House and its predecessor didn't belong to the Guild or Ludlow Corporation, it seems clear that, if they were paying rent to the Guild or Corporation, they must have lived in, or at least made use of Old Gate House. However the initials EG on the 1621 gable of Lane's House are likely to be those of Edward Gregory – perhaps he owned Lane's House and rented Old Gate House at the same time.

During the English Civil War, the Royalists spent much time and effort in strengthening the town's

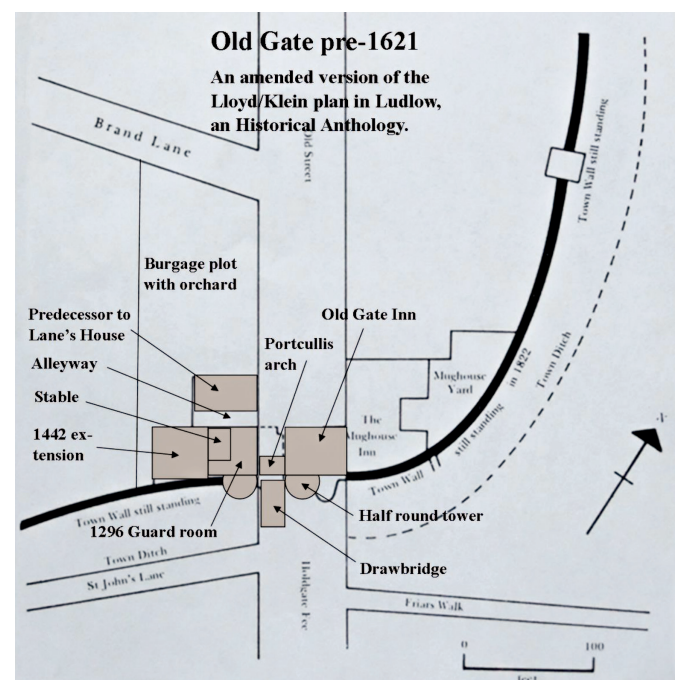
defences. The town walls were raised and crenelated. The ditch was cleared and many properties outside the walls were demolished 'by wicked order of Sir Michael Woodhouse' to clear fields of fire. Initially the Old Gate was reinforced and loopholes were cut in the gate. But then in April 1645 a Parliamentary spy reported that 'they are pulling down the gates in Ludlow'. This referred to the demolition of the portcullis arches of the Corve, Galdeford and Old Street gates to allow cannon based in the Bull Ring to fire effectively down all three streets. Edward Berry was renting Old Gate House at the time and presumably he arranged for the portcullis from the gate to be moved into the house to form an internal wall on the first floor. It was revealed in 1999 when the plaster was stripped off, and is now visible in the Old Gate House library.

In 1676 Thomas Lane died. He was estate manager for and a relative of Sir Job Charlton and a wealthy man in his own right. He left part of his estate to his wife, but the rest in trust to Sir Job, Sir Thomas Walcott and John Holland for them to dispose 'to some charitable use or uses according to their best discretions as it shall please God to direct them'. Frances, his widow, contested the will and withheld some of the money due to the trustees. Sir Job and his partners siphoned off part of the rest for their own use. This led to the Attorney General making a complaint to the High Court of Chancery in 1679 on behalf of the people of Ludlow.

Eventually after a long legal battle involving several witnesses including Anne Hinton, wife of Thomas Hinton, a Ludlow baker who was the High Bailiff at the time, Thomas Lane's widow inherited the goods and chattels and in 1681 the Corporation inherited what is now called Lane's House for charitable use. This is the half-timbered house next to Old Gate House, with a date of 1621 on a plaque on the dormer gable. Most of the frame is 16th century, but the date of the timbers in the left hand gable matches the date on the plaque. It replaced an earlier mediaeval building on the same site. It was mortgaged to Thomas Lane, but whether he lived there is not clear. He is known to have lived at 53 Broad Street.

Many of the house's 16th century features remain, including a very well rendered plaster coat of arms of Edward VI (dating between 1547 and 1553). If Thomas Wheeler, MP and Bailiff at the time, rented or owned Lane's house as well as Old Gate House, this might explain the coat of arms. The original flooring and panelling were lovingly restored in 2007. An interesting feature is a well-executed apotropaic daisy-wheel on one of the internal doors; probably a late 17th century addition when the house had been converted into the Poor House and the Master and his family (living in Lane's House) felt the need to protect themselves against evil influences from their poor neighbours housed in Old Gate House. There are also the graffito initials of twelve-year-old Edmund Jones, son of the Matron in 1861.

As mentioned above, the internal layout of Old Gate House and the external appearance and internal layout of Lane's House both suggest that there was originally an alleyway between them, providing access to a stable at the back of Old Gate House. The left hand gable of Lane's House is later and of a different design from the main part of the house, and the ground floor of the left hand gable is brick instead of the Whitcliffe stone of both Old Gate House and the main part of Lane's House. The left hand gable was constructed in 1621, sixty years before the Corporation inherited the house, and the back access to Old Gate House must have been



closed off at the same time.

Ludlow Corporation decided to join Old Gate House and Lane's House together to create a 'Poor House' and 'House of Correction'. They directed the Chamberlain, Richard Cole, in 1682 to make repairs and join up the buildings 'at a cost of £10 or £12'. This included installing windows in the north wall of Old Gate House (two of which have since been moved to overlooking the library on the first floor).

The newly joined-up building remained the Ludlow Poor House until 1837 when the Corporation built the new Union Workhouse on Gravel Hill (now Ludlow Hospital). During that time, up to 38 people were housed there. In addition, 'the lunatyk poor' were housed in sheds in what is now the courtyard. The metal framed windows in the south and west walls of Old Gate House were added in 1767. The tan and

recollected that cock fighting was held in the inn yard there in her youth. It was demolished in 1822 and the current brick terrace was built to replace it. She also recalled that 'opposite this tavern and adjoining the Poor House entrance were the Parish stocks, often occupied by drunkards'.

The Poor House was run by the Parish from 1743. They appointed and paid a number of Masters including Samuel Whittle, his widow Mary, William Holland and John Gould. The Master was paid from £52 10s - in 1747 to £97 10s - in 1818. This covered all the costs of 'care, maintenance, support and clothing' and latterly of running the manufactory. Thomas Wright reported in his 1826 history of Ludlow that, 'There was in 1820, in the hands of E. L. Charlton Esq. of Ludford, the sum of £216 8s 3d, belonging to this charity... This sum is destined to the erection of a new



The portcullis immediately after its discovery under lath and plaster in 1999. Photo courtesy of Patrick Beaument

lime pits were filled in to create a garden, where they kept first goats and then (from 1773) cows. A clothing manufactory was set up in 1776 to give work to the inmates in what are now 52 and 54 Old Street. The raw materials were flax, hemp and wool for clothes and leather for shoes, for dressing the inmates, not for sale.

The half-round tower attached to Old Gate House was reported in 1808 as 'only recently destroyed'. The half-round tower on the other side of Old Street formed part of an inn, originally the Old Gate, then the Drum, the Mug House and by 1822 the Dog. Mary Jones in 1903

house of correction, the present one, a single small apartment at the back of the Poor House being entirely unfit for the purpose.' It is not clear whether the new 'house of correction' was built in the Poor House grounds or, as had been proposed, in the Gaol Yard in Tower Street. What had been the single small apartment disappeared during the next century, although the front door of Lane's House is supposed to have been the prison door, and Mary Jones remembered the prison being used to detain offenders.

In 1837 the contents were sold; all the beds went in a job lot for £2, being very bug-ridden.



Apotropaic 'witch marks' in Lane's House. Photo courtesy of John Nash

The inhabitants were eventually moved into the new Ludlow Union Workhouse at the top of Gravel Hill. By then, they were mostly unemployed glovers and their families.

From 1837 to 1966, the Poor House became 'Lane's Asylum' (sometimes called 'Lane's Hospital'), an almshouse for widows of the town and the surrounding villages, in the trust of the Ludford estate (the heirs of Sir Job Charlton). In 1931 there were seven trustees. In June of that year they debated whether to draw up regulations for the inmates, but decided that the only rules were that the residents should be in the almshouses by 9 pm in winter and 10 pm in summer. The inmates received a pension of five shillings per week, eight shillings for the Matron. In some years, they also received a one-off payment of £1 for coal in the winter. Their pensions rose to seven and nine shillings respectively in 1946, but had to be cut to three shillings for some residents when the trust's shares in the LMS Railway crashed after the railways were nationalised later that year.

In 1861, the pensioners were Mary Jones (the Matron), her two sons and six inmates (Sarah and Elizabeth Lewis, Mary Leadbetter, Hannah Price, Elizabeth Tipton and Elizabeth Wilkes). Several of them were still living there in 1871, when Elizabeth Tipton was 95. In 1939, the inhabitants were Emma Chatham, aged 89, Eliza Price aged 72, Stella Price, Margaret Evans aged 70 (the Matron), her son

Peter, Rosa Cox aged 70 and Marya Williams aged 74.

The yard of what is now Old Gate House was filled in the late 19th century with six tenement buildings with a shared outside pump and toilet. This was at a time of rapid population growth and the creation of 'courts' of slum dwellings all around the town. The cess pit for the toilet frequently overflowed and was a source of considerable concern for the Corporation's Inspector of Nuisances. In 1905, an additional 'sludge cart' was procured in response to this problem in order to allow cesspits to be emptied more frequently. There was an infestation of rats in 1934, but in spite of this there were plenty of applicants to move into the Asylum. Some improvements were made; gas was installed in 1932 and electricity in 1936.

The Asylum closed in 1965 when the trust ran out of money, needing £4,000 for repairs. The architects had reported in June 1960 that the south wall was bulging and thought to be in danger of imminent collapse. Three of the inhabitants were moved to Hosyer's Almshouses and the Matron moved to Ludford Almshouses. The building was eventually sold to Ludlow Corporation. They converted the garden into the St John's Road Park, today a very popular place for dog walkers. The high wall surrounding the garden was reduced in height at the same time.

Ludlow Corporation sold the whole building in 1966 and in 1981 it was divided back into two houses.

THOMAS JONES

PHOTOGRAPHER OF LUDLOW

Many readers of Ludlow Heritage News, familiar with Victorian photographs of the town, will know of the former studio of Thomas Jones at 51 Broad Street. This establishment, in its several guises, was to dominate photographic output in the town for nearly 75 years, only finally closing after the death of Jones's nephew, Walter Harper, in July 1932. The most popular format of photographs produced was the carte-de-visite, in which portraits or views were pasted onto a mount measuring around 3½ by 2¼ inches (89 by 54 mm.). An on-going tally of surviving carte-de-visite portraits, all taken in Ludlow during the last four decades of the 19th century, suggests that Jones's output was about nine times that of all seven of his competitors put together. This might to some extent be accounted for by the more well-heeled sitters being able to afford expensive albums to keep their portraits in, while patrons of smaller studios producing cheaper portraits might have been less fortunate, and their pictures less well protected over time.

Jones's branch of his family originated in Stafford, at least two generations serving as police officers in various constabularies in Staffordshire and Shropshire. Robert Jones the elder was born in about 1784 and, apart from his trade as a game dealer in Stafford, was Head Constable of the Borough police force there until his death in 1839. His second son, Robert junior, was born in 1814 and became a constable in the Shropshire Constabulary in 1841. He was promoted in early 1851 to become Superintendent at West Felton, Shropshire, only to resign later in the same year to take up the vacant post of borough superintendent of the force in Ludlow.¹ At the end of July 1855 he resigned again, evidently retiring to become the landlord of the Three Tuns public house in Mill Street.

Meanwhile Robert junior's son Thomas, born at Eccleshall in 1836, had probably served an apprenticeship and acquired his skills as a photographer, for in 1858 father and son decided to go into partnership by opening a photographic studio on the north side of Bell Lane near its corner with Broad Street, "next door to Mr. Meymott, surgeon."² In this rather cramped studio their first carte portraits were taken, difficult to identify because the mounts are plain white on their backs, with no indication on them as to the photographer. The only clues are found in the origin of the portraits, together with their simple style combined with distinctive studio props and furnishings:



¹ See also D. J. Elliott, *Policing Shropshire 1836-1967* (Brewin Books, 1984), p.52

² *Shrewsbury Chronicle*, 4th June 1858; *Hereford Times*, 5th February 1859



These two delightful very early anonymous portraits, dating from around 1859, came from an album containing others by Thomas Jones. It appears to have belonged to the family of John Penny, a landowner and farmer, who had lived in Dinham during the late 1840s before moving out to Ashley Moor at Orleton by early 1853. On the left is Ellen Penny (b.1839), the eldest daughter, while Laura Penny (b.1843) on the right is her youngest sister. Unusually, there is a mirror behind Ellen that not only shows her in profile but also gives us a glimpse of the glass roof of the studio. The padded armchair that both girls are leaning on is distinctive, as is also the relief-moulded pot atop the ceramic pillar behind Laura. This pot later saw service in Robert Jones's studio in Leominster.

In a period of rapid growth in the carte-de-visite market, by March 1860 when the business was clearly expanding Thomas announced the opening of a temporary branch studio for portraiture in Corn Square, Leominster, and this ran in parallel with the Jones partnership's acquisition of No. 51 Broad Street, Ludlow, one floor of which was let out unfurnished to a tenant.¹ It also offered ample space and facilities for the new studio that by January 1862 was now "properly heated" for winter use.² Although some early advertisements are found in the name of "Jones & Son", it is Thomas who placed most of them, and while Robert may have provided the capital behind the business it seems that it was Thomas who had the expertise and ambition which, in August 1860, drove the announcement of a series of

thirty stereoscopic views of Ludlow and its church, published to coincide with the reopening of the parish church following its restoration under G. G. Scott.³ Also produced was an early series of carte-de-visite views, at least some of which were derived from the stereo negatives, a practice being used by influential photographers such as Francis Bedford, although surviving Jones examples are now scarce.

This rare example of an early Jones stereoview of the Feathers Hotel, taken from the corner of the Bull Hotel opposite, is numbered 7 in the 1860 series. All were mounted on grey card, probably of French manufacture, and are titled rather crudely in ink down the right-hand edge. Few are known, and survivors tend to be in poor condition.

It is in 1860 that we also find the first use of carte mounts bearing the Jones imprint, and these were to change every year at the beginning of the photographic "season" in spring when the salesmen from the printers did their rounds. For the most part mounts are therefore closely dateable from their imprint design, although some may bear reprints from negatives taken in previous years. Below are the six earliest back designs, in order between 1860-1861 and 1865-1866 from left to right, and from dated examples are believed to be in the right sequence:

The design for 1863-1864 (fourth from left, the crown and lion), was produced in at least five colours: prussian blue, mauve, orange, pink and brown, with slight variations in tone, and that for 1865-1866 is known in



1 *Hereford Times*, 10th March 1860; *ibid.*, 22nd December 1860

2 *Ludlow Advertiser*, 4th January 1862. The 1886 25-inch OS map shows several glass-roofed extensions at the rear, which the 1/500 scale map shows in much greater detail

3 *Shrewsbury Chronicle*, 3rd August 1860

pale blue, pink, pea-green and grey. This annual changing sequence was to continue for another thirty years.

Below is another very early portrait, this being of sisters "Annie & Mary". Although it is on a mount dating from 1862-1863, the picture was clearly taken in the relatively cramped space of the first studio in around 1859, and so this copy must be a later reprint.

In February 1862 the partners were seeking "a small genteel house or apartments, with suitable ground for the erection of a photographic gallery"



in Leominster, and in June they announced the opening of a permanent branch studio there in Middle Marsh.⁴ This clearly had been planned in anticipation of young Thomas's forthcoming marriage on the 16th September to Ellen Harper, daughter of John Harper, a spade tree maker and timber merchant in Linney. John Harper's son, also John, became a furniture dealer in Corve Street, and before 1868 he had set up his own small rival photographic studio to take carte portraits for the less affluent, and this may have operated for about twelve years. His son Walter was later to go into partnership in 1896 with his uncle and cousin, and he eventually acquired the Jones studio in Broad Street outright following the premature death in November 1909 of Thomas's son, also called Walter. Meanwhile in 1862 Robert Jones moved on to Leominster to establish his own independent studio in Middle Marsh, later moving to 36 Broad Street where he was to remain until his retirement in February 1891, when he sold the business to his long-time assistant Thomas Henry Winterbourn.

The early portraits taken by Thomas Jones during the 1860s are, at least in this writer's opinion, the most pleasing. They are rich and dark in tone; the sitters are given space, and usually photographed against distinctive painted backcloths. The two examples below were taken in 1863-1864, that on the

left being of fifteen-year-old Theophilus, son of Humphry Salwey, solicitor and Clerk of the Peace at Ludlow Guild Hall. On the right is a portrait of "Bertie and his Mother"; she sits squarely facing the camera, and the effect is hauntingly reminiscent of a late mediaeval Flemish portrait. This is very unusual, and Jones must have deliberately posed her in this way.

Thomas and Ellen Jones were to have two children, but tragically after barely three years of marriage Ellen Jones died of consumption in June 1866 aged just 25, and Thomas was left a widower at 29 with one surviving daughter, Alice.⁵ But Thomas was a handsome young man, and it was not long before he was married for the second time, in March 1868, to Louisa Hughes, the daughter of a gamekeeper at Hanley Castle, Worcestershire, and they had seven children, one of whom died in infancy.



Below left is a portrait of the youthful Thomas Jones taken in 1868-1869, not long after his marriage to Louisa Hughes. Thomas's younger sister Jane, who had tried to set up her own studio in Ludlow in around 1864, is the probable photographer, and it is one of two known poses. On the right is a print of Louisa from a double portrait taken shortly afterwards, although this individual version was produced in memoriam after her death in March 1888 aged just 45. Thomas was now left widowed for the second time.

Jones produced over 200 carte-de-visite views, some of which exist in more than one version. Most are of Ludlow and its immediate area, but



⁴ *Hereford Times*, 22nd February 1862; *ibid.*, 28th June 1862

⁵ *Hereford Journal*, 23rd June 1866



one of his finest was taken in 1868-1869 from The Ham at Upton upon Severn, not far from where his wife's parents were then living. Its delightful composition, particularly in the disposition of the figures in the foreground, shows perhaps the influence of Henry Peach Robinson. In the distance on the left is the "Pepperpot" tower of Upton parish church.

Perhaps the most historic picture that Jones ever took is this portrait of the double Grand National winner The Colonel, possibly taken at the Rock, Richards Castle,

where his stable is still known today as "The Colonel's Box." The mount is of 1868-1869, and so the picture was probably taken following his first win in March 1869, although after his second win a year later the horse was



paraded through Ludlow with a brass band playing.⁶ The figure on the left is that of Richard Roberts his trainer, who died tragically in November 1873 at the Charlton Arms, after falling by night over the edge of Whitcliffe Quarry.⁷ In around 1905 this image was copied by the Ludlow photographer T. J. Evans and published as a postcard.

This charming view looking down Broad Street, Ludlow, was taken in around 1870 from the cobbles next to the Butter Cross. In the centre of the picture is a distant view of Jones' studio at number 51, the house to the immediate left of the lamppost, while that behind the lamp was later demolished in 1879 to make way for the Wesleyan chapel. On the right is the establishment of Jasper Cox, outfitter and boot-maker at number 68, who moved away to Crewkerne in 1872 to set up as a draper.

On occasion Jones photographed sitters who were or became well known. On the left, pictured in 1865-66, is the young Adrian Jones, then a



veterinary officer in the Royal Horse Artillery, who was destined to become the distinguished equestrian sculptor in his later years, and Jones also took at least two contemporary portraits of him in his military uniform. On the right is the distinctive figure of Sir Frederick Arthur Gore Ouseley, founder



of St Michael's College near Tenbury Wells, Professor of Music at Oxford, and precentor of Hereford Cathedral. This picture, taken in 1866-1867, was one of a number of photographs of him by Jones, and the two men appear to have been well acquainted. Jones not only played the flute but was a long-standing member of the choir at Ludlow parish church, and he also published a series of stereoscopic views of St Michael's in the mid 1860s.

This unusual blue-mounted stereoview of St Michael's College by Jones is numbered 1 in a series of at least 7. Most are found with printed titles mounted on yellow card, as were his second series of Ludlow views, but late examples are plain and titled in Jones's distinctive handwriting. Once again survivors are rare, and often in poor condition.



Number 12 in his later series of at least 25 Ludlow stereos, with yellow mounts bearing printed titles in two different styles. Mounts of late examples are plain, with a printed title label on blue paper pasted on the back.

With his new marriage, Jones's confidence and ambitions had grown during the late 1860s, and in April 1868 he acquired the business of a



⁶ *Shrewsbury Chronicle*, 18th March 1870, p.6

⁷ *Hereford Times*, 22nd November 1873, p.5

failing studio in Hereford, that of the West of England Photographic Co., of 18 King Street, despite it being immediately next door to the successful rival establishment of the photographer Thomas Ladmore.⁸ Ladmore already published an extensive series of stereoviews, so Jones was unwilling to compete there, other than in selling the few remaining stereos of his predecessors, and using the same negatives to produce cartes. However, his portrait business seems to have thrived, although he eventually decided to sell on the Hereford studio to his manager there, John Thirlwall, in October 1874.⁹

This simple but delightful portrait of a young lady was produced from Jones' Hereford studio in 1868-1869. The mounts are the same as those issued at Ludlow, but with Hereford in the lower right hand corner, and with the Hereford address first on the reverse.



Back in Ludlow Jones's studio continued to dominate the local photographic market, despite periods of competition from his former brother-in-law John Harper, his sister Jane, Josiah Smith, W. E. Sharp, and the tragically ill-fated Brereton Howard, who died nearby down Broad Street in 1876 of consumption, on the eve of his 23rd birthday, and with only a few photographs to his name. Latterly, around the time of Jones's retirement, there was another former policeman, Thomas Higgins in Old Street, and then Thomas John Evans, who was of the next generation, not dying until 1940.

By 1873 Jones had been appointed official photographer to the British Archaeological Association, of which Ludlow historian Thomas Wright

had been one of the three founding members in 1843, and Jones's mounts still bore their insignia until his retirement in 1897. Jones had previously published two carte portraits of Wright in March 1867, and advertised them in the press.¹⁰ In March 1883 he announced the opening of a part-time studio in Tenbury Wells, "at Mr. Fuller's, Teme Street", where he attended there on two days a week.¹¹ This continued for three years, but custom may well have been sporadic and it finally closed in April 1886.¹² Following the death of Louisa in March 1888, his eldest son Walter joined to assist him in the Ludlow studio, and by 1895 the business was known as Jones & Son. Thomas was now clearly thinking of his retirement, and in November 1895 he married again, this time to a widow Emma Jane Abrahams, in Clapham parish church, then in Surrey. How they came to meet is not known, but it was the third marriage for both of them. Jones's nephew Walter Harper joined the partnership in 1896, and in the following year Thomas formally announced his retirement. In a little ceremony in August 1897 in the parish church vestry, he was presented by the rector with an engraved brass inkstand in commemoration of his having been a member of the church choir for 36 years.

Taken in 1895, this historic photograph shows four generations of the Jones family: on the left Robert Jones (1814-1897); behind Walter Jones (1869-1909); on the right Thomas Jones (1836-1916); and in front the infant Reginald Aubrey Jones (1894-1956).¹³



By 1911 we find Thomas and Emma occupying a small part of an elegant Queen Anne house, 14 North Side, Clapham Common, overlooking the common and church. During the latter 1930s the house briefly became the home of the novelist Graham Greene, only for it to be destroyed in October 1940 during the Blitz. Thomas Jones died at Southend-on-Sea on the 21st May 1916 aged 79, and Emma less than two years later.

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15th November 2023

⁸ *Hereford Journal*, 25th April 1868 et seq.

⁹ *Hereford Times*, 3rd October 1874 et seq.

¹⁰ *Shrewsbury Chronicle*, 15th March 1867, 5

¹¹ William Fuller was a stationer, printer and bookseller; also postmaster, and publisher of the *Tenbury Advertiser*

¹² *The Tenbury Wells Advertiser*, 13th March 1883; *ibid.*, 6th April 1886

¹³ My sincere thanks to Glynis Park née Baraclough for this image

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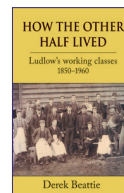
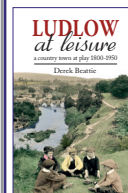
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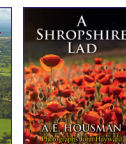
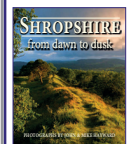
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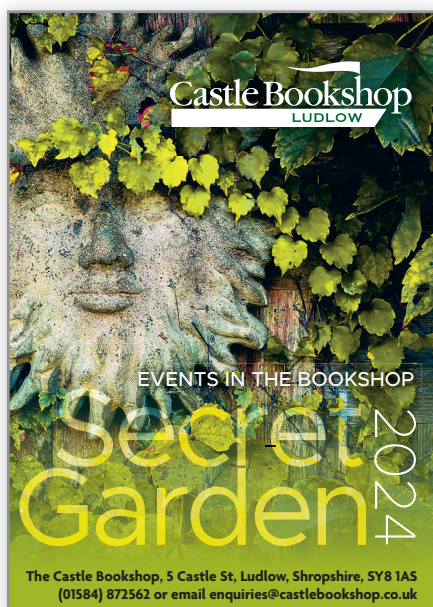
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Coffee tables, a selection of which can be purchased.

The gallery is also home to a large collection of oil paintings,
watercolours, etchings, maps and books relating to Ludlow,
many of which are for sale.

We are working with Garth Reynolds on a book on the
history of Reynolds Furniture Company and would love to
hear from anyone with furniture, stories to share or the
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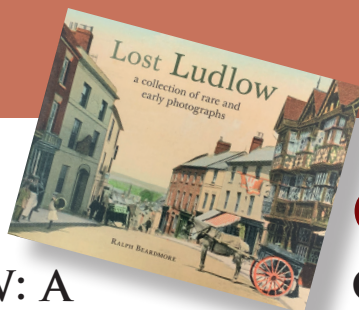
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BOOK REVIEW

LOST LUDLOW: A COLLECTION OF RARE AND EARLY PHOTOGRAPHS.

Ralph Beardmore. Logaston Press, 2023.



Local Ludlow historian, Ralph Beardmore, has produced a delightful book with over 130 photographs in colour, sepia and black and white. Places, buildings, people and local events in and around Ludlow are featured. Many of these photographs have not been published before. They span a period from the 1850s to the 1950s and are sourced from Ralph Beardmore's personal collecting over a period of forty years. Some are more widely known through national postcard companies such as Valentines: many are unique and we are fortunate that they have survived.

Recorded, too, are some buildings which have not survived such as Ludlow's Victorian town hall. Less well known is Dodmore Manor outside Ludlow. Once owned by Charles Foxe (d.1590), Secretary to the Council of the Marches, the timberwork has diagonal timbers set within the square framework and a raised diamond set within a large diamond shape. All this is described in the excellent text which accompanies this image.

An important lost building is the Palmer's Guild College of Chaplains. This was on the site

of the modern College Court and Castle Street car park. The site is shown in an albumen plate photograph of 1860-1865 attributed to Thomas Jones, a Ludlow photographer who features in an article in this Heritage News, page 5

A fascinating photograph of a Bierot monoplane on Ludford Meadows, 1913 has an impeccable text telling us of this early air show was at Ludford Meadows, a large flat area to the east of Ludford House. Charles Hucks was the first British aviator to fly upside down and over 3,000 people attended!

"Lost Ludlow" is well planned with an introductory chapter on the complex techniques of early photography and informative notes on each of the photographers featured. There is even a map of locations of the photographs in Ludlow. References and further information list books and internet sources.

Facilitated by Ralph Beardmore's assiduous collecting and meticulous research, this book is a visual feast, a joy to handle and an ideal size with design by Richard Wheeler. It will appeal to a wide range of historians: architectural, local, photographic and social.

Gaye Smith

COMMITTEE NEWS

CHAIRMAN'S NOTES

You will have realised as you have reached the end of this issue that we are once again blessed with several excellent articles that make up this edition. Mike Beazley's account of his very own Old Gate House and the adjacent Lane's House provides much needed insight into these two fascinating and significant buildings.

In addition, Peter Klein takes us into the world of an important Ludlow photographer: Thomas Jones. To complete the theme (and showing we don't just unthoughtfully throw Heritage News together) Gaye Smith reviews a new publication of Ralph Beardmore's collection of photographs of Ludlow and its environs – invaluable for the study of Ludlow's past. Regarding research, I'd like to remind readers again that all past issues of Heritage News are on our website complete with an index that is searchable making it easy to access previous articles on topics of your choice. As before, we are pleased to acknowledge the material support of Knight Frank estate agents in allowing us to afford the production of a magazine of this quality.

Many of the Committee's other activities are also coming to fruition. The new information board explaining the buildings of Castle Square has now been erected just outside Castle Lodge and I can personally attest to the number of visitors that eagerly view its content. At last, we have some movement on protecting the cobbles in the centre of Ludlow: we have identified a potential contractor to repair a sample area and we have commissioned Mark Ansell to make a photographic record of their state now for future reference.

The vexed question of the collapsed section of Ludlow's Town Wall is again uppermost on our agenda. We have been involved with talks and discussions with the newly formed Residents' Group. The whole issue of responsibility for repair is exceedingly complicated and I will spare readers the details until more clarity ensues. The latest news is that our MP Philip Dunne may be calling a meeting with selected key stakeholders in this sorry tale.

As always, I offer thanks to hard working Committee members who beaver away at arranging talks, events, visits, commenting on planning proposals affecting Ludlow buildings, and generally helping to celebrate and preserve the heritage of our remarkable town. Special thanks are also due to our graphic designer Mark Ansell of Blast Design (www.blast-design.co.uk) who has put this edition together. A few months ago, our website suffered a calamity in that the web provider went out of business meaning that our website could no longer be updated or altered. Within a few days Mark had found a new provider and had restructured and uploaded our new functioning website. We move forward with the website and Heritage News in fine form and in good hands.

John Cartwright

EVENTS

It seems only moments from the Christmas party last December but we have launched into 2024 with our Wednesday Talks featuring an amazing and absorbing talk about the restoration of a 200-year-old warehouse on the canal front at Wakefield which has been restored, now a multi-purpose building on the Canal in Wakefield. In April we will have received Mike Beazley's presentation on the Palmers window in St Laurence's Church bringing the season of talks to a close with the AGM in May.

Our excursion to Wroxeter Roman ruins last October was accompanied by a talk on site from Dr Roger White a leading academic on all things Roman in Britain. This year we leapt forward in time to the 11th Century when we visited the Priory and Abbey at

Much Wenlock. Our special event next September will be a half day forum titled "William Morris and the Society for the Protection of Ancient Buildings: An Approach to building conservation" with the Chair of SPAB as main speaker.

It has become apparent that

some heritage sites now only offer more expensive special guided tours for groups of visitors rather than entrance for individual visitors. However despite these new and higher costs members seem willing to pay a little more for the excursions. We would really welcome any feedback on this rise in costs, which also include the coach hire which itself is now a little more expensive.

Our excursions remain popular and seem always fully booked. We also wished to ask Members about what distance/ length of coach

journey they can comfortably manage? Next year we have in mind to visit Rodmarton near Cirencester, a wonderful Arts and Crafts building but would this be too far? If anyone has a suggestion for a suitable visit for 2025 we should be happy to learn of it.

So we go forward as an Events sub committee enjoying arranging the Talks as well as the Excursions, hoping that our members are likewise satisfied and pleased with our efforts.

Jane Hunt



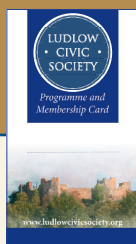
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Please accept my/our application to join the society.

Annual membership subscription is £16 per person. £30.00 per couple - normally due on 1st September. I enclose £ to cover.

Cheques payable to 'Ludlow Civic Society' please.

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Responses to articles are always welcome. Please address your letters to:
Heritage News, 5 Castle Street, Ludlow SY8 1AS

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