

**Title: *Building through history***  
**Artist: Richard Cusden (1927-1988)**  
**Materials: Oil on board**  
**ArtCare collection no. 1523**

Donated to ArtCare in 2012 this painting was originally commissioned for the Anglia Building Society in Salisbury in the 1980s. The theme shows buildings through the ages from Norman to Victorian and includes some familiar architectural features from around the Salisbury area.

Richard Cusden was a well-known local artist who lived in The Close from 1952 until the 1980s when he moved to Harnham. He was Art Master at Salisbury's Bishop Wordsworth School until 1965 when he joined the staff at Salisbury College of Art where he lectured in the History of Art. In early 1970s he began his television career with the BBC, starting with his *One Man Show* series, teaching how to draw and paint. This was followed by *Private View* – a series filmed at some of his favourite spots around the south. In 1981 he made *Cusden on Location* and in 1983 *Cusden on Avon*.

See more about the details in this painting on our website

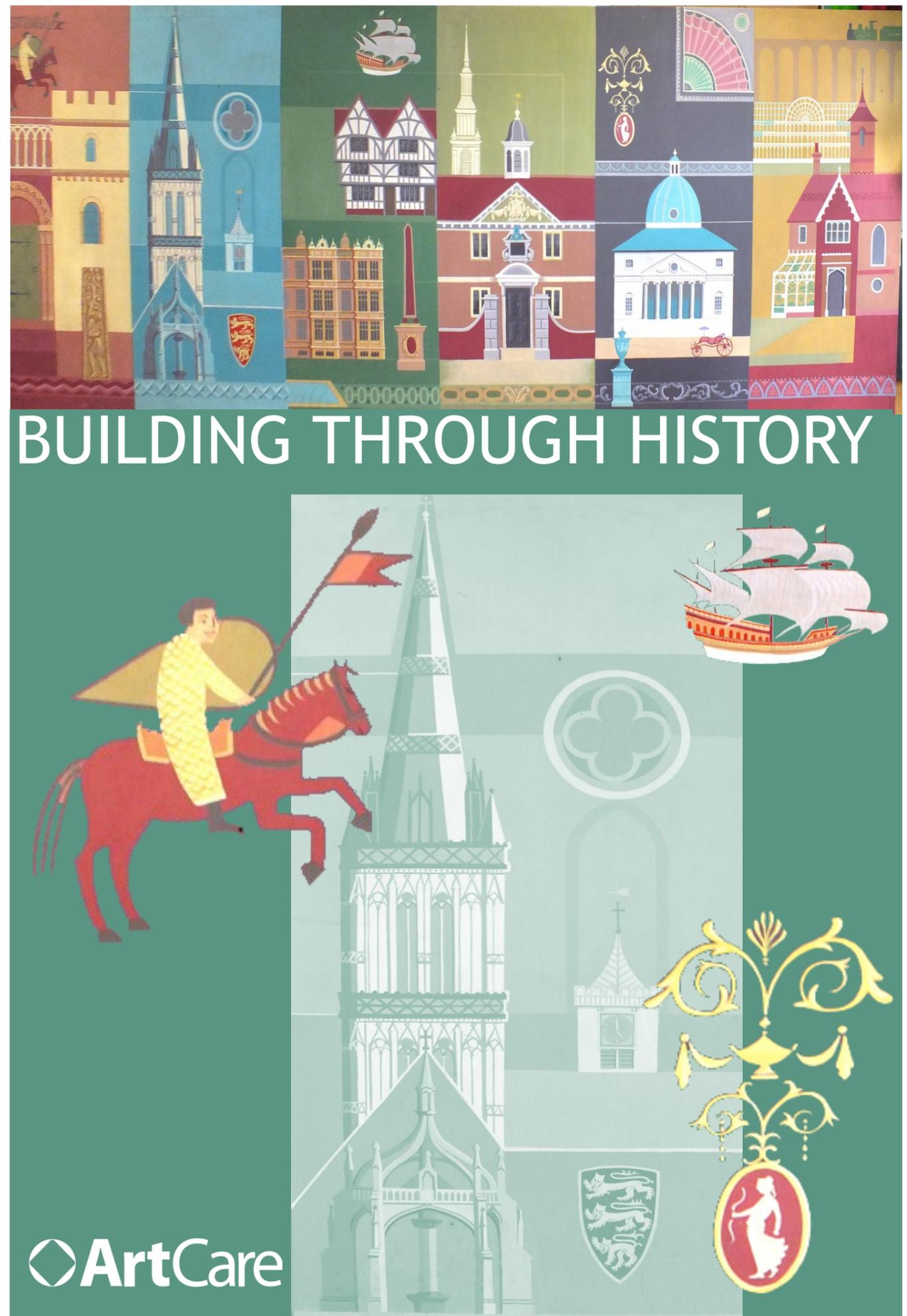
[www.artcaresalisbury.uk](http://www.artcaresalisbury.uk)

*With thanks to ArtCare volunteer Anne Parrish for research and photographs*

ArtCare is the arts service for Salisbury Health Care NHS Trust and receives an annual donation from Salisbury Health Care Charitable Trustees. Funds are also raised through exhibition sales and donations.

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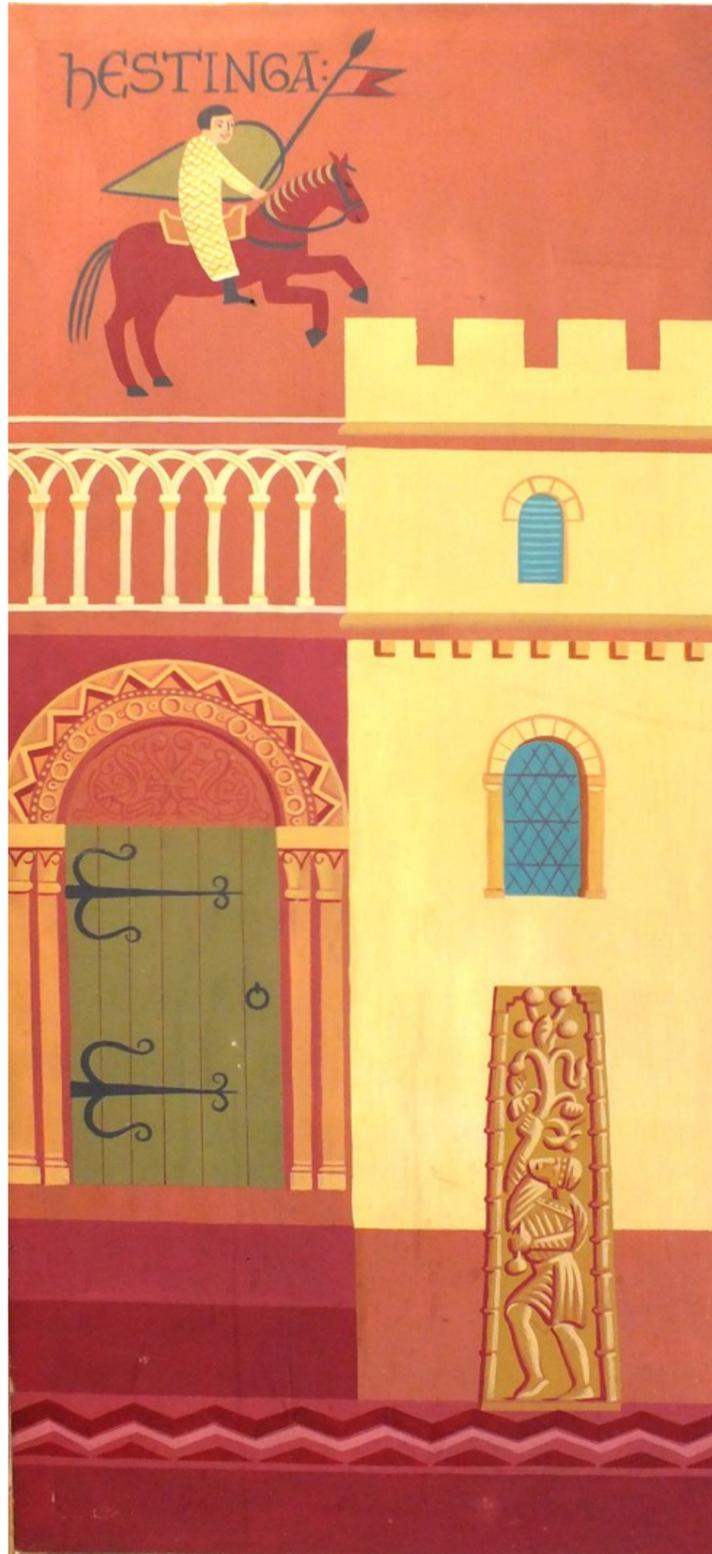
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## Norman conquest

The first section of the painting represents the Norman era. The image from the Bayeux tapestry is a reference to the battle of Hastings at 1066 and the introduction of the influence of the Normans under William the Conqueror.

**i** Bayeux tapestry images were used to form a curtain for the main cinema screen in Salisbury in the John Halle building. It is still there but cannot be seen because they put a screen in front of it!



The Normans introduced large numbers of castles and fortifications including keeps. At the same time monasteries, abbeys, churches and cathedrals. The style used rounded arches particularly over windows and doorways. These buildings were massive in proportions compared to their predecessors the Saxons .

Anglo Saxon buildings were well built but simple and often made of wood and thatch. If made of stone they were relatively small.

William the Conqueror used Old Sarum for dispensing money to the local chiefs. Old Sarum was fortified and a motte and bailey constructed.

Norman architecture would decorate churches and important buildings with simple geometric shapes and used the round arches with a zig-zag pattern such as the is from Laverstock Church (right).



The wooden carving depicted in the foreground, of the panel, comes from St. Peter's Church, Codford. Whilst the church itself is from the Norman period the carving is a 9th century Saxon cross shaft, about four feet high. It shows a man and branch from a tree. More information and images on: <http://history.wiltshire.gov.uk/community/getimage.php?id=6154>

## Victorians

The last panel of the painting represents the Victorian period and shows the development of the railways with the LSWR (London and South Western Railway). The railway network in England began with a large number of quite small railway companies. In 1838 the LSWR was formed with southern areas covered sharing some of its areas with GWR the Great Western Railway.

It proved necessary to construct a number of viaducts for these lines, for example: Taverstock, Bannabrook, Bannamill Street, Shillamill and Ford, Okehampton to Holsworthy and several others. The largest built by the LSWR was the Hockley railway viaduct covering The River Itchen and the Water meadows. The engine is an interpretation of the T3 Drumond engine which was particularly used on the London and South Western Railway.

The middle section represents the Crystal Palace made for the 1851 Great Exhibition. This international world fair was held at the Crystal Palace which was purpose built in Hyde Park and designed by Joseph Paxton. The Royal Commission with Prince Albert, Queen Victoria's husband, as president organised exhibits and exhibitors from around the world. It opened on 1st May 1851 and 6 million people visited over the duration of the exhibition (about 1/5th of the population of Britain at that time). It was re-built in Sydenham in 1852 -1854 but was burnt down in 1936.

In 1850 the window tax was abolished and saw an increase in a wide variety of different designs of windows.

**i** With mass production techniques and the recent invention of the cast plate glass method in 1848, which allowed for large sheets of cheap but strong glass, conservatories of metal and glass were a favourite feature of the Victorian villa. This allowed for sitting in the sun when cold outside. Some people also used them to grow things like grapes and other more exotic plants.

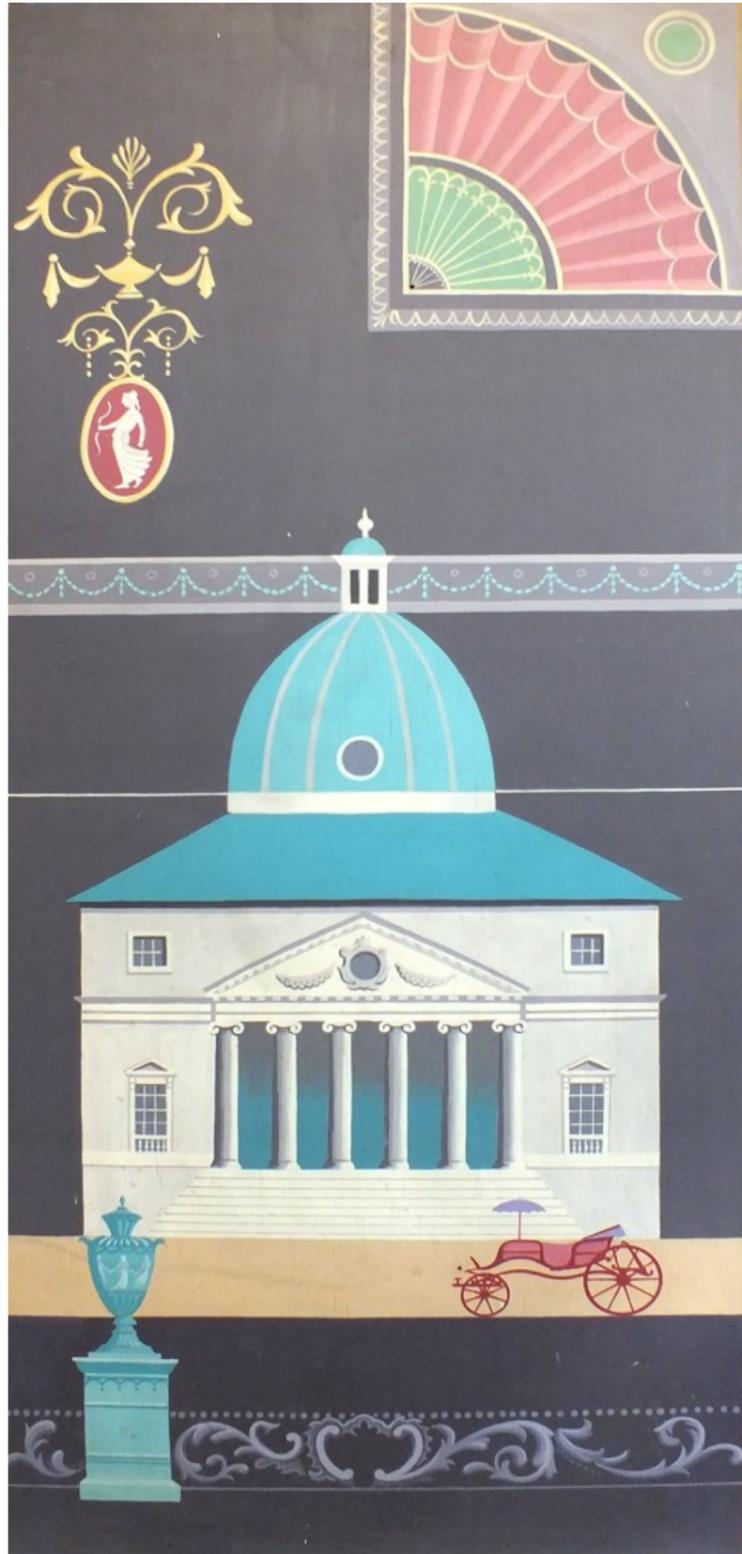
The Victorians reverted to a number of different types of architecture and houses often had mixed features. Italianate ornamental; Gothic revival with church like features and pointed arches; Queen Anne Towers and turrets with ornate spindles.



# Georgian style

The next section of the painting shows some of the features of the Georgian period. Georgian style encompassed a century under the reign of three Georges and is often divided into the Palladian, early and late Georgian periods. The style was partly a reaction to Baroque (mainly in Europe) which was disliked by George I.

Early in the period there was use of bold colours like burgundy and dark green. These became lighter towards the Regency period. Mouldings are intricate - ceilings might have ribbons and swags, classical figures and urns.



1790-1850 was the classical style with columns, pediments, elaborate curves and scrolls. Ornaments shaped like shells and plants with intricate patterns, delicate details, complex shapes and the use of light pastel colours.

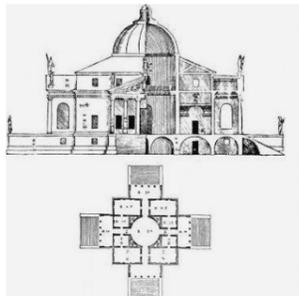
Greek and Roman mythology with gods used in elaborate settings were often used. Top left, of the panel, shows Artemis or Diana. She is depicted as a huntress. (Right is Diana from the Louvre in Paris)



The building shown in the picture has the influence of Greek and Roman architectural features. A number of grand buildings from this time used this format.

*One of the first buildings on which some of the original ideas came from was the Pantheon in Rome.*

There are a large number of very important buildings throughout Britain, Europe and the colonies using the Palladian design concept set out by Andrea Palladio (1508 – 1580). Such as The National Gallery in London and The Capital Building in Washington.



The foreground shows a landau style four-wheeled, horse drawn, convertible carriage.

# Gothic

The next section of the painting takes you into the early English period or English Gothic, years 1180 – 1500 approximately.

The building of Salisbury's new Cathedral or the Cathedral of St Mary started in 1220 and was dedicated in 1258. The spire was not constructed until 1320 -1330 and became the tallest spire at 404 feet or 123 metres. It added 6,500 tons to the overall construction.

Early English Gothic style used pointed arches which gave greater strength than the rounded arch. They also used clusters of small columns to form pillars, ribbed vaults and flying buttresses. These all gave buildings huge proportions, long halls and large windows that allowed for increased height and light.

**i** The detail, top right, is the quatrefoil pattern which is symbolic of the four evangelists

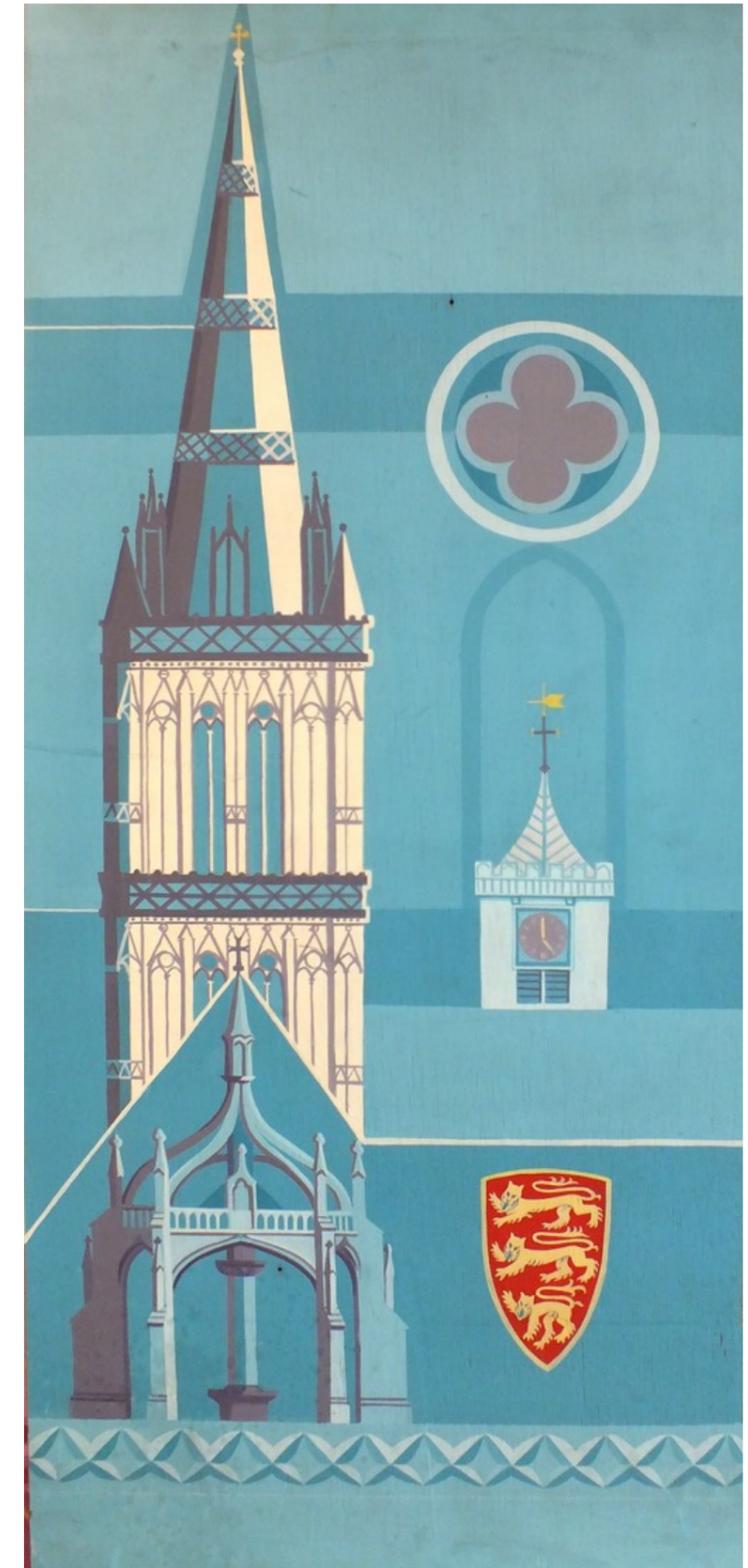
The clock tower, in the painting, is Salisbury's St Thomas's Church of Canterbury. This was built in about year 1250 with parts added later.

The bottom of the panel is Salisbury's



market or poultry cross. There was some form of structure from the beginning of the market but the present building dates from the 15th century with the top section added in the 18th century.

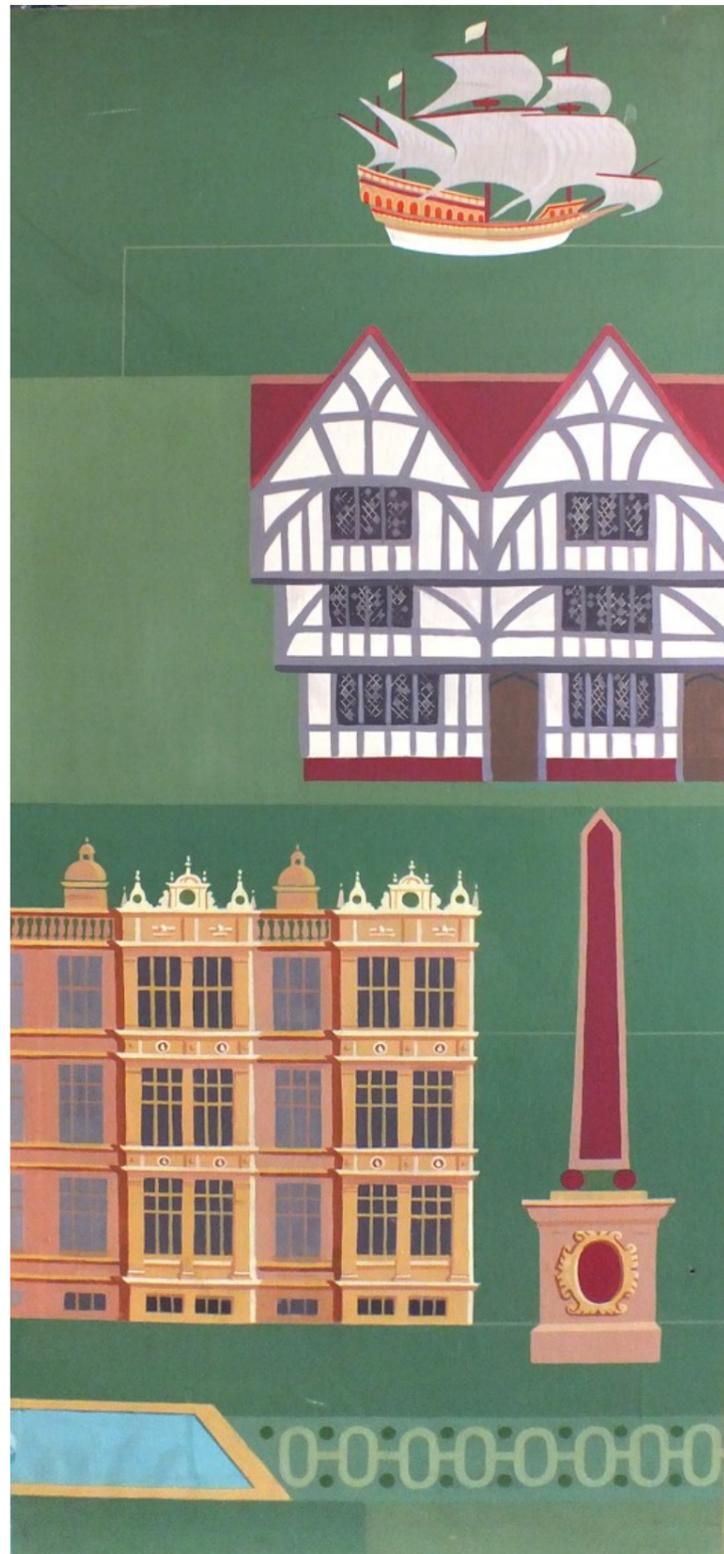
The royal coat of arms (below) can be seen next to the East gate of The Close and the panel section represents England.



## The Tudors

The next section of the painting represents the Tudor period, roughly between years 1485 and 1603. It started with Henry VII and ends 1603 with the death of Elizabeth I. Although many refer to years 1558-1603 as the Elizabethan age.

The ship likely represents the Henry VIII's *Mary Rose* galleon of the English Navy, built in 1555-56. Her complement was 250 comprising 150 mariners, 30 gunners and 70 soldiers. She sank accidentally in the Solent during an engagement with the French fleet in 1545. The *Mary Rose* was salvaged in 1982 and is on permanent display in the Portsmouth historic dockyard.



The timber building is the house of John A'Porte, a wealthy wool merchant, built in about 1425 in Queen's Street (right). This type of house would be made of mainly of wood, wattle and daub.



The large building, bottom left of the panel, has features that would suggest it is Longleat House, near Warminster. This is an Elizabethan country house built by Sir John Thynne and designed mainly by Robert Smythson. Garden courtesy of Capability Brown

**i** Elizabethan wealthy tended to have large square, tall houses with an increased number of larger windows which allowed more light in. They developed the idea of a long gallery to allow for exercise even when raining!

Elizabethan gardens, seen in the foreground, were designed with formal structure of low hedges creating a geometric pattern.

This needle shaped structure is similar to a pair of obelisks that stand next to the tomb of Sir Richard Mompesson and his wife Katherine. Their elaborate tomb was put into Salisbury Cathedral in 1627. Sir Richard was an esquire of the royal stable and he moved into a house in The Close. Rebuilt by one of his successors their name became linked to the house.

## Classical Salisbury

The next area of the painting represents the Baroque and Classical period, approximately years 1600s – 1800s. This is a period of artistic style that used drama, exuberance, and grandeur in sculpture, painting, architecture, literature, dance, and music.

Some of the characteristics of the period include a dramatic use of light, colour and ornaments, with decorated plaster, stucco or marble. There was also the use of large-scale ceiling frescoes and trompe l'oeil.

**i** Trompe l'œil translated from French means 'trick the eye'. It is a mural art technique involving life-like imagery in order to create an illusion. Depicted objects appear 'real' in three dimensions, instead of actually being a two-dimensional painting.

The church steeple in the background is suggestive of St-Mary-Le-Bow. This is an historic church in the middle of London (Bow Bells). There has been a church on this site since Norman times. When it burnt down the current building was built to the designs of Sir Christopher Wren, 1671–1673, with the 223 foot steeple completed in 1680.

The foreground building is The College of Matrons in the Cathedral Close (above). The college was founded by the Bishop of Salisbury, 1667 – 1689, Seth Ward. The Bishop used his own money to build this almshouse in The Close for 10 widows of priests. It is thought that the college was also designed by Sir



Christopher Wren but there is no evidence to support this.

**i** Sir Christopher Wren's link to Salisbury was his birth at East Knoyle, Wiltshire.

