

‘Clean for the Queen’ tackles Wearyall *JN*

The Queen’s special wish for her 90th birthday this month is a clear-up of the whole country—litter such as takeaway packaging and plastic bottles did not exist when she came to the throne in 1952. As part of the national “Clean for the Queen” campaign, Glastonbury volunteers on Palm Sunday concentrated on Wearyall Hill between Northover and the town centre and on Windmill Hill.

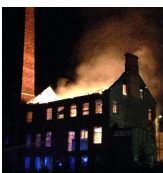
On her day, April 21, the National Trust will light a beacon on the Tor to honour Elizabeth II as the first reigning British sovereign ever to reach age 90.

The Conservation Society’s effort toward the celebrations is a new surface of planings along Paradise Lane. Work has started, but completion awaits dry weather. Ian Tucker has trimmed hedges to give a view toward Wells, and a bench is to be added. Wildflowers along the lane are a Glastonbury in Bloom project.

The main pageant for the Queen’s 90th takes place at Windsor Castle May 12–15; the final night will be on television. On June 10 is a service of thanksgiving at St Paul’s Cathedral, and on June 11 is Trooping the Colour, also known as the Queen’s Birthday Parade.

The Queen nearly shares her natal day with the Conservation Society’s president, John Brunson. His is April 23, two years behind her.

News in brief



Morland site – The Baily East building has been made safe after an overnight fire in October 2015 destroyed its roof—the listed grey stone

building with the tall brick chimney. The fire was a setback for the Beckery Island Regeneration Trust’s plan to refurbish it for use by startup businesses.

Only one plot at the 31-acre Morland site is still vacant. Reports last summer suggested an Aldi supermarket or a Citroen garage would be built there.

Churchyard work – Following the internal reordering of St Benedict’s Church, the boundary wall of the churchyard has received attention from Mendip council, where damaged coping stones have been replaced.

The churchyards at both St Benedict’s and St John’s are “closed”—meaning they are no longer used for burials—and the local authority is responsible for maintaining them.



“The Black Horse is or!” Capitalizing on the long Easter weekend while the town was full of tourists, protesters put up a sign mocking the Lloyds Bank logo. The photo by Kevin Redpath also shows some interesting details of the listed building at 3 High Street—it’s now our fourth empty bank.

All four banks abandon Glastonbury; Lloyds, the last, slams door on April 5 *JN*

Despite televised demonstrations by the local Last Bank Standing campaign and appeals by the town council and Member of Parliament, Lloyds Bank is closing its branch and leaving Glastonbury with no banks at all. A further noisy protest on April 5 as the doors close will leave the town’s feelings in no doubt.

Barclays abandoned Glastonbury in March; HSBC vanished in November; Natwest went in July of 2014. All four still have branches at Street and Wells, and business customers will have to trek there to deposit cash. The post office will accept payments into personal accounts.

Lloyds Bank needs planning

approval to remove signage and the cash machine from outside the listed building and fittings and equipment from inside.

The former Natwest building, also listed, is now owned by John and Linda Ravenscroft, who are turning the upper two floors into living space and the ground floor into an art studio and shop.

The HSBC (formerly Midland Bank) and Barclays buildings farther up the High Street are not listed. In January the town council registered all four as Assets of Community Value, possibly the first time this ploy has been applied to banks; the usual purpose is to stem the loss of village pubs and shops.



Sign of the times *Jim Nagel*

Gerald Cross, Glastonbury’s subpostmaster, paid £300 from his own pocket to reinstate the period sign projecting over the door of the neo-Tudor building in the High Street. It had been broken by a catering van at the 2013 carnival.

Royal Mail, now privatized, passed responsibility for the building to Telereal Trillium, a corporation in Leeds that acquires and manages property hived off by the likes of the BBC, British Telecom and government departments.

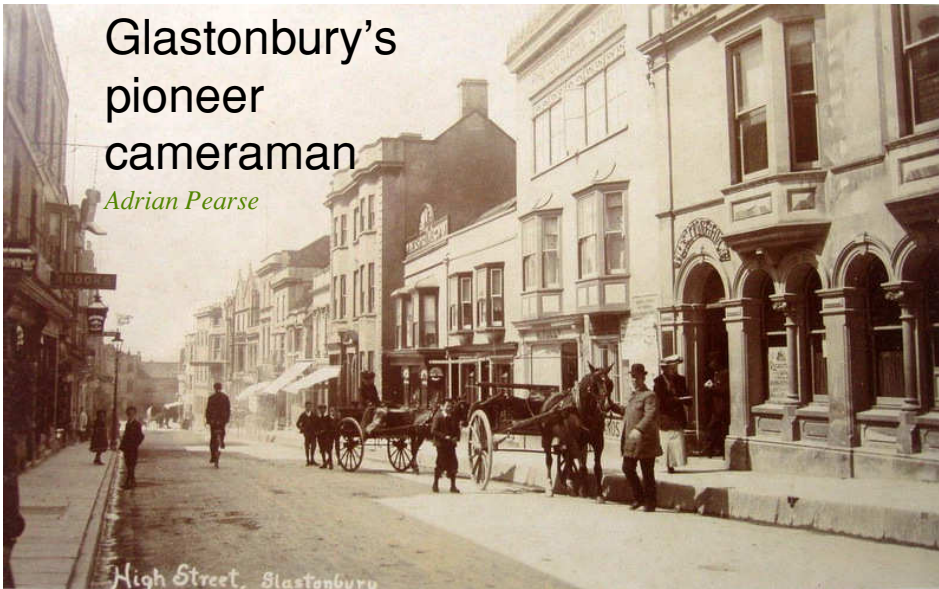
Trillium “did not want to know” about the broken sign, Mr Cross said, despite the building being listed Grade II. Mendip council took no enforcement action.

Mr Cross finally had the work done through his builder who had refurbished the inside of the post office. Although one side of the sign was undamaged, both are now new to be sure they match.

In May, Mr Cross will have been in the job for 15 years. Among his counter staff is his son Graham and also John Oberholzer, who was subpostmaster before him.

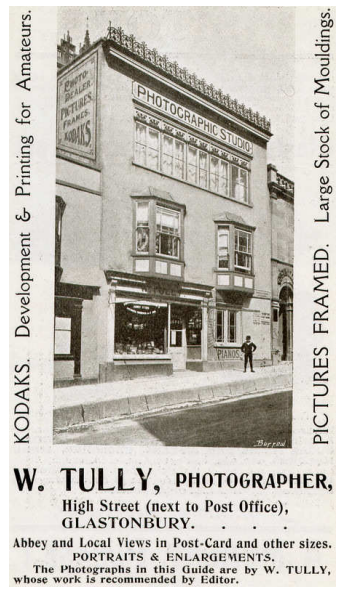
Glastonbury's pioneer cameraman

Adrian Pearse



◀ In his High Street postcard from about 1900, Walter Tully's skylit studio is on the top floor of the building second from right.

Foreground is the old post office; Barclays Bank took it over about 1938 and changed its frontage.



W. TULLY, PHOTOGRAPHER,
High Street (next to Post Office),
GLASTONBURY.
Abbey and Local Views in Post-Card and other sizes.
PORTRAITS & ENLARGEMENTS.
The Photographs in this Guide are by W. TULLY,
whose work is recommended by Editor.

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Andrew Boatswain has been an enthusiastic collector of Glastonbury postcards for many years, bringing him into contact with the work of Walter Tully, a prolific Glastonbury photographer in the early days of the art.

Andrew outlined Tully's life and showed many slides of his work after the business part of Glastonbury Conservation Society's annual general meeting on November 27.

Tully, who styled himself as an artist and photographer, was born in Brixham, Devon, in 1847. His family moved to

Burnham in the 1850s, and Walter settled in Glastonbury during the 1860s, at 4 High Street with his sister Ella. In 1871 he married Mary Skrine; they lived in Benedict Street, where their daughter Rosa was born in 1877 and Ella Mary in 1882 (died 1919). His wife died in 1886, and the following year Walter married Frances Brooks. He retired in 1927 and died in July 1934.

The building at 19 High Street (where Dilliway & Dilliway now sells crafts from India) was his studio from 1895 until retirement. The top floor still

has his wonderful skylight.

Tully's photographs give interesting insights into Glastonbury and its residents from 1870 until the late 1920s. From 1900 onwards he published picture postcards with local views. Frustratingly, many of the portraits do not name the people in them. Andrew showed the meeting examples spanning Tully's career, including cartes-de-visite, cabinet photographs and postcards.

Andrew's own family moved to Glastonbury about 1925 and lived in the High Street. He now lives in Bere Lane.

Protected trees form bulk of spring planning requests *Jim Gossling, JN*

Tree preservation orders (TPOs) were the main theme in March planning applications to Mendip council. At Mount Avalon House in Bovetown, a sycamore is to be reduced by four metres, a bay by two metres and a laurel hedge by half. At 3 Porch Close a 65-foot chestnut is to be thinned and reduced to 55 feet, and a lime from 55 feet to 48 feet; their spread will be reduced too. Last month Coombe Orchard, 12 Wick Hollow, also submitted an application. The Conservation Society commented on what seems to be continual TPO work at Porch Close and excessive work at Coombe Orchard.

A previous application for bedsit accommodation at the Avalon Car Wash, Street Road, was refused.

The Conservation Society supported one for low-cost housing next to the old Baily West tannery in Beckery New Road; Mendip approved that application.

Cider and Holy Thorn

Alan Fear and team planted 15 cider-apple trees at Paul Chant's farm at West Pennard two weeks ago, where a further new cider orchard is being considered.

The Holy Thorn tree at St Ben's, planted by the Conservation Society in 2000, is undergoing pruning, as it had become too large and unshapely.

Floodplain – Planning permission for industrial storage at Dyehouse Lane where land is prone to flooding attracted criticism. But the plan is feasible; the

Dutch have been doing this sort of thing for years. The field in question adjoins existing industrial units but its access is beyond the little Dyehouse Lane bridge.



A 65-metre hedge behind Sunnyside, East Pennard, the home of our members Alardus and Cathy van den Bosch, was laid this winter by Mike Water and his wife Gill. The hedge was planted 20 years ago by Ian Rands and a battalion of Consoc volunteers.

Mike, from Yarlinton near Wincanton, learned the skill from his father before him and has won several national awards in hedge-laying. He won the Somerset cup in 2001 and the Regrowth cup at Sandringham House in Norfolk; this cup carries even more kudos, for it shows how well the hedge had been laid the year before.

As the before-and-after photos show, a hedgerow becomes a row of trees unless it is continually cut back. The modern labour-saving method of "flailing" by a long arm attached to a tractor results in gaps near the bottom of the hedge. In the traditional craft of "laying", trunks are nearly severed and then laid flat to become a sturdy fence. The hedge plants retain enough attachment to their roots to put forth thick new growth.

Around the Tor, hedges were laid this winter by a team of National Trust volunteers, also in the traditional way.



Sunnyside hedge laid by champion

400-year-old house in Chilkwel Street ready for new life *John Brunsdon*

The 2010 Conservation Area appraisal document shows 71 Chilkwel Street, the late farmer Harry Carter's old house, as an unlisted but "positive building" contributing to the street scene.

The property stood vacant for some years and deteriorated but has now taken on a new life, thanks to its new owner Samantha Doble and her family's building acumen. The Dobles bought it and the quarter-acre garden from Harry's daughters Catherine and Rachel a year ago, in spring 2015.

Mrs Doble said: "I think we got it, rather than others who made offers, because we didn't want to demolish the original cottage."

The house dates back to the 1600s at least, but has been much altered with later additions. Advice was sought from Mendip conservation officers, but because the building is unlisted there was more scope for a flexible approach to upgrading it.

Replacing the deteriorating steel window frames with wooden windows that are more in keeping has transformed the frontage. A rough render gives the



71 Chilkwel Street, "in need of modernization" as it appeared on the agent's brochure. Wood instead of steel window frames made a big difference. In June 2007 a mural appeared overnight on the garden wall (just right of main photo): stencilled by the mysterious Banksy? Perversely, it was painted over, then inferior graffiti arrived.



property an overall matching appearance along Chilkwel Street.

The inside was "totally and utterly gutted," Mrs Doble said, "yet retained all the original features." An inglenook was restored. It is now a delightful residence: walls repaired and plastered, a new staircase, kitchen and bathroom with surprisingly spacious living accommodation—still four bedrooms.

A major setback occurred when the lean-to wall at the rear, lacking proper footings, parted company and had to be rebuilt. Again modern building materials were permitted.

Stone blocks and lias slabs were

salvaged. Mrs Doble generously donated one slab to the National Trust to become a seat in St Michael's tower on the Tor.

Redundant outbuildings were demolished, though one pavement wall remains, as it

holds a reputed Banksy mural. Its later removal is intended.

Harry Carter, who grazed cows near the Tor, had his dairy in these outbuildings, and in retirement repaired lawnmowers there. Part of the house was once used as a hairdressing salon. Mr Carter sold his pasture land to the National Trust.

There are no plans at the moment to alter the garden frontage at the right of the house. The Carter daughters failed to get planning permission—first in 2012 for two executive houses set back, with car provision in the front, and later for a large terrace with rear parking cut into the bank. It is likely that infill, if given permission, would have to be small-scale and respect the existing pavement line.

Samantha Doble was born at Charlton Mackrell; her family name was Seaward. She and her husband have renovated four houses, including one in Australia during their three years there. The latest project before Chilkwel Street was a big old stone house in Vestry Road, Street, and before that one at Overleigh, both with the help of her father and brother.

"It's in the blood," she said. "Old properties call me. I love it."



Before: the old side door of the Carter cottage, leading to the driveway. After: the dining room features panelling made from original floorboards.

Founders' High Street office is now Wilton House, six flats *Jim Nagel*

The former High Street office of two of the Conservation Society's founders in 1970 has been converted to six flats. Your editor emailed Barrie Hudson at his present lair in Aberdeenshire for a comment. He replied:

"Doug Smith, now unfortunately passed away, and I, trading as Hudson and Smith, purchased 66 High Street in the late 1960s from Mr Snell of Palmer and Snell, estate agents and surveyors, who had practised there. It dates perhaps to the middle of the 19th century. In 1974 it was listed Grade II."

The three-storey building was originally a town house, making a pair with number 64 (the Curtain Pole) across the lane: both have ashlar facing and a heavily moulded cornice.

"Two tenants that I remember, but who had left when we purchased the building, were the Upper Brue Drainage Board and Harold Alves the architect.

"In 1978, when I escaped to Scotland, I sold my share of the building to Doug. [The offices continued to be used by similar architectural partnerships; the most recent, Collier Reading, moved to Wells in October 2014 when the lease ran out.] Doug's widow Angela then sold the building for development."

Angela Smith, who lives at Priddy, was sad to let the property go. She said: "Before I sold, I involved a friend of Doug to do all the planning

side of things. Because it was listed, we didn't want any problems with the council. The fellow who did the plans was someone we had trained as a young man: Kevin Smith" (no relation).

She chose to sell to Habershon Land Ltd, a small development firm recently set up in Wells by William and James

Habershon. William is a Millfield old boy and was formerly a surveyor with Cooper and Tanner. "I was quite impressed with previous properties they had done," Angela said.

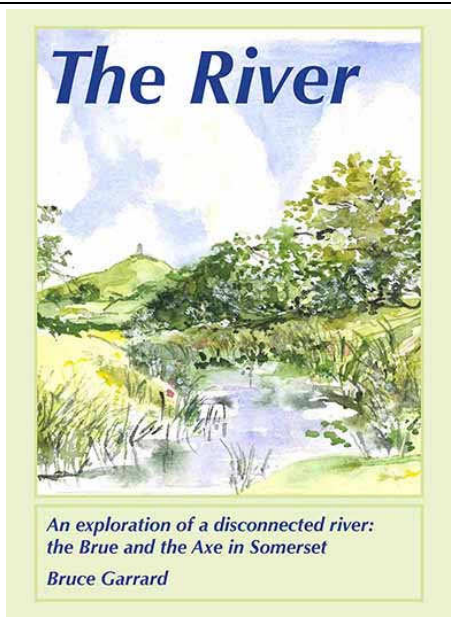
Their finishing touch for the building is a new name on brass plaques by the doors: Wilton House.



Bruce Garrard's latest book, *The River*, helps deepen our sense of wonder of the ecology of central Somerset with its distinctive natural and engineered landscape. He gently peels away the layers of time to reveal a much more meandering River Brue that wound its way past the island chapels of saints—a landscape of special significance, their names listed with Glastonbury in King Edgar's charter, as islands that had a privileged status that exempted them from the ordinary laws of the land—the Isles of Avalon, Beckery, Godney, Martinsea, Panborough and Andrewsea.

The Brue once connected them all. But it has become a disconnected river as the engineering work by the medieval monks effectively cut it in half. The Brue and the Axe were once the same river. It took a lot of hard work to retrace the original path.

With a background in environmental activism and a healthy scepticism of the purely academic, Bruce would never have been content locking himself away in the antiquarian library or poring over the archives of the Somerset Drainage Boards. Throwing a rucksack over his shoulders he got out into the landscape with all its nettles, barbed wire, railway lines, rhyes, weather and landowners



The River is available at £12.95 from local bookshops, or by post from unique-publications.co.uk/the-river.html or at a discount direct from the author at Unique Publications, upstairs in the Old Clinic, 10 St John's Square.

and walked, over five days, from the Brue's source at Brewham to its original mouth at Uphill, just south of Weston-super-Mare. But more than that, he made friends with it. He kayaked and swam in the river, sat on its banks and listened to its changing sounds. He observed the deforestation in its upper reaches as it tumbles towards Bruton and the accumulation of algae pollution in its slow flow near its present-day mouth at Highbridge.

He was inspired by a Glastonbury screening of the film *Aluna* last year, where the Kogi people of Colombia, isolated for centuries, relay an urgent message to the materialist modern world:

"You don't have to abandon your lives, but you must protect the rivers." Bruce made a commitment to explore the Brue.

The first quarter of the 258-page book recounts his pilgrimage along its banks. Then he reflects on the Brue's past: from prehistory, through the iron age, Roman occupation, Celtic Christianity, King Alfred, St Dunstan, the medieval Abbey, through to the current debate about the future of our wetland ecology in a world dominated by economic growth. (The Environment Secretary visiting Somerset in the 2014 floods when asked "What is the purpose of a river?" replied "To get rid of water"—as if our rivers are giant gutters to be straightened and dredged.)

A remarkable graph in the book shows the relationship between woodland and river discharge. The greater the tree cover in the catchment area, the greater the absorption of heavy rain. Government research reached the astonishing result that "water sinks into the soil under trees at 67 times the rate at which it sinks into the soil under grass".

I believe that Bruce, as a writer, is contributing to an emerging body of immersive, experiential writing about nature that encourages us to reconnect with the land around us. Writers like Robert Macfarlane, Philip Marsden, Glastonbury's own Patrick Whitefield [who died last year], and Roger Deakin, who wrote the groundbreaking *Waterlog*, can help deepen our appreciation of the spirit of place.

The River offers us an opportunity to remember the Brue, to appreciate its history and its displacement. Bruce deserves our deepest thanks for giving witness to its remarkable story.



Brue talk by Bruce

✱ Bruce Garrard will give the Conservation Society an illustrated talk about our river, on **Friday June 3, 7:30pm** at St John's Centre (which by day is the Bay Tree Cafe). Parking in the adjacent St John's Square is free at that hour. All welcome.

Sculptor's colours fit the Abbey



A Glastonbury sculptor is in the spotlight of the current exhibition at the Abbey, the first in an arts-and-Arthur year.

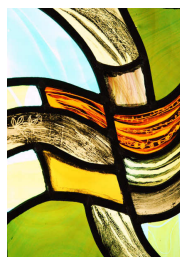
Mike Grevatte has been sculpting in his studio at 2 Wells Road for around 20 years: abstract wood reliefs in vibrant colours and carved stone inspired by natural and architectural forms.

"His sculptures in local limestones have a strength and simplicity which work well at the Abbey," said Mary Gryspeerdt, its collections and exhibitions manager. "His painted wood reliefs use a colour scheme similar to the painted decoration that reflects the original interior of the Lady Chapel."

Mike is fascinated by the theme of regeneration; his materials are all derived from the earth or from reclaimed timber. He has held more than 60 exhibitions all over Britain. Originally figurative, his work has become increasingly abstract. The exhibition, "A sculptor's journey", runs till May 22.

● **Sculpt your own** – Take home your own stone owl from a stone-carving workshop with Kate Semple, May 7–8. Ring the Abbey on 83 2267 to book; the cost of the workshop is £50 per person.

▶ **After stone, glass** – Glass is the theme of the Abbey's next exhibition, May 28 till September. Chris Walters makes stained and leaded glass in his workshop on the Mendips. He produces a broad range of glass objects, so there will be window glass and a variety of tableware in the display. Images in medieval glass fragments in the windows of St Patrick's Chapel inspire some of his new work.

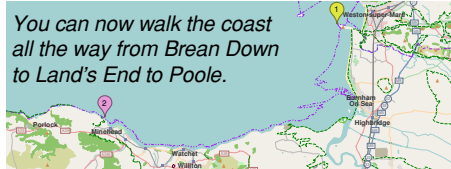


All of Somerset's coast path now open

The entire Somerset coast is now open for walkers to enjoy. A 58-mile stretch of the England Coast Path from Breaun Down to Minehead, absorbing the West Somerset coast path, opened in March.

By 2020 the full 2,795 miles around England are to be open; Wales already is. An Act of Parliament in 2009 gives the public a right of coastal access. Natural England administers the scheme.

In Somerset over the past five years, the county council consulted with landowners and others affected along the route and put up gates and signs.



You can now walk the coast all the way from Breaun Down to Land's End to Poole.