

Colchester Archaeological Group



Annual Bulletin

Officers and Committee Members 2002/2003		1
Chairman's Introduction	<i>Mark Davies</i>	2
Report from Young Archaeologists Club	<i>Pat Brown</i>	3
The Big Dig	<i>Christian Leppitch</i>	3
Cunobelin's Farmstead	<i>Aline Black</i>	6
Three Bronze Age Burial Urns from Great Tey	<i>James Fawn</i>	11
The Contents of Three Deverel-Rimbury Pots from Great Tey	<i>Lilian Morrow</i>	11
A timber framed building at 86 High Street, Colchester	<i>Richard Shackle</i>	13
Short notes	<i>Richard Shackle</i>	17
Prehistoric textiles	<i>Freda Nicholls</i>	20
Metal Detecting; working in harmony with Archaeology	<i>Francis Nicholls</i>	22
The Graffiti of Colchester Castle; the results so far	<i>Mary Coe</i>	23
Court House Revealed	<i>John Wallace</i>	29
Graveyard recording at St. Peter's Church, Colchester	<i>Freda Nicholls</i>	33
Anglo-Saxon Pottery Workshop	<i>Mary Coe</i>	36
Winter Lectures 2002 - 2003		36
Archaeological Tour of Roman Monuments and Sites in Provence		51
Weekend trip to Devon and Cornwall		52
Obituaries		54

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Colchester Archaeological Group

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Chairman's Introduction

Mark Davies

The Group's activities during the past twelve months reflect a healthy appetite for archaeology in its various forms. The membership (standing at 177 paid-up individuals) has continued in almost exact numerical parity with the previous year. In addition, we are pleased to welcome many occasional and even regular visitors, particularly at our weekly lectures held every Monday throughout the winter (apart from the Christmas and New Year break).

Last winter there were 17 lectures in all, for which we are grateful to an impressive array of speakers (see below), and each meeting was attended on average by about 50 members and guests in Charles Gray's room at the Castle. It is, though, a significant sign of the times to note in passing, that the expenses incurred by speakers from the museums in London were far less than those from close to home. For this we have to thank the enlightened outreach policies of the institutions concerned, which we have been pleased to visit individually and as a group in return.

Sad to record, the Group no longer receives an annual grant from Colchester Borough Council, which during previous years has helped to offset the full commercial cost of hiring the lecture room at the Castle. Inevitably this means that an increase in subscriptions will be needed from next year with the concomitant result that, if the prevailing winds of change continue, a reduced proportion of the Group's own resources will be directly invested in local archaeology.

Special projects have included the Graffiti survey in the Castle, undertaken by our members on behalf of the Colchester Museum Service, which will also receive the latest results of the continuing Churchyard Recording scheme of graveyard memorials in the town centre. Another project, actually funded by the Group, is a specialist analysis of the bones from the burial associated with the tombstone of Marcus Favonius Facilis. The results of this should merit an interesting article in a future edition of the Bulletin.

Excavations have continued at Great Tey and by individual members in support of projects of the Colchester Archaeological Trust, such as at St. Mary's and the garrison. As in previous years, representatives have been elected to participate in the work of various local, county and even national bodies. In Colchester itself, we have been pleased to receive invitations to contribute to the Colchester 2020 partnership and the St. Botolph's Quarter process. Comments have been submitted on the archaeological implications of the proposed Visual Arts Facility and major related developments. It is hoped that due attention will be given to safeguarding Colchester's fine archaeological heritage as a fundamental basis for the sensitive construction of important new facilities in the town centre.

Colchester Young Archaeologists' Club Report 2002/03

Pat Brown

Colchester YAC has had a successful year, with visits to Ipswich Museum and St. Albans, where we were given an illustrated talk on Verulamium and explored the new Museum and the Roman theatre. We also walked round Roman Colchester and tried to work out how many people the Butt Road church would have accommodated. Our Christmas party was held in Holly trees and had a Tudor theme. The Group has made a YAC mosaic which we shall be able to display at History Fayres and similar events, as well as Roman army standards (much in evidence on National Archaeology Day, when they kept falling over!). During the winter we had sessions on burials, soldiers in Colchester, prehistoric people, and different kinds of writing, such as runes.

But the highlight of the year must have been the "Big Dig" in the garden of 172 Lexden Road, a report of which, written by Christian Leppich, follows.

I would like to thank the leaders and helpers (Blanche Anderton, Denise Hardy, Caroline McDonald and Rita Bartlett), Colchester Museum (always welcoming and helpful), and a lot of enthusiastic parents, many of whom are prepared to drive their budding archaeologists long distances to attend.

The Big Dig

Christian Leppich.

Pit C: Team Leader-Denise

Day One: Saturday 29th June 2003

After a short talk explaining the results of the magnetometer and safety rules on the site, including no running whilst on the site and remaining with our own pit at all times, we were divided into three groups. We headed off to our three pits where the turf had already been removed. Each pit was 1m squared.

We were told that today digging was not exactly what we were going to be doing. We used a straight-edged trowel and took off one layer at a time, leaving our finds in situ so that we could record their location accurately before moving downwards to the next layer.

The first layer was called Context One. We drew to scale the finds that were in our 1m square pit on gridded paper. The grid paper also included questions about the soil colour and any other important facts. After this, we started making a spoil heap. This is all the soil used up from inside the pit, put in buckets, and then made into a pile called the spoil.

This has to be sieved to make sure that the archaeologist in the pit has not missed any finds.

Following this, we had to wash the finds, especially those that could not be identified. Metal, coal, charcoal etc. should not be washed, this is due to the fact that they would become even more fragile, or perhaps be destroyed due their structural composition.

We laid out newspaper in our clean tray to ensure that the finds dried more quickly.

In Day One our finds were exciting and thought provoking. We found lots of clay tile, quite a few pieces of charcoal and a small blue bead. What we thought was the most exciting find of the day was lots of small clumps of nails. The average length of these nails was approximately 5cm, with the exception of a few much longer ones and some smaller ones.

At the end of the day, we were undecided about drawing conclusions from our finds.

Day Two: Sunday 30th June 2003

On this day we started very much like the first, but were quicker in commencing with using our trowels. At the start, we were finding very much the same as the day before and we were carrying out the same procedures. We started to find more interesting finds towards the end of our session. These included another blue bead, a very old battery and a metal object (along with a few similar objects) which we could not identify. We also found a hard surface but unfortunately we did not have enough time to investigate further. We came to the conclusion by looking at our finds that someone had started a fire which had included our finds.

At the end we were taught how to do section drawing by Caroline and we drew Pit B.

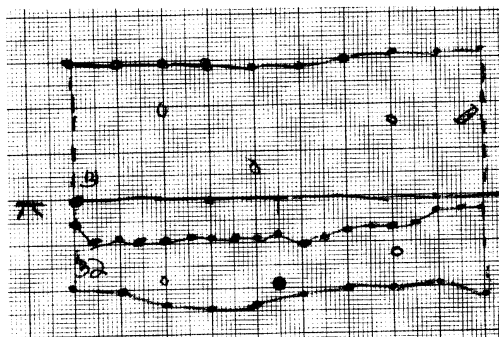
It was a very enjoyable weekend, especially for the team at Pit C.

Site YAC BD 2003 Section Pit
1:10

Key

Tile

Bone



B

Scale

Final day: Sunday 27th July 2003

Today we went back to Pat's house to finish off the jobs that were not completed on the weekend dig. We also returned to assess all of the finds, so that we would be able to guess what the site originally was.

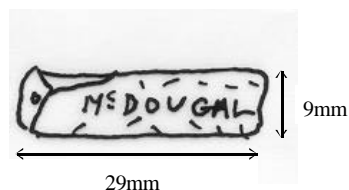
One of the many jobs to begin with was sorting. To do this we had to take one finds tray from a pit and sort it out into the different materials and contexts. We had a bag for pit A context 1 glass, pottery, clay pipe, and so on for each of the three pits and however many contexts the different pits had. It didn't end there as we had to sort the different finds into different materials. Another of the many jobs that we did was to pot wash. We had started this on the weekend but there was still a lot to do.

Under all of this, excitement grew as the adults had started to dig a trench of their own right next to where the brightest point on the magnetometer reading was. Anticipation filled the air but then it started to rain. We went in the house and started to do a few scale drawings of some of the finds such as coins, lids, batteries, among others.

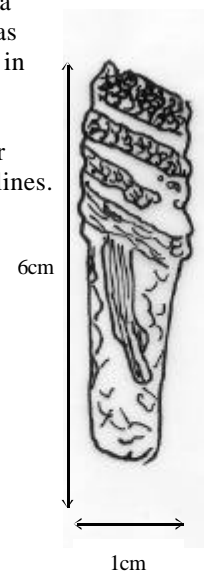
During this time the adults continued with their dig. They pondered over a certain spot for a very long time and soon the news came through that it was most likely to be a bed: this was very likely as the team at Pit B (which was very near the adults trench) had found a spring in their pit.

Discussion then followed as to what we had actually unravelled beneath Pat's garden. After very little talking we all decided that it was in fact a rubbish pit, or something along those lines.

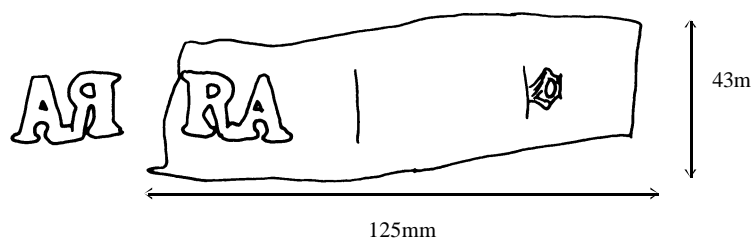
Thank you to Pat for the use of her garden and for hers and all the helpers help over the three days: It was great fun.



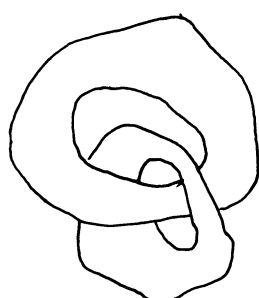
Clay pipe fragment showing
factory name McDougal
Robert Streeting



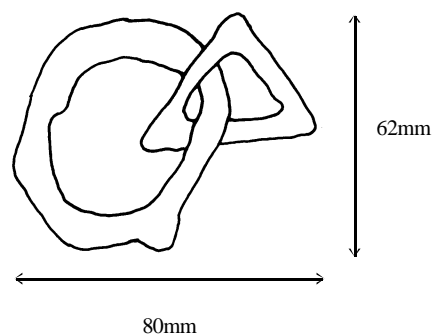
Clay pipe stem
with serpent tail
Robert Streeting



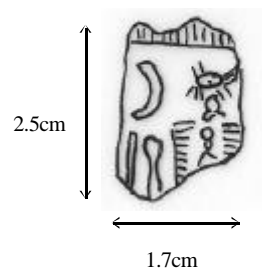
Royal Artillery Cap Badge
Thomas Arthur-Blade



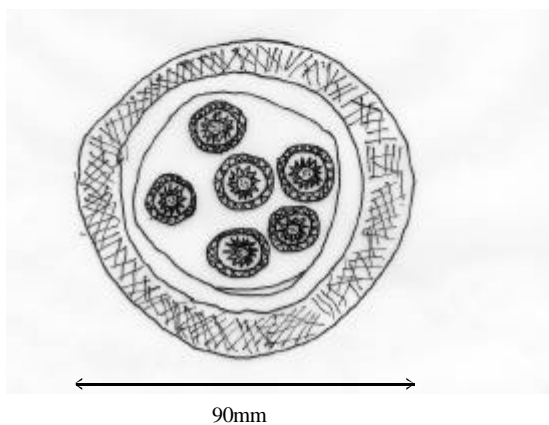
Iron looped horse harness bits
Thomas Arthur-Blade



George VI farthing
Christian Leppitch



Bowl fragment from
C19th Masonic clay pipe
Lewis Fitzpatrick



Decorated
metal jar lid
Anna Hilton

Cunobelin's Farmstead

Aline Black

The dry summers of the mid 1970s resulted in crop marks on an unprecedented scale and clarity in fields in the Gosbecks area of Colchester. More thorough mapping of the buried archaeological features was possible and hence a better understanding of the use and importance of the site. Fig.1 (reproduced by courtesy of Colchester Archaeological Trust) shows part of the crop mark pattern at Gosbecks. In a dry summer, crops grow better where the topsoil (retaining moisture) is deeper and so the crop marks show where in the past ditches have been dug, which over the centuries have silted up with topsoil and are now no longer visible as surface features.

The strong trapezoidal feature has been interpreted as an Iron Age farmstead, defended by a deep ditch and bank, with enclosed fields to the south and droveways leading to the southwest corner of the farmstead. The field system and road in the south east of fig.1, and of course the Theatre and Temple, are Roman.

What dating evidence there is for the farmstead enclosure comes from a trench dug across the northern ditch in 1949. The stratification of pottery finds and a late Iron Age brooch suggested that the ditch was already silting up in the late Iron Age and Roman periods. There was no evidence for the date at which the Farmstead was set out.

Whilst parts of the Archaeological Park, particularly the Temple, have been surveyed in recent years by a variety of geophysical methods, no work had been done on the Farmstead site.

The site is owned by Tarmac Holdings and farmed by tenant farmers who agreed in Autumn 2001 that a geophysical survey of the site by magnetometer could be carried out. A licence to do the work was obtained from English Heritage. The objectives of this first survey were to locate the farmstead precisely in relation to the permanent 100m grid system laid out to the east in Gosbecks Archaeological Park and also to the Ordnance Survey Grid; to confirm the crop marks as indicators of ditches; and to see whether a magnetic survey would reveal additional information about the site and the structure of its ditch systems.

This first survey was discontinued in spring 2002 when spring growth of the crop began, but recommenced in Autumn 2002 with two objectives. The first was to survey the southwest corner of the trapezoidal structure with a greater sampling density than previously used to see whether evidence could be found for an entrance to the area. The second was to continue the survey of the site as far to the south as possible in the time available, since this is the area in which crop marks have shown the greatest complexity of ditches.

Magnetometry

The instrument generally used was the FM18 Fluxgate Gradiometer owned by Colchester Borough Council (A similar instrument, owned by Essex University, was used for the survey of the south west corner of the farmstead trapezium).

Magnetometry can reveal the location of old ditches, just as cropmarks can. The magnetometer is measuring the strength of the Earth's magnetic field - some 50,000 nanoteslas (nT) - and can detect changes as small as 2nT in this field. Topsoil is very slightly more magnetic than subsoil and ditches which have silted up with topsoil can give a slightly larger reading and show up on the data plot as dark lines. This happens on the Gosbecks and Farmstead sites, but not always - just across the Maldon Road where cropmarks have revealed the site of a fort, magnetometry has been unable to detect it.

Using the Gosbecks site grid markers the grid was temporarily extended west into the relevant area. Careful measurement indicated that possible error in extending the Gosbecks grid was at the most extreme edge of the grid 0.5m. Survey squares of side 20m were set out. For most of the survey the tracks were 1m apart and all walked in the south to north direction, taking readings every 0.25m. For the survey of the south west corner of the trapezium the operator walked zigzag in the south/north/south direction along tracks 0.5m apart, taking readings every 0.25m. The data was downloaded into a laptop computer on site, using InSite software from GeoQuest. The raw data was also stored for subsequent alternative processing off site by Tim Dennis.

Results and Comments

Fig.2 shows the data obtained from both surveys after processing using InSite. Fig.3 is a drawing of fig.2 overlaid with reference marks discussed in the following sections.

Using fig.3

1 The trapezoidal ditch structure differs from the crop mark images in several respects.

- i. The inner ditch on the eastern side, seen as a strong crop mark, is weak and in some places absent from the magnetometer plot; the outer eastern ditch is outwardly bowed.
- ii. Both outer and inner eastern ditches join the northern ditch at its eastern end (point A fig.3), in contrast to the open crop mark images. This must bring into question previous interpretation of the double ditch as a drove road.
- iii. The inner southern ditch has a clear break (point B). There is also possibly a break at point C, but this is partially obscured by a strong signal likely to be from agricultural iron. The outer southern ditch has an unexpected 'sine wave' shape towards its eastern end.
- iv. The ditch structure appears to break up in the southwest corner of the trapezium (point D), suggesting that this may have been the main entrance to the site. However, the higher density plot carried out during the second survey failed to clarify whether this was the entrance to the farmstead. Instead, the ditch system there appears to have been modified in the Roman era. There appears to have been a continuous but somewhat wandering trackway running north-south past this south west corner, continuing to the southern extremity of the current plot.
- v. The strong signal at the north west corner, extending some 15m eastwards (point E) is likely to be ferrous metal.

2 Within the trapezoidal ditch system

- i. the single ditch, **a-b**, running ESE from the centre of the western trapezium ditch has been seen from crop marks and is thought to date from the Roman period. There was no sign of the ditch running from ENE to SSW across the trapezium which has been seen from crop marks. The double ditches, **c-d**, 5m apart, again running ESE across over half the trapezium are new discoveries.
- ii. the strong singularities in the southern part of the trapezium are likely to be pits.
- iii. there is some indication of both linear and circular features within the NW corner.

3 Outside the trapezoidal ditch system

- i. ditches **e-f**, **g-h** and **i-j** (fig.3) are known from crop marks. They are perpendicular to ditch **k-l**, which cuts the western edge of the outer southern ditch of the trapezium. They are all thought to be Roman. There are two additional ditches on the eastern side of the plot, **m-n** and **p-q**. Whilst only faintly
- j. observable on the plot, **p-q** seems to form the eastern boundary of a trackway, some 8.5m wide, marking the western side of the theatre enclosure. It leads down into the complex enclosure system to the south.
- ii. the singularities F and G appear to be connected with the Iron Age ditch system.
- iii. to the west of the plot the strong signal H has been seen in crop marks, but I is new.
- iv. the curved ditches J in the north west corner of the plot are known from crop marks and believed to be Iron Age.
- v. the pits found just outside the south west corner of the Farmstead have not previously been seen.
- vi. the complexity of the enclosure pattern to the south of the trapezium implies use and re-use of the area over an extended period of time. Whilst much of this enclosure pattern has been seen as crop marks some is new and adds to knowledge of the area.

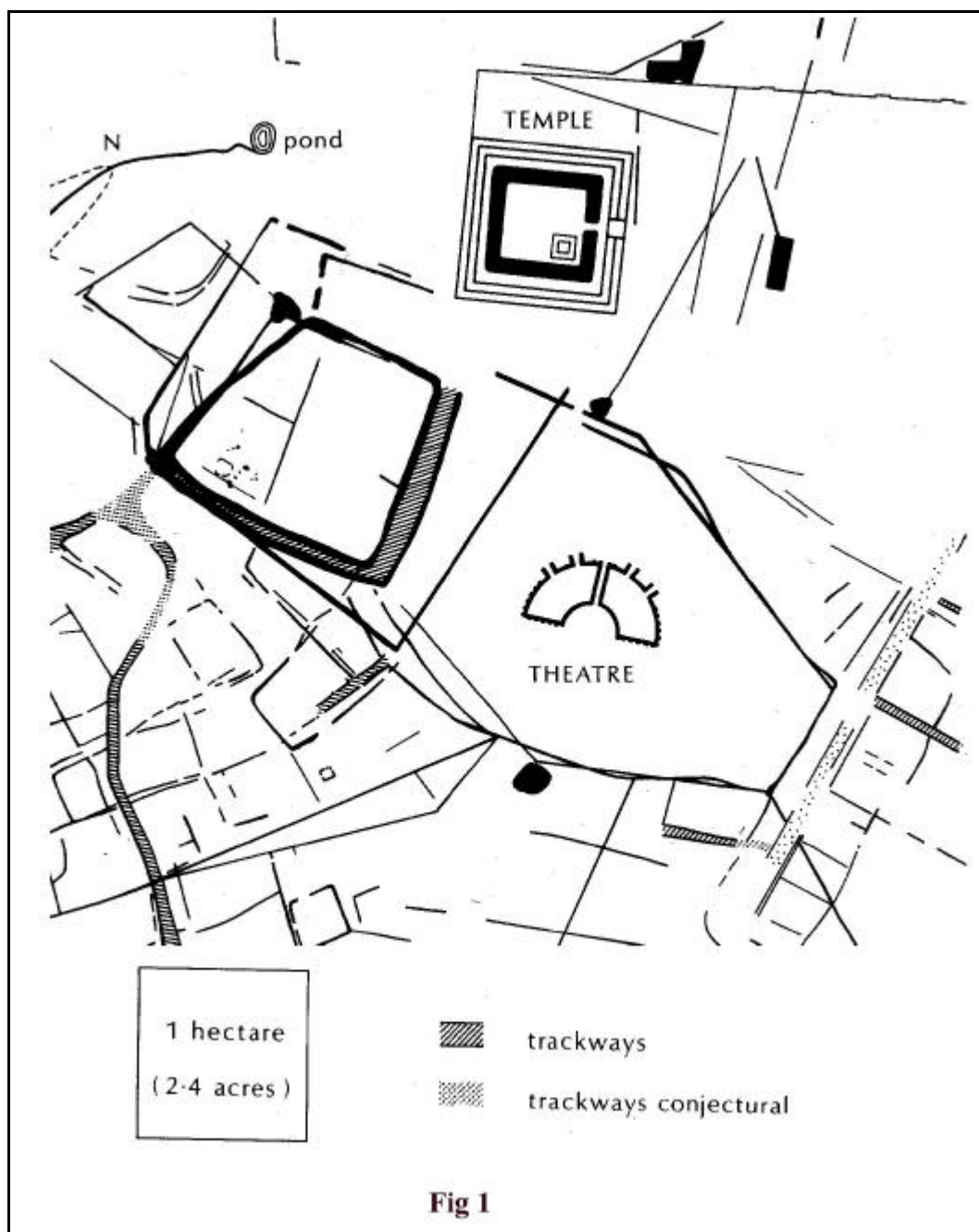
It is useful to compare the crop mark record (fig.1) and the drawing of the results of the magnetic survey (fig.3).

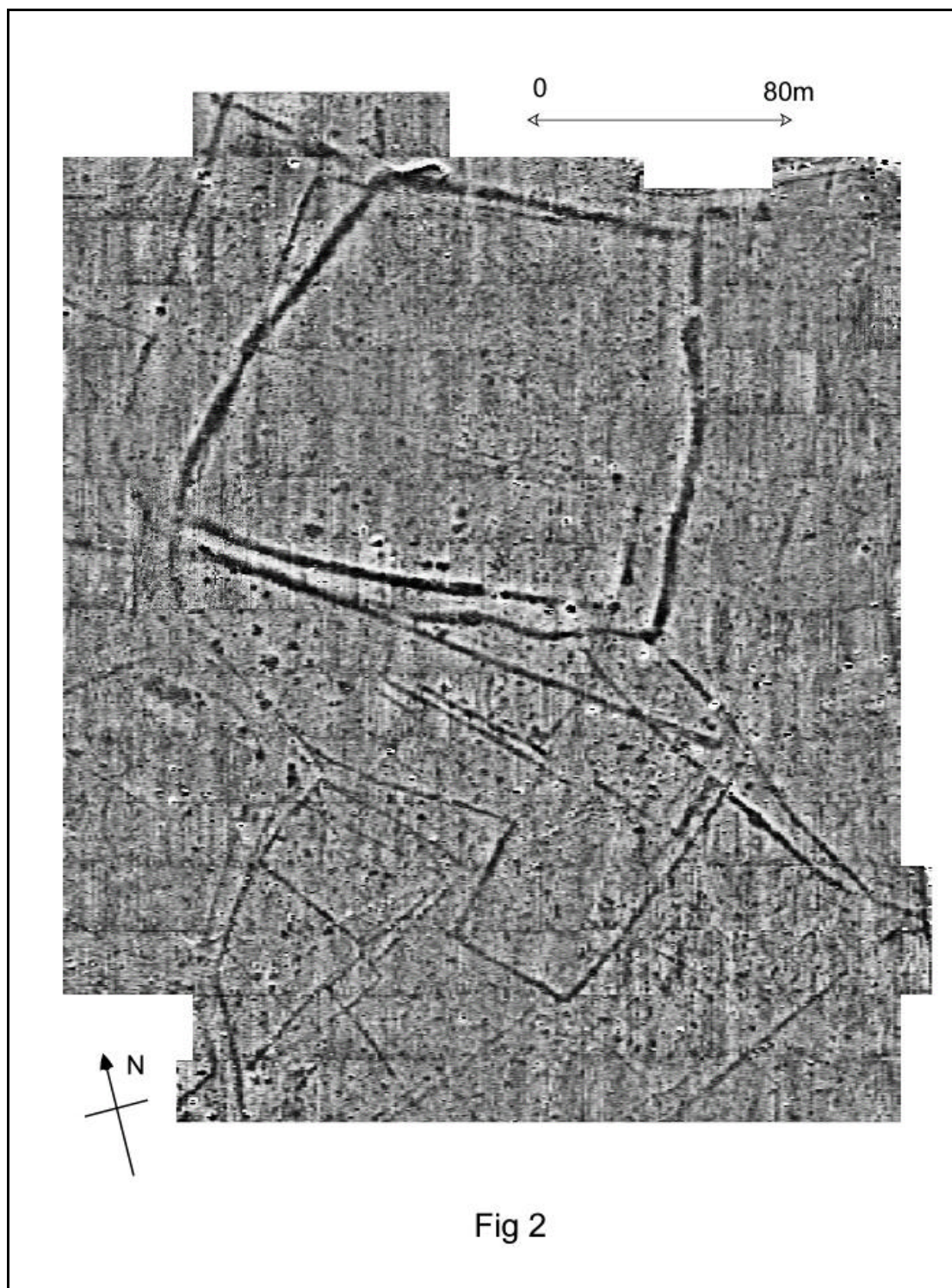
Further Work

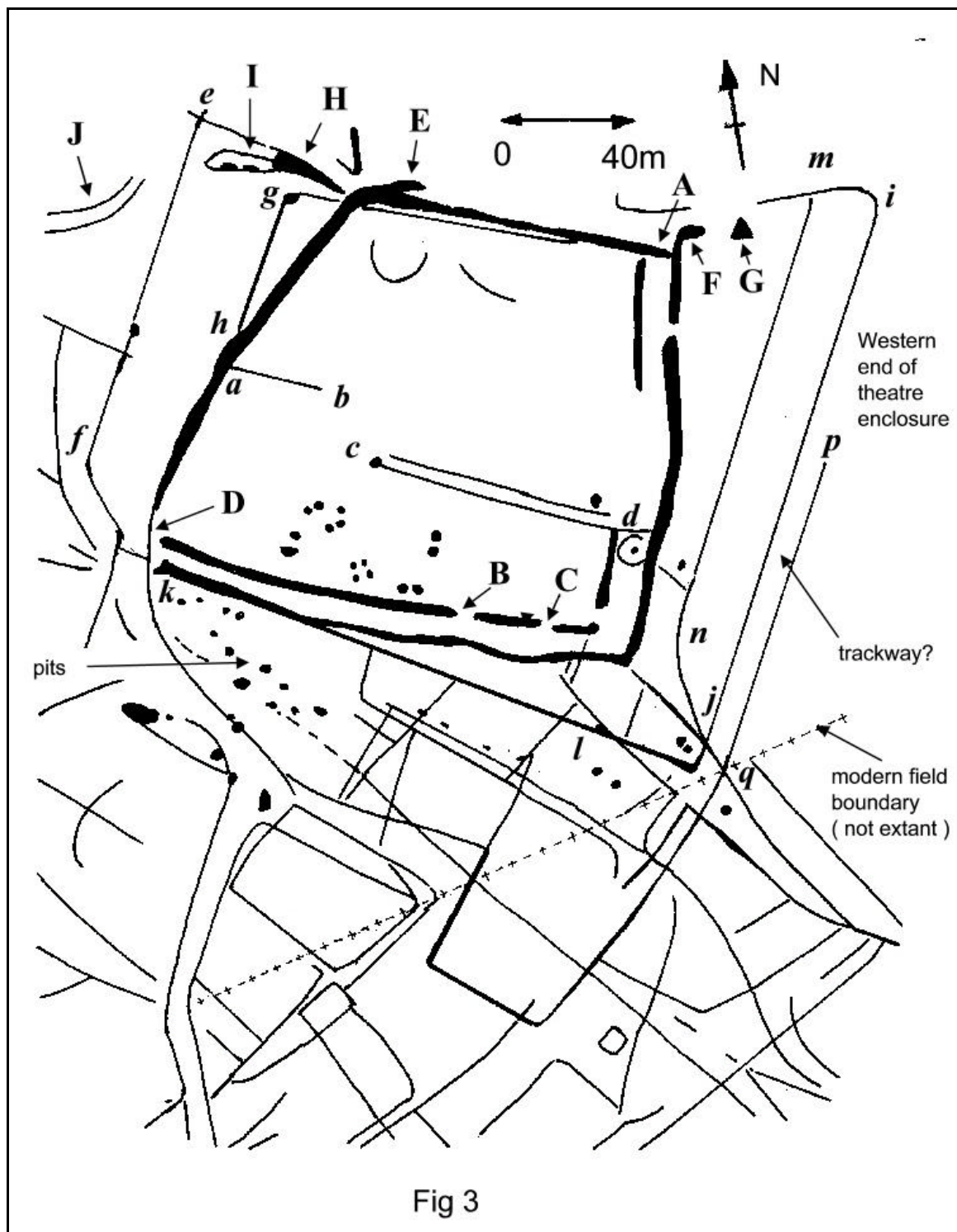
It is hoped to extend the survey during winter 2003/2004, preferably to the west and north of the farmstead.

Acknowledgements

I am grateful to Mr and Mrs R Davidson of Brickhouse Farm, Peldon, for permission to survey the site. I am also indebted to my husband David and to Tim Dennis who shared the surveying with me and between them did all the data processing, and to Peter Cott for his advice and encouragement.







Three Bronze Age Burial Urns from Great Tey

James Fawn

The group has been investigating a Roman road at Teybrook Farm at Great Tey for a number of years and has partially excavated a ring-ditch adjacent to it, which contained just two fragments of Bronze Age pottery. Last September 2002, Mr Tim Cordle was stripping topsoil in another part of the farm when he uncovered the most of one Bronze Age burial urn and evidence of another close by. Three members of the Group, Tim Dennis and David and Aline Black undertook a magnetometer survey which produced evidence of second ring-ditch about 26 metres in diameter.

A team of members has been excavating for several months. It has traced the ring, sectioned it and so far revealed eight burials within its southern circumference. In addition, a straight broad ditch with Roman in its lower strata and Saxon grass-tempered pottery in its upper layer crosses the ring. A source of some speculation as to whether it is evidence of Roman centuriation, it is also being investigated.

To add to the interest, our member Francis Nicholls who more usually investigates for us with his metal detector took to fork and trowel and uncovered what must be one of his major finds, a Mesolithic transept axe-head, indicating a human presence in about 6000 BC. A multi-period site evidently.

Six of the Bronze Age burials were contained in Deverel-Rimbury type pots and our members Lilian and Robin Morrow undertook and reported on the investigation of the contents of three of them, as follows.

The Contents of Three Deverel-Rimbury Pots from Great Tey

Lilian Morrow

TRD 6/10 This inverted *Barrel Urn* had lost its base and some of its contents to the plough, but had an almost complete rim with simple finger-tip decoration extending to a cordon 10 cm below it. The remaining body of the pot appeared to be unadorned. Apart from the rim sherds the pottery was fragmented and in a fragile condition.

I reversed the contents, removing it in 2-3 cm spits, as it would have been inserted. The soil was sandy gravel with flint and small stones. I dry sieved for removal bone fragments, then wet sieved for charcoal and seeds. There was no charcoal or seed and the bone had been well burnt. The pottery and bone were washed, dried and bagged up in their respective spits. There were no grave goods.

TRD 6/2 This upright? *Barrel Urn* had lost its upper half; the lower was plain and had a complete flat base. The same procedure as above was carried out, but the bone remains were larger and may have comprised more than one person.

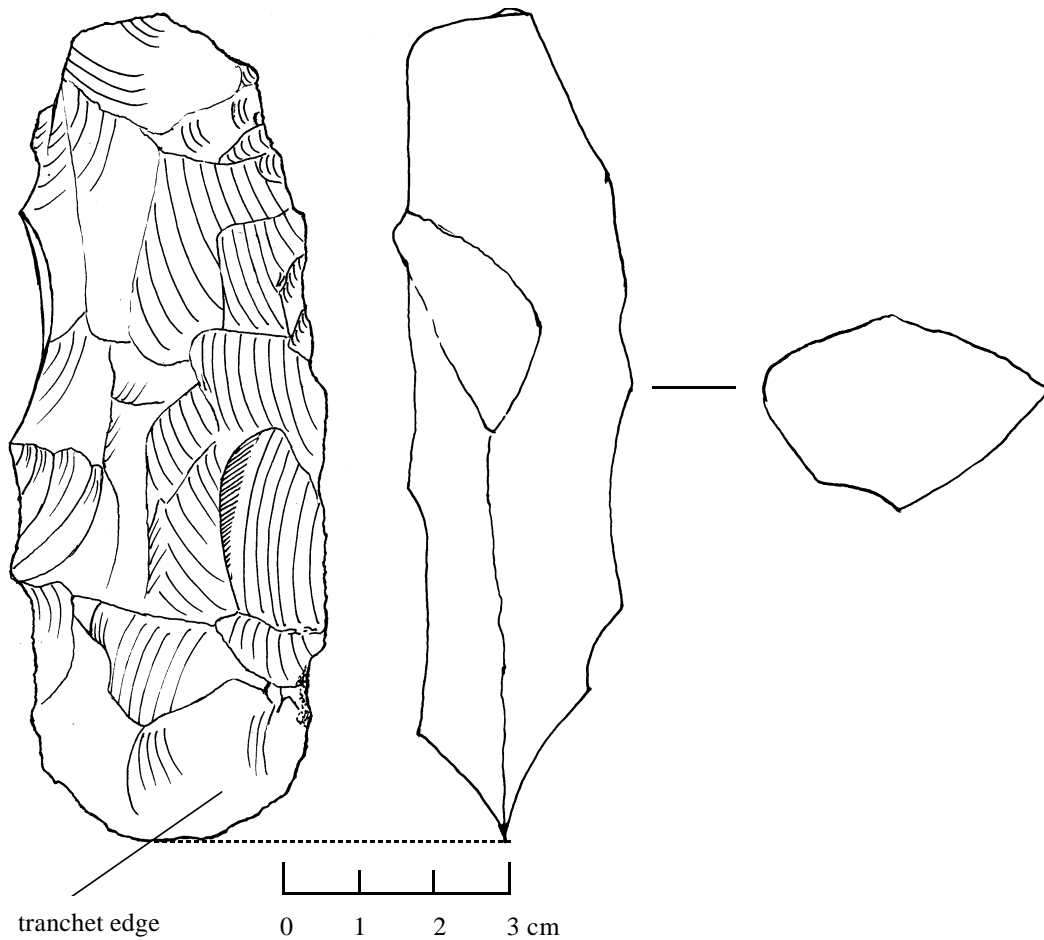
There was evidence for a young child in the eggshell fragments of a skull, a tooth, a digital bone and several knobular joints. Larger pieces of split bone showed the hollow marrow canal.

There were tiny pieces of charcoal and some chaff and fibres, possibly roots. As the field has been cultivated with oats and barley, these are probably contaminants.

TRD 6/1 This inverted *Barrel Urn* had lost its lower portion to the plough, but the rest was complete and the rim and single cordon finger-tip decoration remained intact around the upper half. It appeared to be well fired, but from the presence of charcoal and the large pieces of bone it would appear the cremation had not been so well carried out. The soil was of a heavier nature with more stone and less gravel and was impacted towards the base of the pot so that the last three spits had to be removed by soaking the contents and easing them out in one piece.

There were fragments of an eggshell skull, a tooth, finger/toe digits, large pieces of limb bone and several knobular bone ends, probably at least one adult and a young child. There were no grave goods or visible seeds.

The Mesolithic tranchet axe -head found at Great Tey



The Mesolithic tranchet axe dates from between 4000 - 8000BC. "Tranchet" denotes chisel-shaped following a transverse blow to produce the chisel edge. The axe would have been mounted in a stick for chopping.

A timber framed building at 86 High Street, Colchester

Richard Shackle

Behind 86 High Street and the Colchester Visitor Information Centre is a three bay medieval building. It lies behind but parallel to the buildings on the High Street (Fig1). The two bays behind the visitor centre are concealed by wallpaper and plaster. The third bay has been renovated by Anil, the owner of 86 High Street, who kindly allowed me to record and publish the timber frame.

The end wall A-B (Fig2) has lost its studs on the ground floor and in the gable but most of these can be reconstructed from the mortices and peg holes. On the upper floor, you can see a brace running from stud to stud, a method of construction common in the Colchester area but rare in other regions of England. Also on the upper floor is a doorway, which suggests that the upper floor was accessed by an outside staircase. Figure 2 shows the carpenter's marks which can be seen on the side of the studs. Carpenter's marks in this position would normally be hidden by the wattle and daub between the studs. The fact that there was a central mortice in the gable suggests that there may originally have been a crown post roof, whereas now there is a side purlin roof.

The rear wall A-C (Fig 3) was only exposed on the upper floor where you could see evidence for a diamond mullion window. There were mortices for diamond mullions on the underside of the top plate, a shutter runner rebate in the top plate and pegged mortices where the lower sill of the window used to be. One of the studs forming the side of the window has a taper burn mark on it. One theory has it that these marks were caused by some form of lighting which left a scorch mark on the timbers; another theory has it that these marks were put on the buildings as a form of magic, to protect them from burning down.

The front wall B-D (Fig 4) consists of an open frame of two posts and a top plate. The building was built against an structure on this side, so it did not need its own framing. This figure also shows the present side purlin roof.

The substantial size of the timbers, the probable crown post roof and the diamond mullion all suggest that the building was built in either the 15th or 16th century. The function of the building is unknown but having an outside staircase hints that it may have been some form of public building such as a guildhall. Being built against an earlier building on the High Street may mean that it had a connection with that building.

86 High St

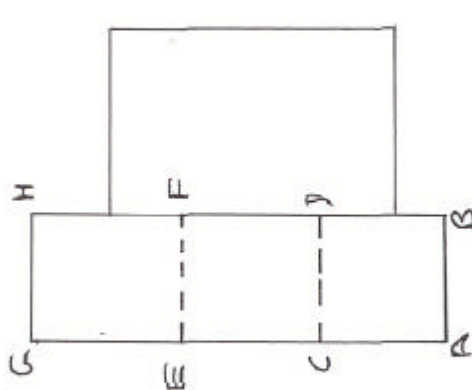


Fig.1 Not to scale

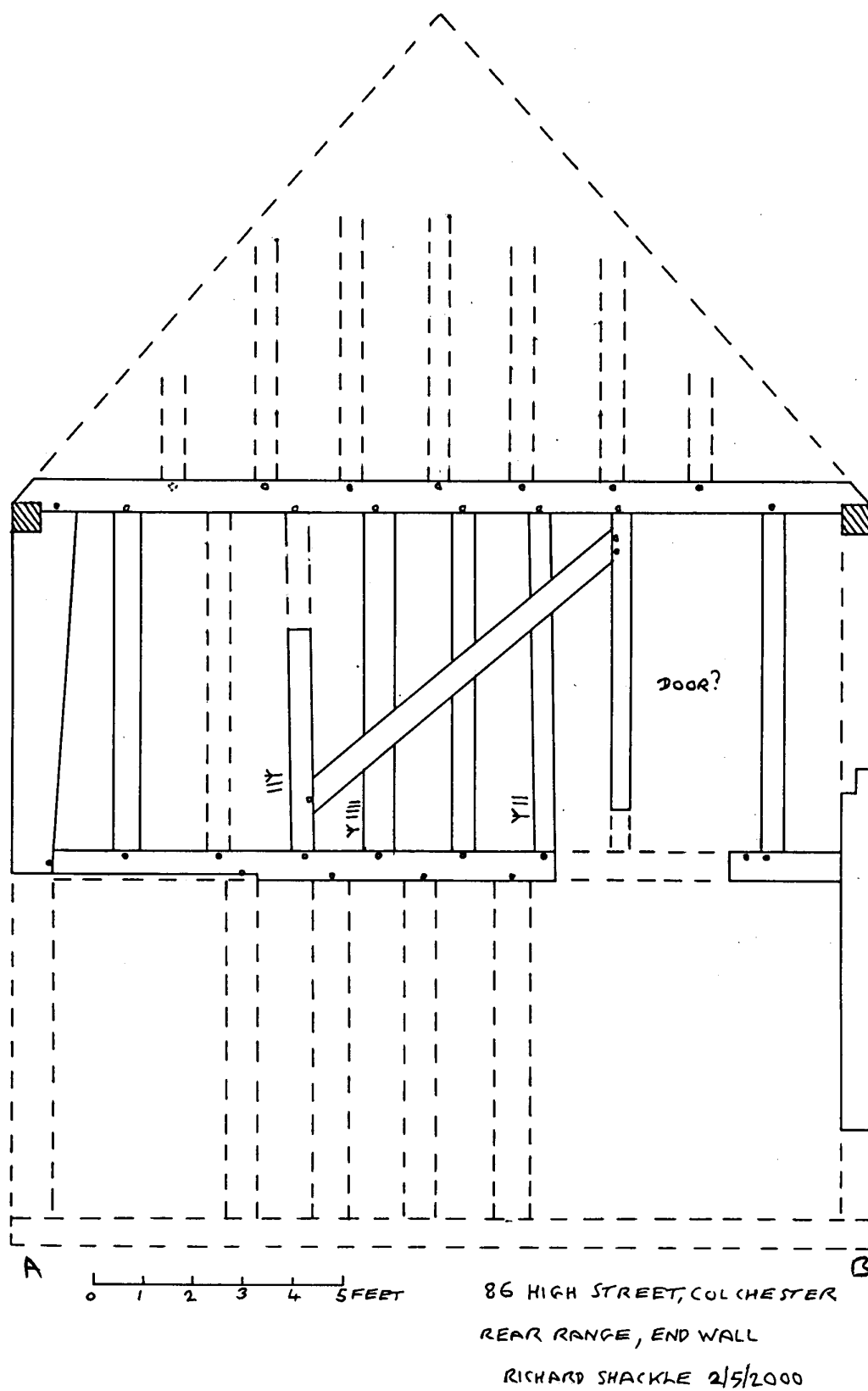
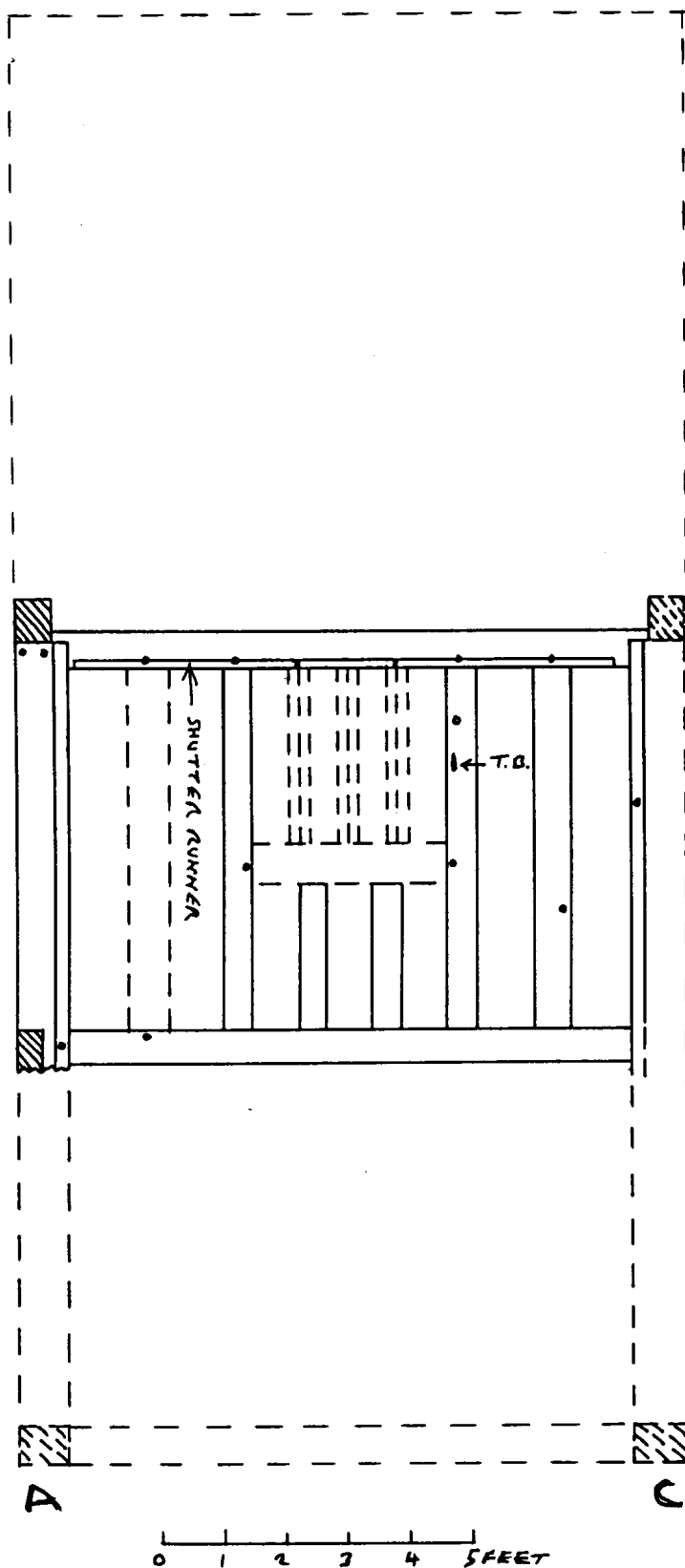


Fig.2



86, HIGH STREET, COLCHESTER, ESSEX

23/4/2000 RICHARD SHACKLE

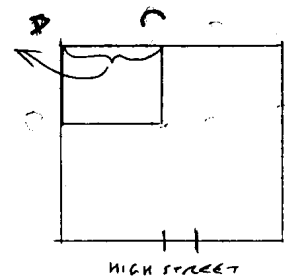


Fig.3

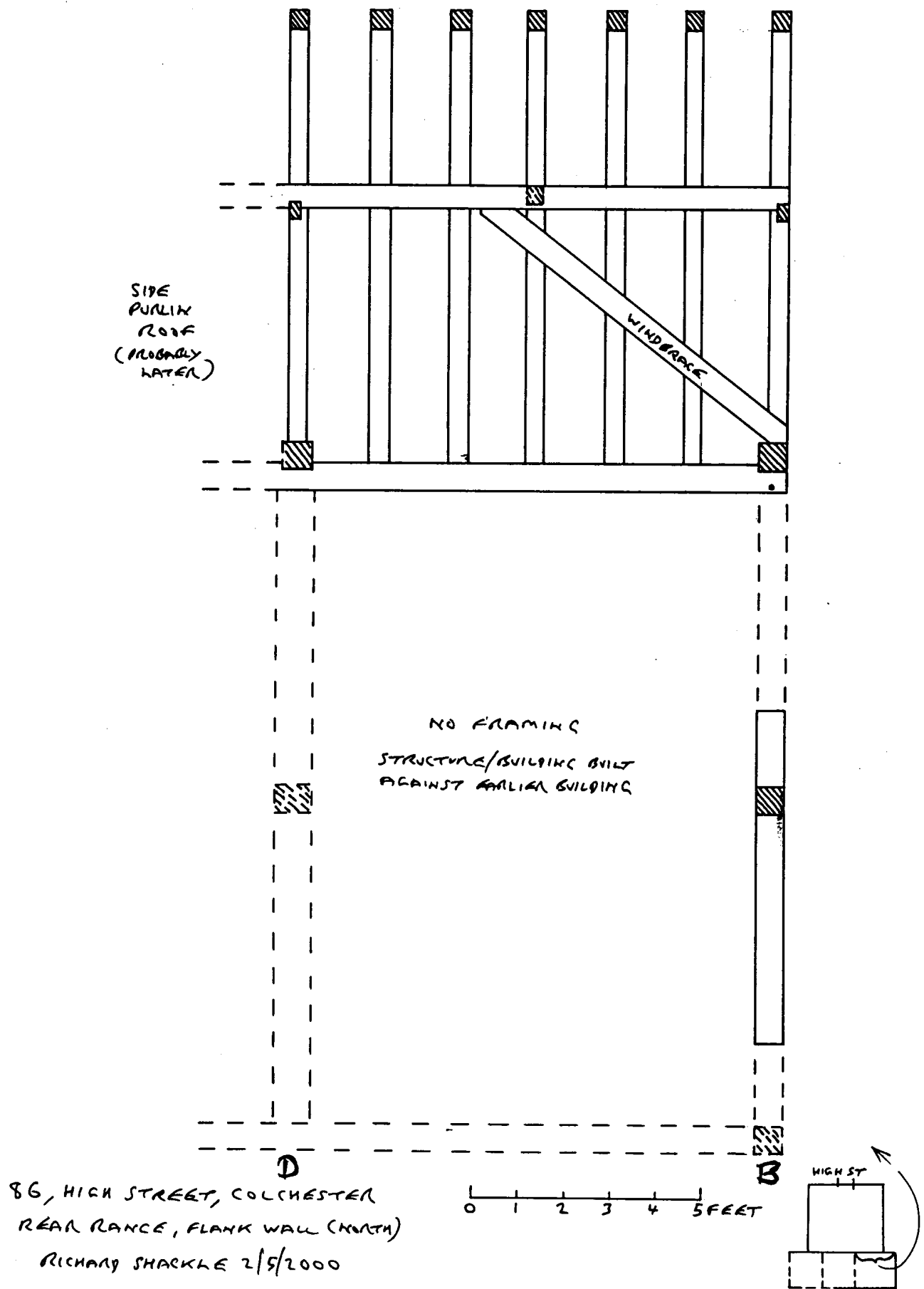


Fig.4

Short notes

Richard Shackle

Two seal matrices

The first seal matrix (Fig1) was found in Brantham Suffolk by Paul Cudmore. It has the initials "IC" with two small stars for decoration. This could be the seal of a local Suffolk person or it could be a London seal as Paul tells me that a lot of building soil from London was dumped in Brantham.

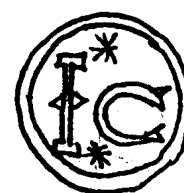
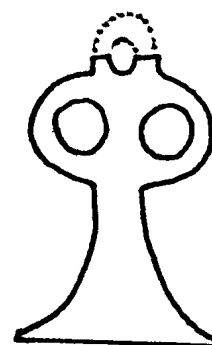


Fig.1

The second seal matrix (Fig2) was found by Mr Watcham at Thorpe Le Soken. It bears the image of a lamb with a cross. This is the paschal lamb, (paschal means pertaining to Easter). Colchester museum says the inscription round the border reads "ecce agnus dei" (lamb of god). Seals of this type were very common in the 1330's. There are 3 in the Public Record Office and 6 in The British Museum.

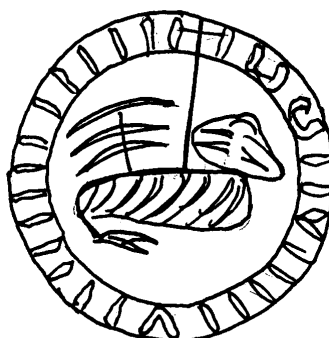
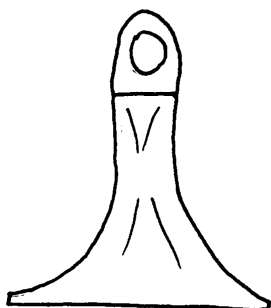


Fig 2

The third object (Fig3) is a red wax seal found by Mr Dines in the River Colne. The image is only 15x 12 mm in size. It seems to represent a figure or animal holding a cup. The seal was presumably used to seal a letter or document in the 18th or 19th century.



Fig 3

The bronze key (Fig4) was found at Mark's Tey rectory by Nigel Saunders.

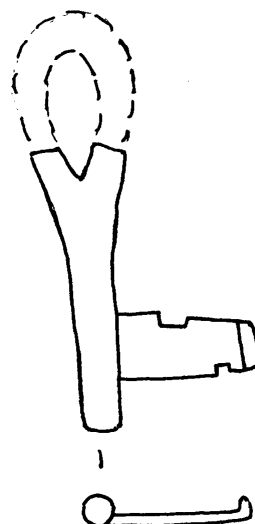


Fig 4

The thin sheet of bronze (Fig 5) found at Long Green, Marks Tey by Nigel Saunders may be a belt fitting.

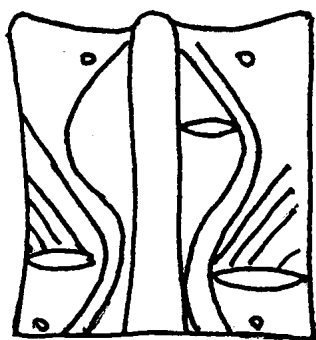


Fig 5

The thin bronze object with traces of enamel (Fig6) is probably a Roman seal box cover. The small circle of enamel in the centre projects like a pyramid as can be seen in the cross section. The seal box was found by Mr Dines in Colchester in September 2002.

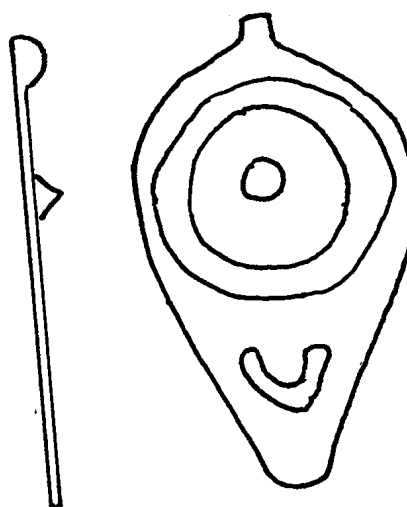


Fig 6

The bronze balance (Fig 7) was found in Colchester by Norman Bone in 2003. The balance arm is 11.75 cm long but has lost about 1 cm where there would have been a small projection to prevent the chains of the balance pan from slipping off. The arm is made from a rounded square piece of bronze bar 7mm high by 4.5mm across. At the suspension loops end it has been beaten out to a thickness of 2.5mm. The three chains are made of iron wire. The top chain supports the balance when in use. The bottom chain supports the balance weight when the balance is in use. The third chain is for suspending the balance when not in use. It may have been suspended from a belt by a merchant travelling around the country. A similar balance is illustrated by Nina Crummy in the Colchester Archaeological Trust report on Roman Small Finds.

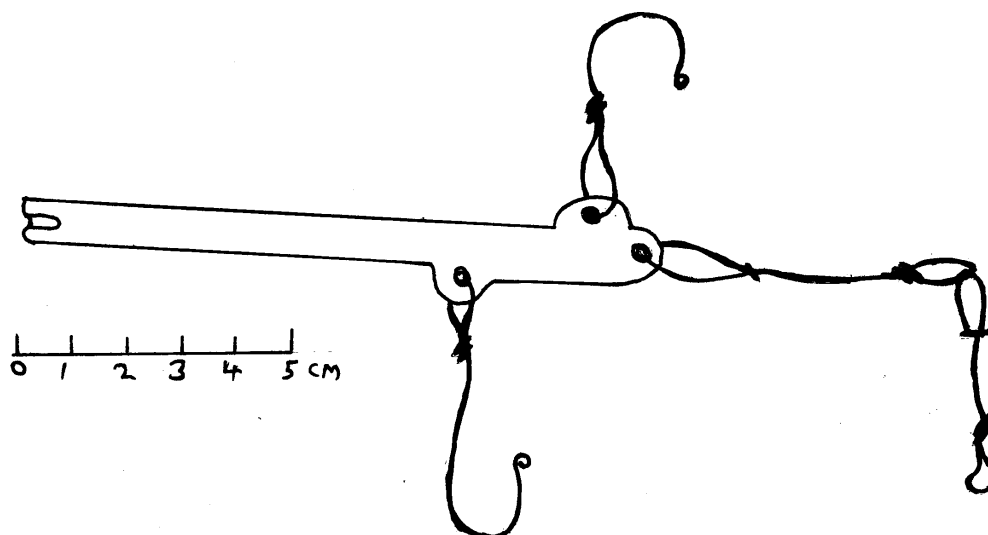


Fig 7

The bronze pendant/ weight (Fig 8) was found by Norman Bone in Colchester in 2003. It is 29 mm high and 20 mm across. The three views show it from the front, side and underneath. You can see from the underneath view that it is hollow. In view of its small size it more likely to be a pendant than a weight.

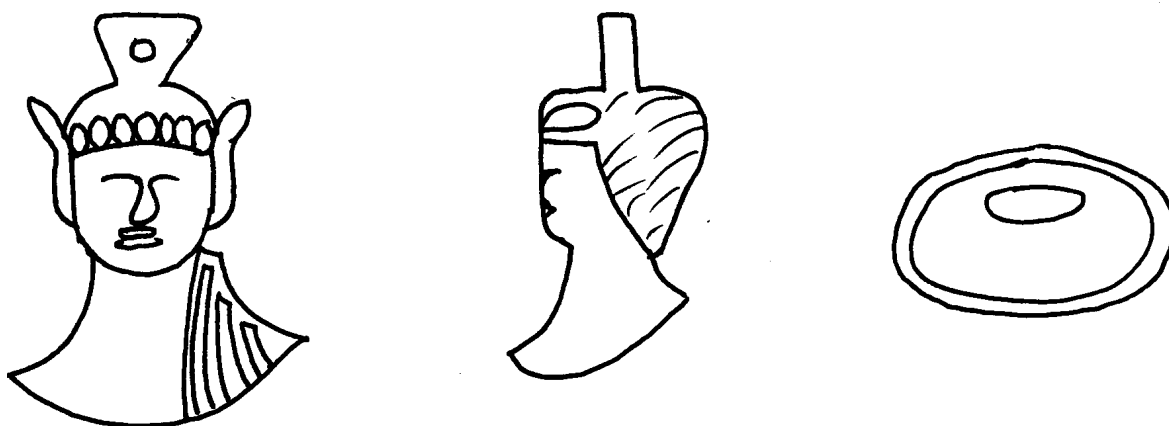


Fig 8

The bronze head (Fig 9) was found by Norman Bone in Colchester in July 2003. It is 30mm high and 18mm across. Unlike the pendant/weight above, it is solid not hollow. The rounded base suggests that it was part of a larger ceramic or wooden statuette. The three views show it from the front, side and rear. This female bust has an elaborate Roman hairstyle. Although it is very small it is beautifully made by a skilled artist.



Fig 9

Prehistoric textiles

Freda Nicholls

In a group of mounds known as the Seven Brothers, some Russian noblemen stationed in the Crimea in 1875 were hunting for "treasure." They found what they sought: gold treasure, marble art works and also something rarer by far - pieces of ancient figured textiles.

Cloth seldom survives the millennia and where it does, it has had the advantage of unusual conditions, such as freezing, or anaerobic waterlogging, or, as was the case with the cloth fragments from the Crimea, desiccation. These particular fragments came from burials associated with the nearby Greek colony of Pantikapaion, founded in the 6th or 7th century B.C. The largest cloth was found draped over a wooden sarcophagus: it consisted of at least a dozen friezes, one above the other, of mythological, animal and geometric figures, with floral borders, in black, red and, buff. The tomb's contents dated its deposition to the 4th century BC - although the fact that the cloth had been carefully mended in antiquity implies that it was not new when put into the tomb. Other scraps of textile from neighbouring tombs depict birds, stag heads, and horses and riders, in a variety of colours and techniques, including tapestry and embroidery.

Since these were discovered, very little else of Classical Greek fabric has been unearthed. We tend to forget about pre-Roman textile industries, other than that of Egypt. The Pantikapaion fragments show that textile technique had already undergone a very long period of development and was done on looms often described as primitive and incapable of refined work: yet 3rd-millennium Trojans used the same loom as 4th century Greeks. Troy II was nearer the middle than the beginning of the history of weaving, for there are samples of high quality cloth from Anatolia and Palestine from the 7th and early 6th millennia B.C., and clay impressions of woven goods back to 7000 B.C.

The textile industry is, in fact, older than pottery and perhaps even than agriculture and stock breeding, and

it probably consumed far more hours of labour per year, in the temperate climates, than pottery and food production put together. Up until the Industrial Revolution, and into this century, in many peasant societies, women spent every available moment spinning, weaving, and sewing. The women spun while they tended the flocks, fetched water, or walked to market; they wove while they tended the children, the oven, and the cooking pot.

Technically the word *textile*, which comes from the Latin *texere* 'to weave', refers exclusively to woven cloth. Right from the beginning weavers were aware of more than one way to bind threads together. Major evidence appears with the various pieces of actual cloth from the Judaeian desert and from Anatolia showing a variety of bindings of the threads. Some had a coarse thread one way and a fine one the other (the warp differed from the weft) but we cannot be sure which is which (1). In Europe the earliest direct remains of the fibre crafts come from the Mesolithic as well as the Neolithic periods. Of true weaving essentially nothing has been preserved until the 4th millennium. The first major group of fabrics from Europe is the linen textiles from the Swiss Neolithic pile dwellings, about 3000 BC. The pile dwellers demonstrated great skill in their manipulation of the threads (2).

The earliest evidence of weaving from Egypt seems to be a swatch of coarse linen in a Neolithic deposit, probably from the 5th millennium (3). A tumbled heap of what appeared to be dirty linen in labelled storage at the Petrie Museum of Egyptian Archaeology in London was revealed to be a nearly complete fringed tunic, *circa* 3000 BC.

In northern Europe it was the anaerobic alkaline waters and muddy lake bottoms that saved the Swiss linens, in the far north it was the trapped, airless acid groundwater that did the preserving. That environment kept wool, hair, skin and leather intact, while destroying most of the bone and vegetable matter. This effect of the acid is most noticeable in the human remains, where hair and facial features, and even the brain are well preserved with scarcely a bone left (4). There is no evidence for weaving in Denmark or farther north before the Scandinavian Bronze Age (ca 1800 BC). A small fragment of woollen cloth in plain weave adhering to a spearhead was found in an Early Bronze I mound in Jutland. A larger sample from early Bronze II (perhaps 1700-1300 B.C.) is rather crude in technique and may indicate that weaving was relatively new to the Bronze Age inhabitants of Scandinavia.

Most of the Bronze Age Danish finds of cloth come from burials of what must have been upper-class men and women buried fully clothed in coffins hollowed out of huge oak logs. The groundwater, full of humic acid then "tanned" the remains. The woven pieces in which the Mound people were dressed, and which were laid over and under them for their comfort in the next world are remarkably uniform. All are made from coarse wool from the primitive Faroe sheep, ranging in colour from light to dark brown, darkened still more by the acidic groundwater. A string skirt was found in one of the burials - a garment consisting of a waist-band with threads hanging down to form the skirt. Another form of textile art among the Danish finds is sprang which shows both interlacing and interlinking techniques (4). A cap from a man's grave is one example of this technique. The other is a woman's hairnet which has an intricate lacy pattern. A number of Bronze Age textiles have been found in the British Isles. The similarities of British to continental textiles continue in the late Bronze Age.

Early in the 1st millennium BC textile artifacts show a tremendous change in textile techniques. The proliferation of techniques comes from the Hallstatt sites. The succeeding period, known as the La Tene, spread rapidly across Europe to Britain. Most of the cloths produced during this period are twills. There are many variations of this technique producing sophisticated patterns.

Almost nothing has survived out of the enormous mass of textiles produced between 7000 BC and the first millennium BC. What we have has given us a glimpse of both the quantity and magnificence of what we have lost. But with what we have we can document the amazing longevity of traditional ways of doing things.

1) Helbaek H 1963 *Archaeology* 67: 39-46.

2) Vogt E 1937 *Warp & Weft*.

3) Caton-Thompson G 1934 *The Desert Fayum*

4) Glob P V 1970 *The Mound People*.

Metal Detecting; working in harmony with Archaeology

Francis Nicholls, metal detectorist

A metal detector is an electronic machine which locates metallic objects concealed in the ground, by way of transmitting very low frequency radio waves. These are reflected back by a coin or artefact, resulting in an audible or visual response to the user. Metal detectors work to a maximum depth of about 10 inches.

Metal detecting is a hobby enjoyed by a relatively small but increasing number of enthusiasts. The majority have a passion for local history, outside that of the true archaeologist. It is readily admitted however, that there are people who persist in illegally entering registered sites and other areas of significance. They not only destroy valuable archaeology but also steal historically finds.

Metal detecting can be a valuable adjunct to the archaeologist, in a similar way to other electronic subterranean location methods (magnetometers, geophysics etc).

Probably one of the most useful roles played by metal detectors on site is the examination of spoil from the trenches. This is especially true when time constraints mean that soil sieving is not a practical option. Two recent local examples of valuable metal detection over spoil heaps were at Head Street and the St Mary's Hospital sites. In both cases, many historically valuable metal objects were located prior to either off-site dumping or to being lost to the building contractors. Metal finds from these two sites included numerous Roman coins (especially at St Mary's), keys, brooches, rings and other personal jewellery, together with a large number of other varied artefacts. A pre-requisite of this kind of activity is to work closely with the Site Director at each dig, taking orders in just the same way as everyone else on site. Spoil heap finds are reported without delay, not only for safe storage but also, after evaluating the soil type in the spoil, it is usually possible to locate the actual trench (or at least the general area) from which the find came.

Another important aspect of metal detecting on site is to help locate finds prior to excavation. The Site Director will sometimes require the metal detector to sweep over, for example, a partly excavated floor or street surface. Coins from a known period found in situ can greatly assist with the dating of the archaeology. Likewise, pre-excavating signals from the metal detector can also help in pin-pointing likely important artefacts which can often assist the archaeologist in the trench.

On a wider and more general basis, responsible metal detecting on open land is fun, informative and on many occasions, helpful to the general archaeology of the area. This is not the place to go into the irresponsible metal detecting, other than to acknowledge and try to stop it.

The Treasure Act of 1996, implemented in September 1997, greatly aids not only metal detectorists but also other people who come upon chance finds whilst out walking or digging in their gardens. Until the Act came into force, the old Treasure Trove law remained an unsatisfactory basis upon which to value and to protect England's and Wales' portable heritage. This Act, together with the introduction of the Portable Antiquities Scheme in 1997, has resulted in a huge increase in the number of reported finds, particularly by metal detectorists. In January 1999 the Department for Culture Minister, Alan Howarth, recorded that by that date "liaison officers have now seen 13,500 objects that would not have been otherwise recorded. This is thanks to the positive spirit into which the National Council for Metal Detecting and some 1000 individual finders have co-operated with the Scheme. It is providing an important complement to existing archaeological services in the county."

At last Essex has its own Fields Liaison Officer - and not before time for such an archaeologically important county. Suffolk and Norfolk have both had their own Liaison Officers for over 5 years. Nevertheless, now is an opportune time to welcome Caroline McDonald, who took up her post on 4th August, working from the Colchester Castle Museums Resource Centre. It is through a combination of the 1996 Treasure act and the Portable Antiquities Scheme, and co-operation with professional archaeologists, that the public can have a better understanding and a wider trust of metal detecting in general.

The Graffiti of Colchester Castle; the results so far

Mary Coe

The recording of the graffiti in Colchester Castle is continuing with a small group of dedicated volunteers. As last year, the summer brought a reduction in the number of visits made to the Castle, but work did not stop completely. Facts and figures in this report are as they stand at the end of July.

A total of 17 people have been involved in the survey. Some have been part of the team all the way through, but a few have dropped out, for a variety of reasons. We were all sorry to hear of the deaths of two recorders, Iris Marshall and Noreen Proudman, who both did a considerable amount of work.

The areas so far completed are the Entrance Passage and Well Room, the Ground Floor of the Museum and the Upper Floor. The Great Staircase, the Prison and the Vaults have yet to be completed, and the last two will entail a vast amount of work. The one area not yet started is the North West Staircase.

The walls of the interior of the Castle on which there are any graffiti have all been photographed, so that the areas to be recorded can be divided into manageable sections. Fig.1 shows the number of photos for each area together with the number of items of graffiti recorded. The number of items per

Area	No. of photos	No. of items
Entrance	17	152
Ground floor	10	172
Upper floor	33	171
Gt staircase	7	173
Prison	5	169
Vaults	3	94
Total	75	931

Fig.1 No. of photos & items of graffiti

photograph gives an indication of the density of the graffiti. Fig.2 shows this distribution. The number of photos with 26 or more items is 9, which is the smallest category. The largest category is 2-5 items per photo, of which there are 26. The Upper Floor of the Museum accounts for just over half of these. This floor also accounts for half of those with only one item per photo. Two photos each resulted in 100 or more items. These were in the Prison, where one photo resulted in 100 items, and the Ground Floor, which had one photo, where the number was 145 individual items of graffiti.

As part of the survey, the recorders are asked to say how each graffiti has been done, using the categories 'Incised, Engraved and Drawn', adding further detail where possible. The distinction between incised and engraved is not very clear, and subject to interpretation. Our guidelines are that "incised" means "scratched", and "engraved" implies the use of a special tool. Because of this the number given for each category is dependent on the recorders point of view. The results are that 64% of the items were incised, 14% engraved and 22% drawn. Of those that were drawn a variety of media was used as shown in fig. 3. Although in many cases it is possible to tell what was used to draw the graffiti, there are some items which are open to interpretation. Crayon featured more on the Upper Floor than anywhere else. The high figure for

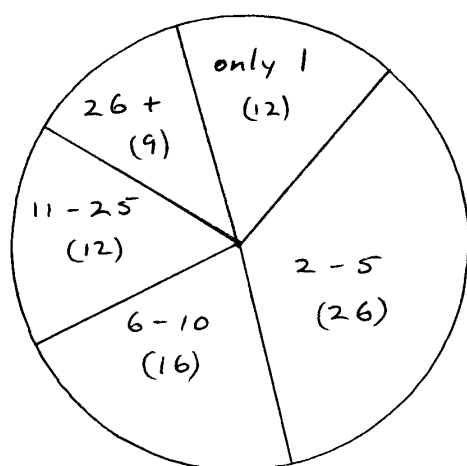


Fig 2 No. of items per photo

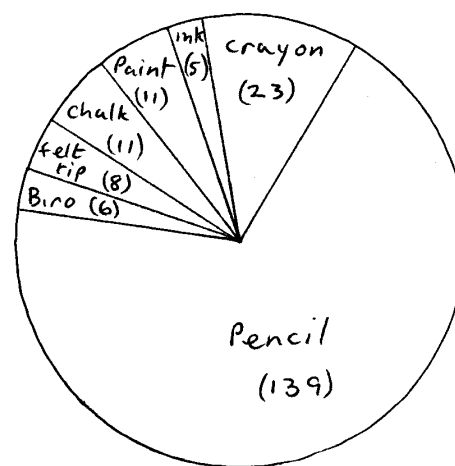


Fig 3 Medium used for drawing

the use of pencil was because of its use in the Vaults, which accounted for 80 of the 139 items.

Some of the graffiti are of importance from a historic point of view, some are beautifully executed and some are difficult to interpret. For these reasons, and others, recorders are asked to say if they believe the item should be investigated further or professionally drawn or photographed. This is very much the decision of the recorders, but so far 166 items have been marked for further work. This represents 18% of all the recorded items. Fig. 4 shows the breakdown according to the areas being recorded.

As part of the survey each piece of graffiti had to be measured, from left to right, and from top to bottom. The smallest individual items are mostly single letters, the smallest being the letter "M", measuring just 5mm x 5mm. Most of the larger items are those giving a lot of information, such as complete names, other personal details and/or dates. In the Prison, is the largest recorded piece, a boat, measuring 54cm x 53cm.

It is unfortunate that very little items of graffiti have been dated, so it is impossible to say which is the oldest piece to be recorded so far. Of those that do give the year, and ignoring the two in the Vaults of 140 BC and 1066, the earliest known date is 1730, found in the Prison. The earliest full date is April 9 1823, on the Upper Floor. The most recent recognisable date is 1998, found in the Vaults. Also very few people were willing to tell us where they came from. The only known foreign visitors are two from Canada and one from the USA. Cheshire appears twice, but it is possible that it is a surname and not the county, although I have counted it as a place for this report. Three full addresses were given, although none are completely decipherable. At least two of them were in Ipswich. Instead of a town or county, three WRENs gave the name of their ship, and two other ships were named without reference to any names.

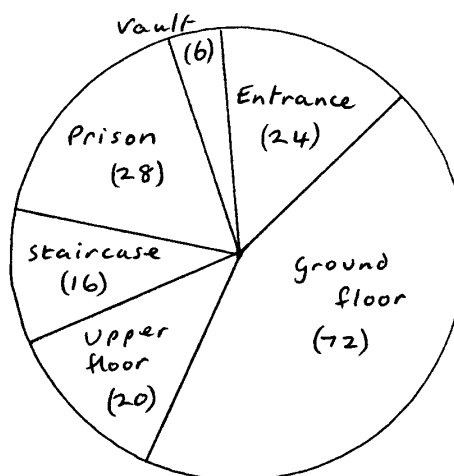


Fig 4 No. of items requiring further work

I have attempted to categorise the graffiti according to subject matter, and the result is shown in fig. 5. The biggest problem was caused by damage to the graffiti from crumbling brick, pencil being rubbed off, and similar wear and tear. Where there was any doubt I have used any remark made by the recorders giving an interpretation, or I have made my own interpretation from the drawing. The category "random" includes everything that consists of lines and squiggles, and anything that did not fit any of the other categories. The total number of items, at 1182, is greater than the number of items of graffiti, as one piece of graffiti could be put into two or more categories, for example, where a name and a date were both given.

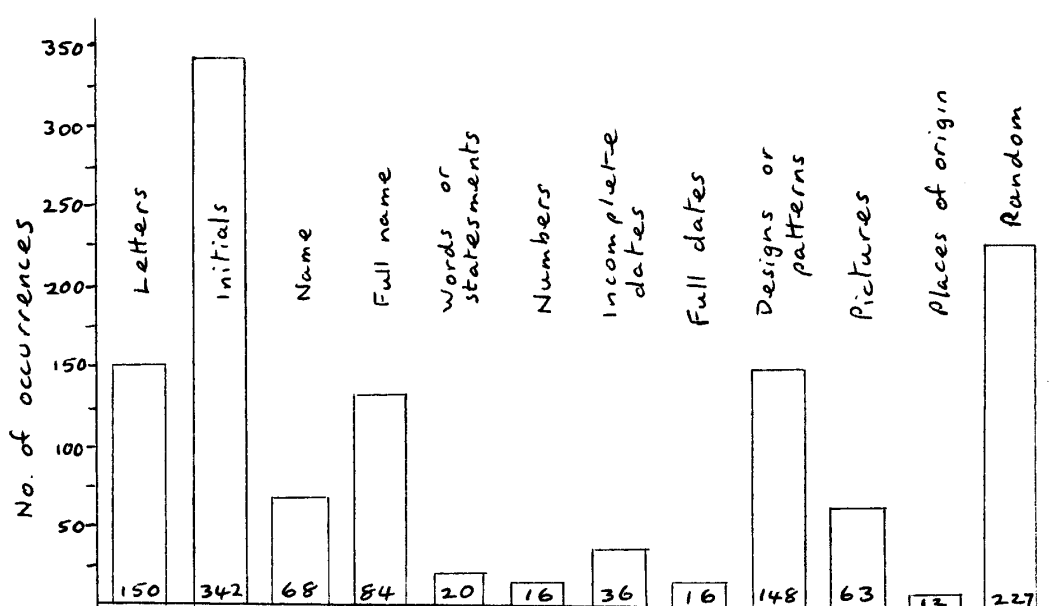
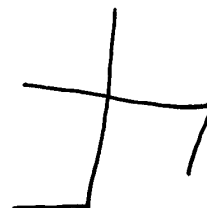
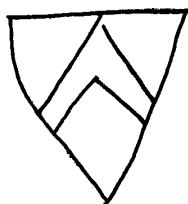


Fig 5 Items recorded

Entrance

This area includes the entrance passage into the Castle from the doorway of the main entrance to the glass doors into the Museum. Also included is the Well Room.

Some well-known pieces of graffiti are to be found here but they are usually hidden behind the two wooden doors. On the left-hand side, on entering the Castle, is a beautifully drawn lion. Another stone has a bas-relief of the Crucifixion, and two other stones appear to have been similarly carved, but are now badly eroded, or deliberately defaced. On the right-hand side, just before the door, are two interesting items. Two names have been written within a heart, while the other piece has the information "TRASH 4 ZOE". In the alcove behind the door are some more bas-reliefs. One is clearly of St Christopher and the other two contain just one figure each. On the wall next to the alcove a stone has been carved with an epitaph to Roger Chambyrleyn.



Ground floor of the Museum

Because of the number of display cabinets, much of the wall is obscured. A piece of wall within the Gents staff toilet had the greatest number of items of any photograph, with 145. Some of the stones are completely covered in initials, names, etc. that there is hardly any room for more. It is on this wall that "AK" tells us that he came from "Toronto, Canada" and visited in 1958.

In an alcove in the refreshment room is a deeply engraved face. Behind the door to this room is an important collection of graffiti. This includes a man holding a standard, next to a "fleur-de-llys". Below is an archer holding his bow and nearby is the name "IOHN".

TRG 1971.

IOHN

Upper Floor

This part of the Museum needed the most photographs, but many of the areas were small. The reason for this is the line of pillars running along the south side. Each side on which there was any graffiti needed its own photo. This area also includes the corridor outside the Charles Gray room. On one wall here, there is a perfect, complete circle. This is scratched, so how was it done? In the passageway by the door from the North West stairs there are some scratch marks which appear to depict a boat.

Three of the pillars mentioned above have on them designs which have been interpreted as gallows, suggesting that prisoners were kept here at one time. One pillar has the two inscriptions P H and S A and the next pillar

L L
M C P J

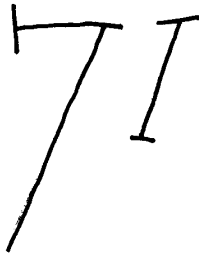
has R B Did these declarations ever come to anything? The most interesting pillar was the one with

L
J L.

the two years 1957 and 1970 on, as well as the date April 9 1823. This date was accompanied by the initial "S" and a name which cannot now be fully deciphered but may be "Cracknell".

Visitors passing from the main area of the Museum into the eastern corridor pass through a small circular room, in which was found a face drawn in pencil. Also in pencil is a name, possibly "Jarvis" above "USA". At the Northern end of the corridor can be found a replica Roman inscription, with crayons and paper provided so that children can take rubbings of the inscription. Needless to say, the majority of the graffiti done in crayon appear at this point. Most of it is just scribbling. One stone has four different colours on it, and amongst the scribbles is

the word "sex" and the phrase "I love Sarah".



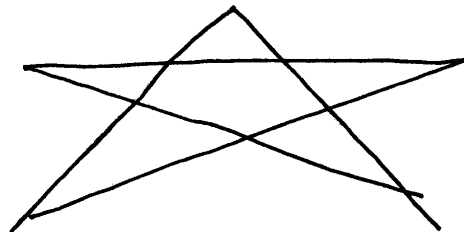
Great Staircase

Graffiti appear on the wall all the way up the staircase but so far only the section from the gate to the first window has been completed. On the right-hand side, on passing through the gate to climb the stairs, are some famous pieces of graffiti. These are shown to visitors on the guided tour, together with the notice warning that scratching or drawing on the walls could lead to prosecution. The two best known pieces are of Knights, one mounted on a horse. There is much more than these on the wall, although much of it appears meaningless. There are three "Stars of David" in different places, one of which has been scratched over with "I MAD".

On the opposite wall there is a faintly scratched flower on a stem with two leaves. Where the wall curves round to the first step, "PB" has scratched not only his initials but also the year 1926, and the fact that he was a visitor from Canada.

The stones around the window are covered with graffiti. On one side the date Aug 5 1884 has been drawn in ink, and there are two lines above which may have been a name, but these have been damaged by later initials being scratched over them. The other side of the window has two examples where the year is in doubt. Because of damage to the stone, one could be 1907 or 1927. The other year only gives the last two digits. The date reads "1/7/02", but this could be 1702, 1802 or 1902.

K Bellamy

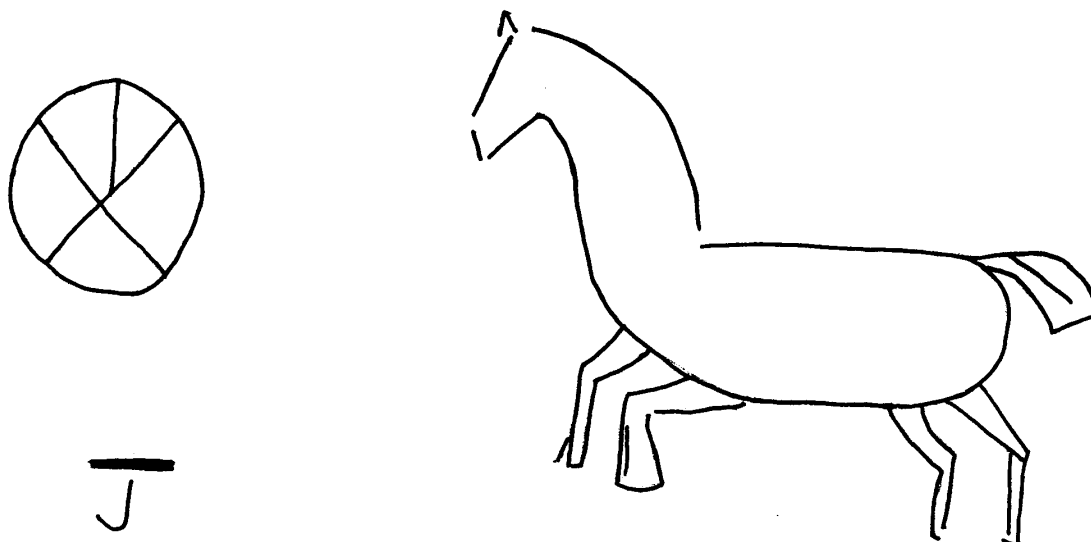


Prisons

This is another part of the Castle for which the survey is incomplete. So far both sides of the door into the prison have been recorded, as have both the doors to the cells. The boards under the bars of Cell 4 have also been done. All the surfaces to be recorded are of wood, which is easy to scratch. The most difficult part of working in this area for the recorders, was having to listen to the tape of the "gaoler" talking to the visitors, but I found that after a few repetitions it was possible to ignore the sound.

All over, there are series of notches and scratched lines, which appear to have been done by prisoners, counting off the days. Some could possibly have been done using finger or thumb nails. On the jamb of the door into the prison there are five horses, although two of them are incomplete. The significance of these is not known. Two roughly drawn horses appear on the door to Cell 3. The largest piece of graffiti yet recorded was also on this door, near the bottom. This was heavily incised, and depicts a sailing boat, probably a smack.

The door to Cell 4 and the boarding under the bars are covered in graffiti of the usual kind. In addition, there are a large number of small circles, some with other marks in them. On the door jamb is the earliest year yet recorded, that of 1730.



Vaults

So far only one side of one of the modern dividing walls, and the arch from one chamber to the next, have been recorded. The brick wall supporting the steps down into the vaults has been started, and has been excluded from this report.

Because the walls that have been recorded are of concrete, the surface is more conducive to the use of pencil and biro than the other surfaces of the Castle. The vaults alone account for nearly half (46%) of the total number of drawn items, and of those done in pencil, the vaults account for 57.5%. It is also noticeable that more information has been given to us than in other places. There are three instances of not only names but full addresses being given. Two of these are in Ipswich, although not all the words are clear. The third address only has one clear line, enough to show it was an address and it is obvious that more once existed. This is a problem with all graffiti done with pencil. It is easy to rub off, and this is not necessarily a deliberate act.

The latest date to be recorded so far was found here, with the inscription "NOR 1998". The two inscriptions with the earliest dates, which are not to be believed, are "Cliff was here 140 BC" and "KG was 1066". As this was done in pencil the middle section has disappeared, but the year is very clear.

Some people are not content with writing their initials or name once, but feel a need to repeat the information. "Jo 1992" appears twice in biro, and once in pencil, underlined in biro. From the colour of the biro and the formation of the letters and numbers it is obvious that all three were done by the same person. A date which occurs seven times is 7th July 1947. It seems highly probable that the four occurrences of 7th July also apply to the same year. This date is always accompanied by a name, and appears on the two items where the addresses can be read.

Two further items of interest both have naval connections. In one the name of two ships is given enclosed in brackets. They are HMS Sea Eagle and what could be HMS Vulture. The other piece gives the names of three WRENs, although the names themselves are not clear, followed by part of a date, 5-7-, and the name of their ship of which only HMS, and a few other marks survive.

J. RUDD
7. 7 1947
JO 1992

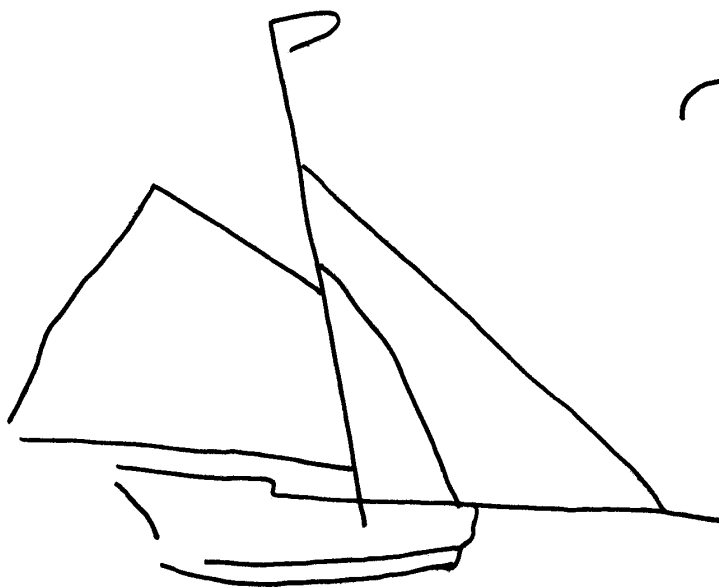
None of the drawings reproduced here are drawn to scale. We draw each piece to a size that fits the recording sheet, and copy each piece to the best of our various abilities.

If you would be interested in helping to complete this survey, please contact Don Goodman. The work is interesting and you have the opportunity to look closely at parts of the Castle not normally seen. At times, while working, we have felt like part of the exhibit, as some visitors to the Museum are intrigued by the sight of two people peering closely at a wall with torches. A quick explanation is usually received with a great deal of interest.

Identifying some of the initials and names will be part of the continuing work of the project. If, at any time, you, or someone you know, left your mark somewhere in the Castle, now is your chance to come forward and confess. The sentence imposed for defacing the Castle will not be harsh, maybe a morning or two in the Castle prison - recording graffiti, of course.

I would like to express my thanks to Peter Berridge of the Museum, for giving us this opportunity to record the graffiti, and to all the Museum staff who have been so helpful. Also thanks are due to Don and Anna Moore for setting up the procedure, and in particular to Don who looks after our box in the Castle, and ensures that we never run out of work. Especially, I would like to thank everyone who has recorded graffiti as part of the survey. From the amount that has been completed in the first 18 months it is obvious that a lot of hard work has already been put into the project.

Prisons



Vaults

GARY
wow

Court House Revealed

John Wallace

Ralph Agas, a well known 16thC surveyor and cartographer, whose maps included Oxford, the City of London and Bedford, as well as many villages and estates, was born and lived in Stoke by Nayland. It had always puzzled June and me that he appeared to have done no work in his own parish.

It was in the early 1990s that a call from the late Sir Joshua Rowley suggested that, as village recorders, June and I might be interested in some Estate archive material that he had just deposited at the Ipswich Record Office. At our next visit, David Jones the Archivist produced a small bound book from these documents and said he was sure we would find it of interest. This turned out to be something of an understatement. With great excitement we opened the front page and read "A Survey Of Stoke By Nayland, by Ralph Agas 1580". We had struck gold!



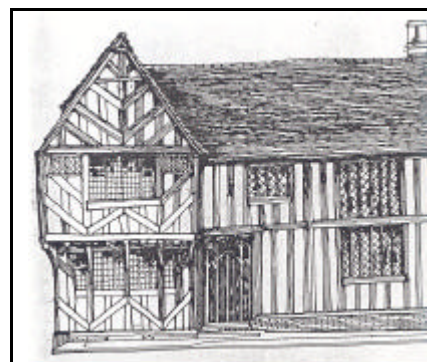
The Cottage, Stoke-by-Nayland

Unfortunately the "Platt" or map that was originally with the survey was missing. So the first part of our project was to transcribe the contents from Ralph Agas's secretary script, and then to reconstruct a map from the transcription. It was no mean task deciphering his writing, with its many variations in spelling, not to mention coping with his abbreviations! The first part was completed by 1995/6, the second remains on the "work in progress" list.



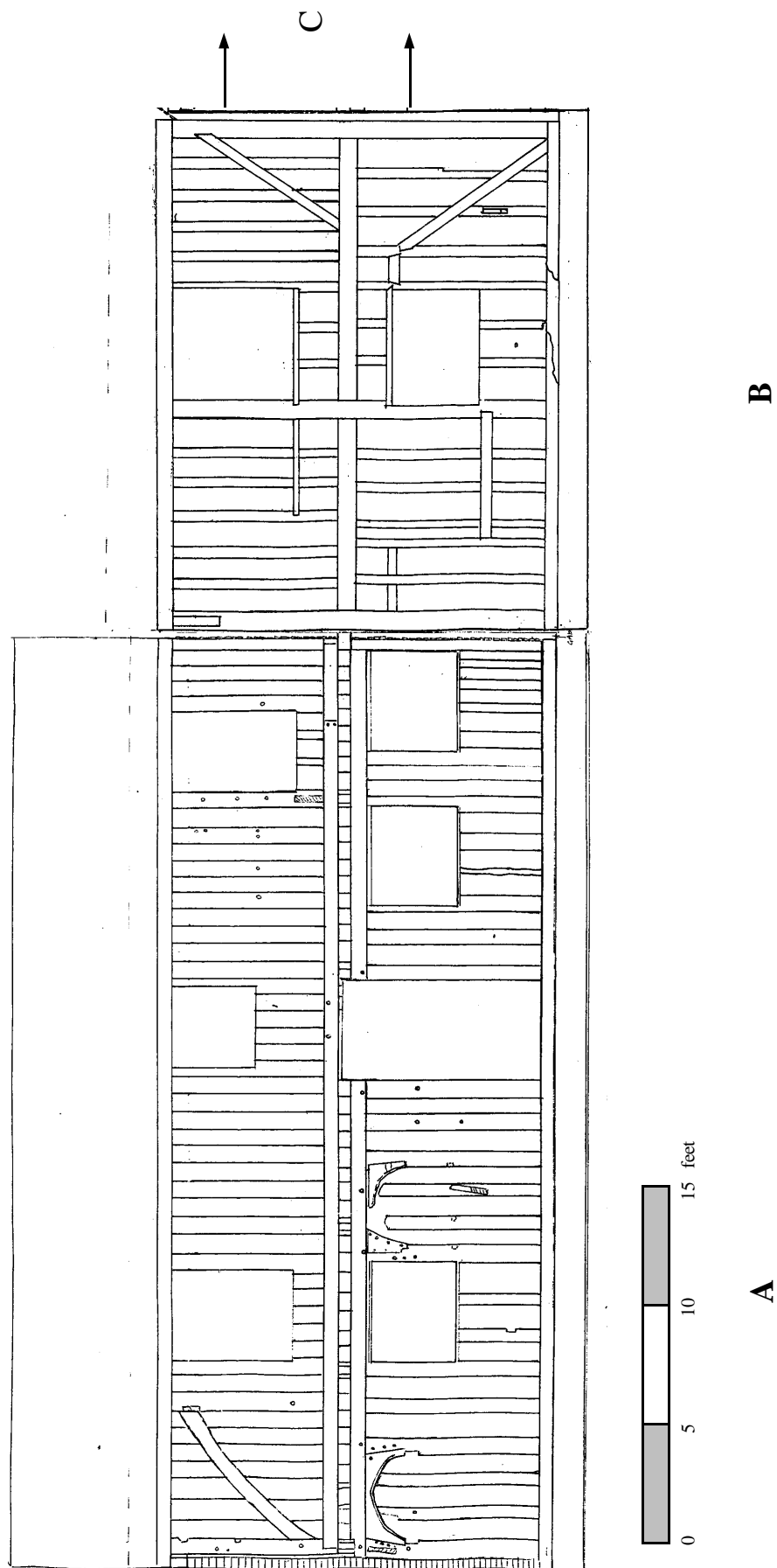
C on the drawing. The oldest section, a gable end with 'chevron' braces, similar to Little Hall, Lavenham

The foregoing preamble is to give the background to the discovery of a building which was an important part of medieval village life, a building we knew nothing about until revealed by the Agas Survey. A number of other buildings and sites recognisable today were described, giving details of the owners, occupiers and rentals. These include, for example, the Guildhall (then the Town House); Campen Close right behind it, with the same name today; the location of the water mill (in Tending Park), and many other features. The important institution that we were interested in was revealed for the first time when we read the following:-

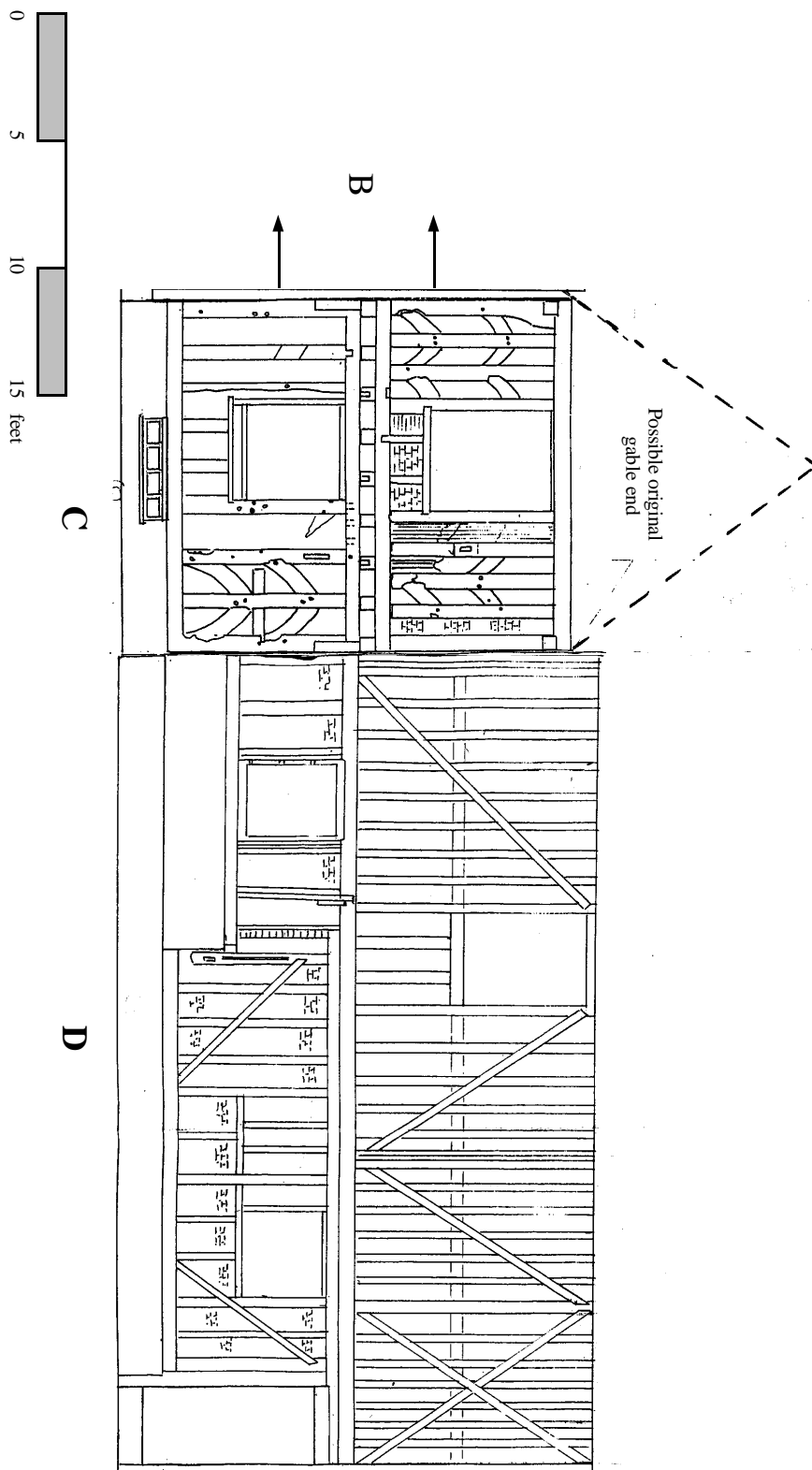


Little Hall, Lavenham showing gable end with 'chevron' braces, dated c1370/80

"John Gaunt holdeth By Copy of Court Roll one Cotage caled the Court House lyinge by Ie Rye Pappe Downe on the part of the Weast, the south head abbutteth on the tennement of Alice Spencer" 0.0. 16 (sixteen perches)



The Cottage, Stoke-by-Nayland
 Timber-frame exposed during renovation
 March - April 2001



The Cottage, Stoke-by-Nayland
 Timber-frame exposed during renovation
 March - April 2001

Locating the possible site of the Court House involved more visits to the Record Office to research the Court Rolls for the Manor of Stoke. Field names and location references narrowed our search to Church Street, probably to a plot adjacent to or opposite the village green. So far so good! We visited several of the 15thC and 16thC listed properties in our "target" area, but none appeared to have the facilities associated with a Court House, particularly a large upstairs room with accommodation and/or shops below. A major breakthrough occurred in March/April 2001. A property called The Cottage, opposite the village green, was being renovated, which entailed the external render and plaster being removed, exposing the timber frame.



Two ogee arches in the 'Court House' section (A on the drawing)

The Cottage comprises three ranges built over a long period, with a total frontage of over 100 feet. The oldest part (C on the drawing) is the gable end of a building with substantial 'chevron' braces, which can be compared to the gable of the cross wing of Little Hall in Lavenham and is dated c1370/80. The northeast end of the range (A on the drawing) can be dated as 15thC, and shows the jetty having been built under at a later date. Other features include two "Ogee" door heads and some evidence of a shop window between them. The door on the left is probably the cross passage, which could indicate a possible extra bay at this end. This jettied building with substantial oak timbers would have been impressive, with a frontage of over 40 feet. This we believe to be our Court House, with the upper storey for official business and shops and accommodation below.

Later infill (B on the drawing) is probably 17thC. The right hand end (D on the drawing), was a single storey extension built probably late 18th or early 19thC. An unusual configuration is the addition of an upper storey over the top of the intact roof, which is extant, the floor level being built on top of the ridge level. This final phase could be late 19th or early 20thC. So we hope we have tracked down the Court House.

I am indebted to Leigh Alston's expertise on timber-framed buildings and for his valued help and encouragement, especially with the dating of the early gable end. My sketch of the timbers is approximate, as the whole frontage was never exposed due to inclement weather so only a few actual measurements could be made, with estimates from photographs. Only the frontage could be recorded, as it has not been possible to view the inside.

Graveyard recording at St. Peter's Church, Colchester

Freda Nicholls

Throughout the summer of 2003 members of Colchester Archaeological Group carried out a survey of the graveyard adjoining St. Peter's church in accordance with the recommendations of the Council of British Archaeology and Rescue. The purpose of the survey is to record the changes which have taken place with grave-stones and involves measurement, photography and reading inscriptions. Our point of reference for recording changes in the stones was a survey carried out in the middle of the 19th century by Frederick Arthur Crisp. This earlier survey is available for comparison in the Local History department of Colchester Public Library.

The members of the group carrying out the survey were Gillian Brown, Mary Coe, John Mallinson, who drew the plans for the churchyard and the location of the graves, Jean Roberts, Rosemary Yorke-Moore, Brian West and Freda Nicholls.

The earliest grave to be identified was in memory of Ann Pollet who was born in 1723 and died in 1805.

A number of the stones were badly damaged and others were displaced and are leaning against the south wall of the church. Three stones now support a rubbish tip situated on the north-east side of the churchyard.

Analysis of Headstones

Curved with shaped shoulders	76
Curved	10
Pointed (Gothic)	8
Double	2
Flat	1

Total: **97** of which **31** were identified. Only **32%** of stones can now be identified.

Crisp did not record the style of headstones. He recorded **114** and identified them all.

Footstones

The total number of footstones recorded was **37**. It was possible to match **14** of these with their headstones. Footstones were not included in Crisp's survey

Tombs

Mantel top chest tombs **12** of which **7** were identified.
 Chest tombs **5** of which **1** was identified.
 Coffin tombs with head and foot stones **7**, **1** of which was identified.
 Roll top between head & foot stone **1** which was unidentified.
 Total: **25** of which **8** were identified. **32%** can now be identified.
 Crisp recorded **17** mantel topped tombs and **19** coffin tombs, a total of **36** tombs all of which he identified.

Coped stones

6 were recorded and **2** were identified. **33%** can now be identified.

No coped stones were recorded by Crisp; he may have designated this design as 'desk stones', of which he recorded **6**. Of these he identified **6**.

Ledger stones

3 were recorded and **1** was identified. **33%** can now be identified. Crisp's records do not include this type of monument, he may have included them with the mantel tombs.

Flat stones

4 were recorded, none were identifiable. Crisp recorded **7**.

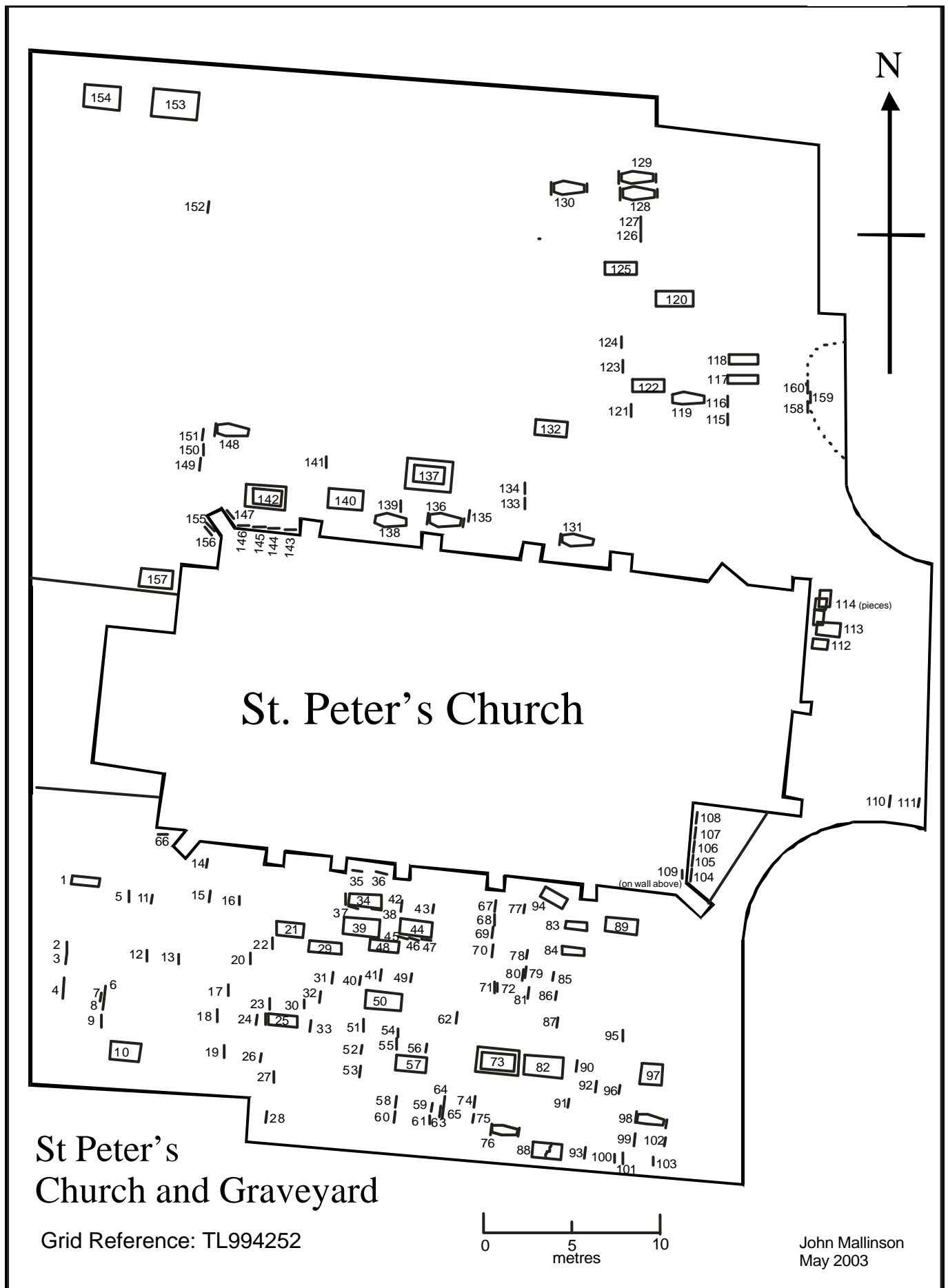
Wall plaques

1 was recorded but not identified. Crisp recorded **3** and identified them all.

Index

Number	Name	Number	Name
62	Aldoes J	13	Linton W
62	Aldoes S	124	Marsden E C
21	Andrews P	124	Marsden S
60	Barnard A	153	Mills A
22	Biggs B	153	Mills H
123	Bond W	153	Mills J
129	Carr S	9	Moore E
129	Carr S P	90	Oakes M
21	Collins T	70	Peggs A
39	Crickett	70	Peggs J
115	Croughton E	70	Peggs R A
144	Davis W	48	Sach T
121	English M	118	Sanders M
110	French M	81	Sarjant E
89	Gonner E	82	Scale H
89	Gonner J	82	Scale P
73	Halls A	19	Scott H
73	Halls R	35	Secrett L
117	Holdren M	67	Stripling S
116	Hubbersty I	69	Stuart H
104	Huft	120	Walker J
158	Hutchinson F E	101	Whitehead
36	Lamb W	132	Winnock J

A number of the stones are broken and others have suffered damage from weathering. Several stones could not be identified as they are completely overgrown with ivy and weeds.



Anglo-Saxon Pottery Workshop

March 1st 2003

Mary Coe

The second pottery day was held, as last year, in the pottery workshop at the Wilson Marriage Centre. We were expecting to be led by Sally Whelton, assisted by Maggie, but unfortunately Sally was unable to be with us, so Maggie was left in charge on her own. As the would-be Anglo-Saxon potters were arriving, the equipment was being laid out. This included turntables, strips of wood, rolling pins and handouts. These handouts had pictures of Anglo-Saxon pots showing clearly the shapes that could be achieved, and the way they were decorated.

Maggie gave us a demonstration of how to make a coiled pot, by adding coils of clay to a round base, and smoothing the sides. She also showed us a second method of making a small pot, by pinching it out from a lump of clay. To help with the decoration Maggie had made some stamps from Plaster of Paris with copies of designs shown in the handouts.

After this about 15 potters sat down in front of the turntables, and were each given a lump of "Raku", a grey type of clay. To begin making a pot it was necessary to roll out a piece of clay, hence the rolling pin. This was done with the clay between the strips of wood, so that the base would not become too thin. From this a round base was cut and placed on the turntable. The sides of the pot were made from "sausages" of clay, the first being placed round the base, the rest on top of the previous one. The shape came from how each coil was placed, either a little to one side or centrally on the previous one. As the pot grew in size, the edges, both inside and out, had to be smoothed. Once the pot had reached its finished shape and size the decoration could be added. My first attempt ended up a little lop-sided. By the end of the day I had made two more coiled pots, and two pinch pots. None of them were very big, or of a good shape, but I was satisfied with my efforts.

Before leaving, I and a few of the others helped Maggie to move the completed pots into the kiln room. At this time a few people were still working. About three weeks later, I had a message from Anna to say that most of the pots had been fired, and were ready for collection. All my five pots had fired successfully. The colour had changed to a cream with a pinkish tinge. Most of the decoration was clear.

My thanks to Anna Moore, and Pat Brown, who was unable to join us on the day, for organising the workshop. Also thanks to Maggie for helping us to make our Anglo-Saxon pots. It was great fun, and we all had something to show for our efforts

Winter Lectures 2002 - 2003

CAG AGM

7th Oct 2002

Mark Davies entertained the group with a number of slides linking various historical sites in Canada and Europe and of course Colchester. Mark has just recently returned from a visit to Ontario in Canada. His first port of call was to Colchester in Essex County, Ontario. This is a town on the Detroit river which experienced destruction at the hands of U.S. troops during the 1812 war. We saw slides of the reconstruction of some of the fort which was used at this time. At about this time the modern garrison was being constructed in Colchester, Essex, UK along with its own garrison church. The church is still located on its original site and a grave stone records the burial of Sgt. Thomas Brown in 1809. In 1811 the Duke of Wellington's troops were busy destroying two arches of one of the longest Roman bridges in Europe.

To continue this link between historical sites Mark showed us slides taken at various meetings of the European Ancient Towns Network. We saw the work being done in Greece, Holland, Belgium, France and here in Colchester. A number of the sites in the Europe and also in Canada enjoy being able to visit interpretive centres; hopefully one day we too will have such a centre.

Coinage and Mediaeval Silver Supply

Mike Bonser, numismatist

14th October 2002

Notes taken by David Grayston

Mike Bonser returned to Colchester to deliver another illustrated and stimulating talk to the Group, tracing the history of silver supply and coinage. He recounted how there was more silver coinage in circulation in the early

eleventh century than there was until the 18th Century. Paying the danegeld in the reign of Canute (C1016) demanded large amounts of silver coin. It was standard practice to cut coins into halves and quarters from Eadgar (late 10thC) until Edward 1 in 1279, when round fractions were struck. Saxon coins carried the cross symbol and indeed some Christian crosses were there to facilitate this, coins of Henry III even having double crosses. Gold and silver coins bore mixed Roman and runic inscriptions until the 8th C while some East Anglian coins had runic legends until the 9th C. Later coins bore more stylised writing. Some coins were struck in Essex in 710 AD. In the 9th C brass was used in Northumberland where silver was unavailable.

Much wool was exported in the time of Edward 1st and so brought a lot of foreign silver coins into the country. These were not allowed to circulate so were melted down and converted to English coinage. In 700 AD silver was mined in the Hartz Mountains in Germany and at Melle in France, south west of Poitiers. By this time the silver was very well refined to about 97% purity and English coinage enjoyed the reputation of being some of the best in the world and indeed could be found all over the world the silver content was reliably constant. These silver mines were exhausted by in about 740 AD so copper alloy began to be used in some English and French coins. By the time of Offa, 780 AD, English coins were of equivalent quality to the French.

Silver coins were struck from blanks, rather than moulded and should each have weighed twenty-one and half grains. This, interestingly, worked out at two hundred and forty silver pennies to the pound of silver!

Silver coins were coming in to Britain from Northern Europe, Russia, Middle East and even China because of the trade with these countries. Viking captured slaves would be exported to the East to serve in Islamic armies and as galley slaves. The demand for coinage increased and the quality of east European and Asian silver coinage decreased. Silver was also mined in Afghanistan in the Hindu Kush and coins from here, for about eighty years, were made four times the size of their European counterparts. In 960 AD a new silver mine opened in Goslar, in the Hartz mountains, north of Cologne. In 973AD Edgar decreed that coins should carry the King's name, his title, the monier's name and the mint. By this time there were thirty-eight mints in the country; most in the Southwest, while the majority of the silver coin finds are in the east. Mints burgeoned after this date with mints in Maldon, Colchester, Ipswich and Sudbury.

After the Conquest English coinage remained unaltered. Coins of Harold's reign are rare as he reigned for only 10 months. Abroad, the right to mint coins was franchised out by the crown to Abbeys and other non-government organisations, which led to the standard falling. In England the mints remained under control of the crown and the quality was controlled and so English coinage maintained its reputation as some of the best in the world.

After the presentation Mike Bonser displayed examples of coins for hands-on inspection and Mark Davies proposed a vote of thanks.

The History and Iconography of Baptism in the Middle Ages

Paddie Drake, medieval art historian

21st October 2002.

Notes taken by Lilian Morrow.

The lecture was accompanied by splendid slides illustrating progressive styles and decoration.

Historical Background: In warm countries baptism usually took place in the local river but when performed in a church the fonts were shaped for the rite in vogue at the time. Early eastern churches had a pool cut into the floor with steps leading down in which the person stood while water was poured over their heads. Some early fonts were tub-like, carved out of a single block of stone, where the ritual was similar. By 1150AD many adults were already baptised and the high infant mortality, coupled with the belief infants could not enter Heaven unbaptised, produced fonts of elbow height for the convenience of the administrator.

The prologue to baptism was conducted outside or under the porch as a "rite of passage" before entering the church for the ceremony and fonts are generally situated at the rear of the church and close to the point of entry. In Denmark and Sweden the font is placed under the chancel arch and the ceremony conducted in the presence of the congregation.

Materials: in Norway some were carved in wood, elsewhere soapstone, granite and in a few instances imported Tournai marble as at Winchester, were used. Then metal fonts were produced; brass, which was cast in a bell pit, and lead, hammered flat, bent round and welded.

Style: Tub shapes were placed upon animals, usually three or four lions, and pedestal fonts on a central shaft with four or more corner shafts were fairly common. In one instance two Saxon cross shafts with hollowed-out basin dated to mid-12th or early 13th century were reused as fonts. Not all tops were round; some were square and there is an example of a quatrefoil font, cross-shaped, in Nottingham.

Decoration: It was penny plain or tuppence coloured. Colouring on fonts was probably commonplace and traces can still be seen on some. Granite is difficult to carve so decoration tends to be shallow and coloured in. Motifs range from geometrical stars, saw-tooth and bead borders, Nordic style interlace, discs with spokes or petals, whorls, and interlaced rings. Vines were popular in panels or twining around the basin. Palmettos and fleur-de-lis also occur.

Architectural styles: Arches with capitals and bosses, interlaced arcades with figures in the wider arches are common. Lions, both good and evil with elaborate tails, eyes open as a symbol of watchfulness, were popular and the dove as a symbol of the Holy Spirit. Mythical beasts with only two legs and human figures were used in a number of ways. The four evangelists with their identifying motif and the struggle between good and evil with people fighting and stabbing deadly sin in the form of a snake are common themes. Saints Lawrence, Andrew, George on a horse, Michael on foot and St Margaret also feature on the fonts. Saint Thomas a Becket appears on several Swedish fonts and is the only country where Simon Magus is depicted. Zodiac signs accompanied by depictions of "labours of the month" vie with biblical motifs of The Fall, Adam and Eve, the serpent, the Annunciation, the Nativity, the Adoration of the Shepherds, the Magi, Christ washing the disciples feet, the flight into Egypt, the baptism of Jesus in the River Jordan, the Last Supper, the Crucifixion, the majesty of God sitting on a rainbow judging, and three little crowned heads - symbols of the three known parts of the world (it was 1492 before Columbus discovered the fourth part).

Explaining Sites with Bones

Professor Tony Legge, Birkbeck College, University of London

28th October 2002

Notes taken by Denise Hardy

Animal bones can be more uniquely characteristic in studying environmental conditions of a site than pollen, however so much information can be lost if the soil from the site is not sieved. For example, students experimenting on an extra mural training dig collected 29 cow bones, 15 sheep/goat bones and 12 pig bones through normal digging. They then used an ordinary 1cm sieve on the spoil heap, which increased the quantity of bones to 21 cows, 333 sheep/goat and 119 pigs therefore proving without proper excavation techniques the data collected may not necessarily be a true representation. Taking into account how soon after death the bones were buried, the weathering and soil conditions, canines do more damage to bones than any other animal found on a site as they tend to destroy the top and damage the bottom ends of the bones (as found at Hambledon Hill), whereas human activities are represented by cut and hammer marks for meat consumption and the extraction of marrow. This process is also found on human bones in some cases indicative of cannibalism.

Professor Legge went on to describe the beginnings of agriculture as he had spent over ten years studying the processes of how agriculture came into being from the site of Tel Abu Hureyra on the Euphrates in Syria which was eventually flooded and dammed. This site turned out to be an excellent example of how this came about and proper excavation techniques which included sieving and flotation systems were being deployed.

The mound was large, over two and a half million cubic metres of sediment was dug revealing over seven and a half thousand years of history from pre-agriculture to full agriculture was interpreted. The area was so large that only 0.001% of the mound was dug properly, this involved seven trenches each one having approximately 30-40 levels, the vast accumulation of mud was caused by the rebuild of mud houses on top of the early Mesolithic circular houses which were replaced by rectangular Neolithic houses and they almost overlaid on the same alignment, a large quantity of bones found were from an extinct breed of horse/donkey as well as wolves, wild sheep, fallow deer, and gazelles, the latter being of greater quantity.

Graphs were shown to depict the different animals ages at death and of cereal production. The sheep and goats were the most common followed by gazelles. By the end of the Neolithic period caprine/cattle started to decline with the introduction of domestic plants. Hunting practices showed that the majority of animals surviving into adulthood were female with the majority of their offspring being slaughtered early within months of their birth, especially the gazelles, which appeared to have been killed at birth.

In Moscow's museum teeth from a site in Turkministan were measured and their findings showed a seasonal

birth pattern, also their age at death via the wearing down patterns on the teeth of these animals which compared with the Abu Hureyra site. Gazelles were found to have migrated from this site to northern Syria for the wetter lands, aerial photography has found the outline of strange enclosures - possibly killing enclosures in which the animals were stampeded into narrow funnels by dogs into corrals, there the people would hide armed with bows and arrows to slaughter the animals, the archaeological evidence is of numerous Neolithic arrowheads found. The killing was done in huge numbers, salt then being rubbed into the meat which was then hung out to dry which would last for up to two years. (This method still being used today by the Bedouin tribes.)

Why did these people give up hunting gazelles and turn to agriculture? It is known that approximately 6.800 BC in the late Mesolithic early Neolithic the site collapsed probably due to this constant slaughter from the start to the finish of the migration, which eventually caused the depletion of the herds due to lack of their reproduction cycle. Eventually, these hunters turned to animal husbandry, domesticating the sheep (grazing) and goats (browsing the land) and mastering the art of tilling the soil by growing small fields of wild wheat and barley, there were 150 different species of seeds found, proving that Abu Hureyra had become a sedentary settlement.

Climatic changes and forest regeneration all played their part in the instigation of agriculture, for at Abu Hureyra during the Mesolithic period the weather was warm and moist. The Hunter gather population started to become more sedentary and settled, which in turn increased the birth rate necessitating their need for all year round food supplies including the wild cereals and nuts.

A comparable site is at Moncin, Spain where research was done by Richard Harrison from the University of Bristol, this was a Bronze Age village set in semi arid salt pan/sub desert where agricultural conditions are very harsh, here the primeval landscape was tamed with ancient man made terraces which unfortunately are very hard to date. Evidence was found of arable crops being, wheat, barley, olives and grapes, and the skeletal remains of domesticated sheep, goat, cattle, pigs and red deer, whose bones were numerous. (Bovine/caprine animals become variable under domestication in which Darwin also recognised this fact) horse bones were evident and were probably domesticated, although at Moncin there was no evidence of this but at nearby comparable sites bridle fittings were found.

Once again there does not appear to be any hunting strategy for the red deer killed were mainly the young and old of both sexes. Their distal limbs and feet were thrown away only the prize parts were taken back, probably carried on horseback. Arrowheads and only a few tools were found on site, the antlers (used for picks) were very scarce - what had happened to them? As over half the quantity of deer bones found were infantile why were they killed so young? Their meat would have been of little value so was it for their skins? For the newborn red deer's skins are rust coloured with spots on so possibly highly valued? The head and feet bones only were found from the Lynx, was this also for their skins for ritual purposes while leaving the head and foot bones attached? Symbols of wealth, power, status or for trade purposes? (Many decorative bones have been found for trade.)

A most interesting talk was given by Tony especially with the aid of his graphs showing how the study of bones can tell us a lot about when and how the beginnings of domestication and environmental changes took place.

In Honour of the Divine House; Religion and Politics in Londinium

Francis Grew, Curator of Archaeology, Museum of London

4th November 2002

Notes taken by Jean Roberts

Unfortunately, because of delays on the railway, our speaker arrived an hour late and had to shorten his talk.

He began by reminding us that Roman religion was mostly a public affair, with sacrifices on altars set up in the courtyard in front of a temple. Altars could be dedicated by individuals to certain gods depending on the circumstances. Religion dominated all aspects of life, giving the people a timetable, both daily and yearly, a structure for locations, and influencing society and an individual's place in it. The yearly round of festivals and sacrifices varied from place to place, although some were universal.

The state religion supported the concept of the hierarchy of the gods and this was mirrored in the division of patrons and clients, the Emperor being the highest patron. Politics and religion were intertwined, with priests being decurial politicians.

In the provinces, the army would use religion to get approval for its actions and, from the dedications found in Britain, Jupiter seemed to be the most popular god. However, local gods were worshipped too, or were linked with traditional Roman gods.

Finally, we were shown an inscription showing the first reference to Londinium, found in Southwark. Mr Grew speculated that it had been commissioned by a trader recalling the gods of his home town, Mars and Camulos.

Researching an Essex House: Documents and Archeology

Brenda Watkins, Historic Buildings Officer, Essex County Council

11th November 2002

Notes taken by John Wallace

The speaker, in her capacity as Historic Housing Officer, Essex County Council, was asked to visit the property by the owner, a lady widowed for 30 years, who asked for information and advice before leaving it to her niece. So, researching the past revealed a wealth of information.

This is the history of "Hopwells Farmhouse" and who lived there, who their associates were and what changes took place over the centuries etc. The first slide was a photo of the house c. 1914/17. The Royal Commission, in their publication of 1920, mentioned the house as being "1 mile west of Gt. Maplestead church". On the southern elevation it describes "four shaped Jacobean brackets." It also describes a fireplace with moulded architraves. The date was said to be 17thC. In 1979 this date was queried as it was thought to be older.

Slides of a number of old maps were shown, each clearly showing "Hopwells", but with corruptions of the name in many cases eg "Hopels". On the Morant map it was "Hopoles", as it was on the Chapman and Andre map. An early survey map of Castle Hedingham had a pencilled sketch of "Hopoles" in the SE corner, with the name "M Allison".

A slide of the modern house was shown and Brenda described the multi-phase builds which took place over the centuries since 1574 when it was first built. Phase I was a timber framed, three-bay, in-line hall-house with an upper floor and chimney stack. Phase II was the addition of a cross wing. Phase III was the building of an upper storey. A slide of the plan of the house showed the hall, parlour and service room with cross passage running from front door to back.

A series of slides gave a "walkaround" showing a number of features including the jowled story post, the quite close studding and evidence of external bracing. The dormer window was inserted in the 20thC. Some views of the inside showed the substantial mantle beam, and under the stairs a section of the original ground sill sitting on its flint plinth.

An interesting comment on the Walker map, which indicated the house as a small but detailed drawing, was that it showed quite clearly a single cross wing. Now it was thought, until fairly recently, that most Essex houses of the period which had cross wings, had two. However research which entailed site visits to the houses and comparing them with the map showed how accurate these small illustrations are. An analysis showed that 61.6% were in-line hall houses, 15.5% had a single cross wing and only 6.6% were drawn with two cross wings!

Further slides showed a scale model of a timber framed house very similar to "Hopwells", on which the main features could be pointed out. A conveyance document dated 1574 described a "Tenement with pightle of 2½ acres included in a total of 38½ acres, sold by John Onstead to Wm Ellison, a mercer of Sudbury for £20 10s. Some photos of local buildings connected with the property/owner included; Gosfield Hall (Wentworth family) Black Notley church and Gt Maplestead church, in which there is a monument to Wm Ellison.

The Hearth Tax Return of 1662 showed 3 hearths, when the owner was Margery Ellison, Widow. By 1671 the number of hearths was 5, showing further extensions by the owner Wm. May.

More slides showed a number of details including filled in jettying (a common practice in Georgian times), the fireplace today and front of the modern house to show the "Georgianised" windows, which did not look right in the timber framing, but look well now that the house has been rendered. A close-up of one of the Jacobean brackets under the eaves was shown and it is possible that it could have been one of the original aureole window brackets. Ceiling timbers, now exposed, were originally plastered over. Further details shown were the

decorated newel posts, door catches and “cocks head” hinges made by the local blacksmith at the time. The fireplace had a surround of painted panelling which, although dull looking now, would have originally been in bright colours.

There were slides of “Overhall” showing a monogram of John E Ellison on the wall in brick diaper work, dated 1735. The Tithe Award Map outlined land belonging to “Hopwells”, amounting to 100 acres, 2 rods & 2 perches, which was owned by the Sewell family and rented to H King. Sewell was unmarried and kept dairies which are now in the Essex Record Office. They showed that “Hopwells” paid more tax revenue than any other property in the area. This was because of the substantial hops grown there continuously over the centuries.

There followed some interesting pictures of the crop starting with a close up of the hop field on the Tithe Map. Then there were shots of a hop-drying kiln, and the layout of a malting kiln which employs similar principles, whereby the hops are dried over a brick grating made from special long hard baked bricks. A photo of the present terrace area shows that it incorporated the bricks from the kiln after it was demolished.

Sales particulars of “Hopwells Farm” dated 1887 showed that 64 acres were being sold off and fetched £1100. A number of 1914/18 photos of the interior of “Hopwells” and some shots of the farm buildings and landscape followed, finishing with the building of today, complete with the modern rendering, giving it unity, and that is the story so far.

Townscape & Social Change in 19th Century Ipswich.

Frank Grace, former Senior Lecturer in History, Suffolk College
18th November 2002.

Notes taken by Freda Nicholls

As great changes were taking place in the large industrial towns in the North of England the same was true for smaller towns in other parts of the country. The term Industrial Revolution conjures up pictures of “Ddrk satanic mills”, everlasting smog and unskilled workers forced to work gruelling long hours in mills and factories and living in miserable, overcrowded houses. The changes in many smaller towns were rather different. The changes involved agriculture and retailing and those taking place in Ipswich from around 1780 - 1880 were described to the group by Frank Grace, former lecturer in History at Suffolk College.

In the late 18th century Ipswich had much the same configuration which it had in the 16th century and many fine medieval houses were still standing. Paintings by George Frost in the 1780s record an elegant Corn Cross in the centre of town where merchants bought and sold their grain. The Shambles were still in use by the butchers. By 1794 the Shambles had been demolished to be replaced by a Rotunda which housed shops and places of polite entertainment. This enterprise failed and the building became housing for the poor. By this time the original Corn Cross had disappeared to be replaced by a larger and better organised Corn Exchange.

With the growth of an agricultural industry there was concomitantly an increase in personal wealth and the emergence of a middle class demanding luxury goods. They wanted the latest fashions from London and such things as exotic spices and elegant furniture.

1793 saw the introduction of the Paving and Lighting Committee which was responsible not only for ensuring that pavements were kept in good repair and that street lighting was adequate but also for seeing that buildings did not encroach onto the streets. In cases where this happened the offending frontages were moved back simply by demolishing the overhang. Such measures inevitably changed the townscape.

By the 1880s large commercial buildings were being built in the town centre and by this time the provision and animal markets had been moved to alternative sites. In 1883 the first department store was opened on Carr St. Further changes took place in 1888 with the Carr St. Development. Any remaining old buildings were swept away and the narrow, winding medieval street was straightened and widened to make room for tram tracks. Theatres were built destroying old structures and with all these innovations the skyline was completely altered. Small traders disappeared because they were unable to pay the increased rentals required. Not all has been destructive; the port area has been redeveloped attractively but unfortunately much that made Ipswich an individual town has been swept away in the name of progress.

Geology Helping Archaeology: the characterisation of the Facilis and Longinus Monuments, and other early Military Tombstones from Southern Britain.

Kevin Hayward, doctoral student working on Roman monumental masonry

25th November 2002

Notes by John Mallinson

The speaker described his background as a geologist, specialising in limestones, and his decision to combine this with his interest in archaeology for his doctoral thesis. He chose to study the characterisation of the limestones of early Roman military masonry of Southern Britain. These had been extensively studied from an art-historical perspective, but no systematic study of their geological provenance had been undertaken. It was felt that this knowledge could contribute to an understanding of occupation and trading patterns in early Roman Britain. The tombstones of Facilis and Longinus from Colchester are of particular significance, in that they are very early (pre Boudiccan), and are from an area that has no local stone of its own.

Limestone occurs in Britain in a large arc running from the Humber in the north to Dorset in the south. It is mainly Oolitic (comprised of small round shells or ooids), but exists in many different forms which have been well characterised and documented. It is particularly suitable for monumental masonry as it is a freestone (cut with equal facility in all directions), is fine grained, and, although reasonably hard, is easily worked. It was noted at this point that although the Romans used sandstone extensively for building purposes, particularly Kentish ragstone for many buildings in London, the speaker did not include it in his study.

Early studies of limestone type had been confined to visual examination of hand samples, and had lead only to a very general description of geological type. Both Longinus and Facilis stone had been loosely characterised as “Bath Oolite”, a convenient description since it related the stones to a known area of Roman quarrying. In order to characterise the stones precisely, small samples were taken, thin sectioned, and compared microscopically with sections of known provenance.

Facilis proved not to be oolitic, but to be a coralline biospartite, which contains large angular shell fragments, totally absent in oolite. Research established the stone to be a Jurassic coral rich limestone called Headington Freestone, which is found only in outcrop to the west and north of Oxford. Longinus was oolitic, but its detailed characteristics showed it to be identical to Stamford Marble, a Middle Jurassic rock from the Lincolnshire Limestone.

Both these stones are located at sites close to early Roman military sites, and to major Roman roads. Bearing in mind the early date for both monuments, their provenance is consistent with a rapid military advance to the north and west, and the early opening of quarrying, probably under military control. Since there is no evidence for either stone being used later in the Roman period, it is probable that both sites were abandoned as expansion took military activity away from these areas, and more viable sources around Bath and elsewhere became available in the Flavian period.

The speaker summarised his findings on over 100 samples from Southern Britain.

- Colchester has two unique sources – Stamford Marble, used for Longinus and the Man with Altar tombstone, and Headington Freestone, used for Facilis, and possibly the Temple of Claudius.
- Roman London used a much wider variety of stone, from Bath, Lincolnshire and elsewhere, and from continental sources. This is consistent with a later date for many of the monuments.
- Fishbourne is dominated by French Limestones.
- Kent is similarly dominated by French Limestones, particularly Marquise Oolite from Boulogne.
- Lincoln and Cirencester are both on limestone ridges and use local stone.
- Silchester uses Bathampton Down Oolite and Box Freestone from Bath.

A full transcript of the lecture is available.

Recent Archaeology Work at Blossoms Inn, City of London

Bruce Watson, member of the Museum of London Archaeology Service.

December 2nd 2002.

Notes by Raymond Rowe.

The site was in an area bounded by Gresham Street to the north and Milk Street to the west. The other boundaries were Russia Row, and Lawrence Lane. It had been the site of Blossoms Inn. In Roman times it was placed between the Amphitheatre to the north and the Roman bathhouse on what is now Cheapside. Parts of the

area had been available for excavation earlier so there was good evidence for the type of remains that would be found. The excavation of the site was made zone by zone, as they became available from the developers. The dig was carried out in 2001 and 2002. Time Team followed parts of the excavation for presentation on television.

Before the Romans arrived the area was an open space, with evidence of some casual activity in the Neolithic period. In AD 48/50 it was on the edge of the Roman town, and used as an area where they had excavated brick earth and gravel. There is evidence of two burials; one prone and the other disturbed with the skeleton in two parts. Around AD 60 following the Boudican revolt, the area became urban with ditches and walls. There were also shallow holes dug in one of the roads for horse burials. A large pit that could have been a quarry was very wet, so preservation of organic material was good. A life-size hand and forearm of a gilded bronze statue was found, it is difficult to establish who the statue represented, possibly Nero. There are other examples of Nero's statues being destroyed, who quickly fell into disrepute following his death.

To the south of the site two large wells were found, dated to about AD 98 to 108 with evidence of mechanical means of raising the water. The wells were some 5M deep and 3.5 M square. Some of the timber cross braces were still in place. At the bottom of the well there was a half-barrel perhaps to keep silt from being dredged up. In one of the wells there was evidence that the above ground superstructure had burnt down, the chain of buckets and associated metal work having fallen to the bottom of the well. The lifting arrangement consisted of a series of metal links and wooden boxes in the form of a bicycle chain. The water boxes were made from sections of wooden planks, these acted as scoops to lift the water. The chain of boxes would have at the surface run over a large toothed vertical wheel which could have been operated by either a tread mill or a capstan. A reconstruction is being built to prove the principles. The wells operated for between 5 and 10 years. They could have produced large quantities of high quality water, as the water was being taken from the boundary between the London clays and sand / gravel. Also found at the bottom of the well was a bronze cauldron with an iron handle. After the fire the well was not reopened but filled with building material presumably from adjacent demolished buildings. Near the eastern well a shallow well or sump was found, it could be that it helped to reduce water pressure when they dug the deep wells. Close by there was a plank-lined domestic well. Surrounding debris had signs of iron smelting and a stone hammerhead.

In the north east area of the site, two substantial L shaped walls were uncovered there were sheets of Purbeck marble in context, could it have been part of a temple? There were also several early town houses with several rooms; the walls had foundations made from herringbone courses of tile. Surmounted by string courses of bricks. In one of the houses there was also a small oven, perhaps for bread.

On Milk Street a large masonry structure resolved into a very large house, 9 rooms with the largest having a span of 5M. There was evidence that mosaic floors had been removed. Part of the early Roman site had been used as land fill in about AD120 to 140, this was probably due to the wetness of the site. In the fill there was painted wall plaster, which must have come from a high status house. The painting shows classical Greek and Roman paintings of columns, horses and a half size Bacchus with lady friends. As some pieces were found lying face down it has been possible to recover and conserve them.

Post Roman levels showed occupation in the 12th century, with a street frontage of houses with cellars, and a barrel lined soakaway. Remains included several leather serving jugs. The 13-century remains included two small sunken baths. It is thought that these are associated with a Jewish ritual, the Mikvah has steps leading down into the small bath one has an apsidal end the other has a straight wall. The Jewish community was expelled by the order of the King in 1290. After the closure of the Synagogues, some religious ceremonies continued to be held in private houses. Perhaps this is an example.

In the period after the Romans left, central London was mainly derelict. From 400 to 900 the walled city was abandoned except for St Pauls. This period is evidenced in excavation by a layer that is recognised as being "Dark Earth". This is a soil deposit with a high silt content and is in part the product of an urban wasteland. As large parts of London were not occupied, it was used as a rubbish dump, this in turn rots down and becomes overgrown, but there is no evidence of woodland establishing its self.

The reconstruction of the water lifting system is to be made the subject of a Time Team programme.

A Late Iron Age Warrior Burial from Kelvedon

Dr. Paul Sealey, Assistant Curator of Archaeology, Colchester Museums

20th January 2003

Notes by Caroline McDonald

In February 1982 a farmer, Mr. Bunting, was using a mechanical excavator on his land to extract gravel for track repairs about his farm. Noticing a change in soil colour about 45cm down he recognised that this was probably an archaeological feature and contacted a friend of his, Mr. H.J.D. Bennett a serving policeman and amateur archaeologist, who came and proceeded to excavate the pit. What he was to unearth would prove to be a find of national importance, a rare discovery of an Iron Age warrior burial in southern Britain.

Unfortunately Mr Bennett kept no recording of the grave but he did carefully extract a number of grave goods that identify the burial as belonging to a warrior. The finds included a sword, apparently ritually bent, a spear head and ferrule, a fragmentary shield boss, a bronze scabbard with a decorative strip of tin running along its outside length, part of a copper alloy tankard rim and a complete handle, an impressive bronze bowl, a tanged iron object (possibly a dagger) and various unidentifiable iron 'fittings'. Associated with the burial were two Aylesford-Swarling pottery 'pedestal urns', which dated the burial to c.25 BC.

There were no cremated remains in the urns and no human remains were recovered at the site, suggesting that they had been destroyed by the acidic soil conditions. We know at this time that the preferred burial rite was cremation but it does seem that warrior burials were almost always inhumations, regardless of the local norm, suggesting there may have been a separate treatment for individuals of this class (see Whimster 1977).

In 1982 the discovery of the grave and its artefacts came under the supervision of Chris Going. Some of the grave goods remained in his care and others were scattered about the country, some ending up at Harlow museum. For the next 18 years nothing was to happen about the warrior burial until Going, having left behind archaeology, handed over responsibility for the grave and the artefacts in his care to Dr Paul Sealey.

Dr Sealey, very much in the Poirot mould, then turned his attention to reuniting all the artefacts and trying to gain further insight into the discovery and provenance of the burial. Through various contacts he tracked down Mr Bennett's sons, who let Paul have access to their, now late, father's archaeological effects. Not only did this allow him to bring together all the grave goods but provided the only piece of archaeological recorded data about the discovery, a handwritten note, presumably used in a local exhibition in a village hall, that merely stated the goods had come from a 'cremation burial'. Tantalisingly the note made reference to another grave that had been destroyed, which suggests the warrior burial had a satellite grave associated with it, of which we will never know.

Work on the grave goods has provided remarkable results. Analysis of mineralised textile on the sword revealed that it had been wrapped in linen prior to its bending and burial, linen being a rare cloth in Iron Age Britain. The bronze bowl is Roman, dating to the 1st Century BC; presumably this import placed in the grave to further reflect the status of the warrior.

The spear head had also been bent and is clearly Gaulish in style, as is the shield boss, which raises interesting questions as to the ethnicity of the warrior. Coin evidence reveals that Kelvedon lies within the boundaries of Trinovantian territory, but Dr Sealey raises the interesting theory that as the warrior's weapons seem to show he was in touch with weaponry fashions across the channel, that he may have been a Briton who served as a mercenary in the Gallic Wars, or even a foreign refugee from that conflict.

We shall never know who this warrior was, but Dr Paul Sealey has provided us with the best information available. The story of the warrior clearly has huge importance archaeologically but it also illustrates that the pursuit of archaeology is still part detective work! We look forward to the full report of the Kelvedon warrior burial being published sometime in 2003 and a satisfying conclusion to this, now, 20 year old discovery.

Whimster, R. 1977 Iron Age burial in Southern Britain *Proceedings of the Prehistoric Society*

Member's Activities27th January 2003

Notes taken by Vic Scott

Copford Hall Estate by Aline Black

Because of Roman tile on the field surface it was thought a Roman villa might be on the site. Peter Cott had started our interest in magnetometers, which is a machine that detects small changes in the earth's magnetic field. The response to metalwork is very good and it will also pick up ceramics that have been heated above a certain temperature, but the main value is that wherever man has disturbed the soil, for example, if crop marks show up, the magnetometer will pick up the old ditches and walls etc.

Last year, working on the area investigated by Peter Cott of 80 metres square, a pattern showed up plus a curving line, with strong signals by the wood - are these rubbish pits or burials, even a possible building? They tie in with one of Ida Macmaster's aerial photographs.

It was suggested that the area under investigation should be extended and this was done, resulting in a possible Roman road with kinks in it, plus other tracks and enclosures, together with groups of other signals.

Resistivity might improve the readings, and it is hoped to return to see if anything else turns up.

Fields and ditches to the west of Gosbecks by David Black

Iron Age ditches are known to exist here already. Rex Hull had dug trial trenches, finding Iron Age pottery. The problem with aerial photographs is that they are often taken at an angle, therefore some distortion results when plotting the site.

In December 2001 we went over the site with a magnetometer and the trapezium shaped enclosure was plotted showing an inner and outer ditch similar to a drove way with gaps. The outer ditches were very wavy and not parallel to the inner. Some differences also show up on Philip Crummy's layout in various publications. Thin lines could possibly be Roman. Inside the enclosures there are a number of what could possibly be pits, some show up as possible circles. Although the site can now be tied in with the temple and theatre sites, there is more work to be done.

Roman Roads and Bronze Age Burials at Great Tey by James Fawn

(This excavation has continued over the past 12 years - see previous Bulletins)

The straight length of Roman road to Great Tey continues as a crop mark across the fields belonging to Teybrook Farm.

A magnetometer survey carried out by David and Aline Black, and aerial photographs, show various enclosures and circles, all near the Great Tey Roman villa excavated in the 1950's and 60's and now a scheduled site.

One of the circles was excavated and the conclusion is that this was a middle Bronze Age ring ditch. One of the aerial photos shows a probable Bronze Age enclosure, and Bronze Age pottery has been found on the site.

A large area was stripped for building work on the Craft Centre and while the digger was working, it knocked the tops off two burial urns of the Deverel Rimbury type, like those previously found at Ardleigh. A further two urns were found, plus other free-standing burials. Four urns were the right way up, four were upside down. These urns were all grouped together inside a ring ditch of 26 metres diameter. This ditch is now being excavated. (*See article on p.11*)

The Colchester Castle Museum Graffiti Project

Don Goodman and Mary Coe

See article by Mary Coe on page 23

Divine Protection: Amulets in Late Roman Graves

Nina Crummy, freelance small finds expert

3rd February 2003

Notes taken by Aline Black

“Amulet - thing worn as a charm against evil” (OED)

Nina began by taking us on ‘a magical mystery tour’ to set the scene. A sarcophagus from Holland, carved internally with images of fine furniture, cupboards, storage jars and even a farmhouse and outbuildings, showed what Romans expected in the afterlife. A Palaeolithic spear-thrower with the end carved as a leaping horse introduced animals in religious life. The Roman gods were associated with animals, Minerva with an owl for example, and Romano-British bone combs, which can have end-plates in the form of owls, dolphins or horses, may have a specific religious connotation, especially when used as grave goods.

Votive offerings found at the temple of Minerva Medica in Rome show family groups, father, mother and child, left as requests (or thanks) to the goddess for preserving the health and wellbeing of the family. They illustrated the importance of the family in Roman life, as do the 1357 infant funerary memorials, also from Rome, 570 of which have epithets describing either the child’s moral quality or the affection felt by their parents. (But was the description of 13 to 15 year old boys as ‘pientissimus’ - most dutiful - *really* true!). Some 20 child tombstones in Britain carry similar epithets. Is it also indicative of the importance of children in the family that many of the 19 Romano-British tombstones of children under 5 years old state to the day the exact lifetime of the child?

Without a tombstone it is not easy to determine whether a grave is that of a child or an adult. Cremated bone can rarely distinguish gender and age. Other clues have to be sought. Towards the end of the Roman period inhumation became more common than cremation, and the size of the grave cut, even if nothing remains of the skeleton, can identify a child’s grave. Grave goods, such as the wooden dolls from Slovenia and perhaps the so-called ‘Child’s Grave’ in Colchester, are useful indicators too. As only very young infants, stillbirths or those that died within a few weeks of birth, were permitted to be buried within a town’s walls, any town burials will be children.

Most Roman burial grounds have been built over (and records of any disturbance of the graves are rare) as towns expanded. The Colchester Butt Road cemetery was built on by the Victorians, but some 600 graves, mainly associated with the Romano-British church there, survived, as did some earlier family plots. The grave goods from the child graves at Butt Road and grave goods from Abbey Field stimulated Nina’s interest and then research into the similarities and the significance of the grave goods found in the children’s graves.

Child grave 278 from Butt Road, from one of the early family plots and dating to the early 4th century, had a number of amulets - a bell (to drive away evil spirits), a horned phallus (protection against evil), a dog’s canine tooth - dogs guide souls into the next world; an amber head - amber was rare in Britain, thus desirable and, as a consequence of its electrostatic properties, thought to be magical; and three coins, one set in a silver frame, two pierced. All the amulets could be threaded together or suspended from a thong. (A coin intended as the “ferryman’s fee” would not be pierced and was usually placed in the mouth, but this rite was not seen at Butt Road.) The three coins were all antique when placed in the grave: a coin of Hadrian, set in a silver frame to form a pendant, was treasured for the reverse image (shown by the decoration on the mount and how it hung) which showed the emperor mounted and with a spear - male protection for the child and perhaps representing the father; a pierced coin of Claudius I, the reverse showing Minerva carrying a spear - female protection and so perhaps representing the mother; and a third coin (Julia Mamaea) showing Pudicitia, the goddess of modesty - perhaps representing the child itself.

The grave goods from a child’s coffined cremation at Abbey Fields included a little group of bracelets - copper-alloy, shale and bead, a small beaker, and two coins. This time the coins were Antonine, again antique, one showing Romulus and Remus being suckled by a wolf (maternal protection), the other Spes, the goddess of hope. There were also two very small jet bears, not brilliantly carved, but lifelike bears nevertheless, which had been strung on the bead bracelet together with jet and glass beads. Three other graves, one in York, one in Malton (North Yorks) and one excavated by Joslin in Colchester have grave goods very similar to those from Abbey Fields, including bears. Perhaps these graves all belonged to one group of people (and given that Malton and York were military establishments, perhaps with military connections?).

Bears are also known as grave goods from Trier and Cologne. The only knowledge we have of a ‘bear god-

dess' (Artio) is from a single bronze group from Muri, near Berne in Switzerland, and from a rock inscription near Trier. She was a Celtic, rather than a truly Roman, goddess, clearly worshipped by a particular group of people from the Rhine-Moselle area. All the British bears came from places in the east of the country, facing the Rhine estuary, which suggests not only strong trade links but also religious links, or perhaps the migration of a group of people to Britain?

In commenting on the amount of jet found in children's graves, Nina quoted Pliny, who described its medical uses (uterine problems, swollen knees, open wounds). That a sick child be given jet objects for protection seems therefore appropriate.

Other child graves from Butt Road held bead armlets with pierced coins and jet and amber beads, and even the coloured glass beads on them may have been credited with beneficial magical powers. (Though no records for such a belief exist for the Roman period, in Late Bronze Age Mesopotamia coloured glass was thought to have the same powers as similarly coloured minerals, and in modern Sarawak beads of all materials and colours are worn to strengthen the soul.) Some of these pierced coins at Butt Road show an image of the emperor carrying the Christian ChiRho symbol (which could also be used as a protective amulet). A small number of teenage burials may also contain amulets. One from Chelmsford, had a suite of jet jewellery with included a pendant with the Gorgon's head (protection against evil again), and a carved lion with a human skull between its paws: death is inescapable. It also contained a glass flask, which may be evidence for a Bacchic ritual. There are similar pendants from York, some showing not a Medusa head but either a couple (?parents), or a couple with a child (?the family unit as with the votive figurines from Rome).

To summarise, Nina set out to show that grave goods, generally amulets, put in a child's grave, particularly in the latter part of the Roman Period, were not a random choice. Each was chosen carefully by the family to provide care and protection for the child in the afterlife. She amply justified her case.

Could the Victoria County History make more use of Archaeology? A debate.

Janet Cooper, County Editor of the Victoria County History of Essex and Philip Wise, Curator of Archaeology, Colchester Museums.

10th February 2003

Notes taken by Blanche Anderton

Our speaker introduced us to the VCH by kindly showing us, and allowing us to look at copies of Volumes 1, 3 and 10. It was explained how the volume for 1899 dealt with Social and economic matters, and the 1900 volume dealt with archaeology.

The county of Essex was first covered in the 1901 volume. Topics covered were early man, earthworks and Anglo Saxon remains. Information is collected from many sources, firstly an introduction from Parish history and information on finds from local people. It is only since 1970 that archaeological evidence has been used.

We were then shown some film slides of George Joslin taken in 1903 and excavations of the Balkerne Gate 1913. Information from these excavations was used in Volume 3 Roman Essex.

Our speaker suggested that VCH make greater use of archaeology when preparing for the next volume. She suggested meeting with archaeologists and gaining information about local areas.

Suggestions from the audience were forthcoming, for instance that local villages should have their own correspondence people to report finds etc to our now new Finds Liaison Officer.

The only criticism made about the volumes was that there should be more of them.

Hunter-gatherers in Ice Age Britain

Nick Barton, Oxford Brookes University

17 Feb 2003

Notes by Mary Coe

Nick Barton gave us an interesting talk, illustrated with slides. He explained that he would concentrate on the time after the coldest ice age when Britain was still connected to the Continent. This allowed free movement of flora, fauna and humans.

About 13,000 years ago temperatures rose rapidly, possibly during one human lifetime, to a level comparable to today's climate. Temperatures then dropped gradually into another ice age. The warm period is that of the Upper Paleolithic. Temperature changes have been ascertained by ice cores from the Arctic, and confirmed by beetle remains from on land.

Bones have been radiocarbon dated. Animal bones have cut marks from flint tools showing the presence of humans. Human remains from Gough's Cave in Cheddar Gorge show that anatomically there is no difference between us and them. DNA testing of these human bones and modern locals suggest a common ancestry for some people. Dogs were being used, and becoming domesticated. The landscape was open and unwooded.

Dorothy Garrod was an important figure in the study of the Upper Paleolithic. She named it the Creswellian Age.

Because most finds are in caves, there are few find spots in East Anglia. The stone blades used as projectiles, have a distinctive shape, with straight edges. Chemical analysis of bones in Gough's Cave, show the humans to have been meat-eaters. Cheddar Gorge was a natural site for trapping animals. Bone found include red deer and horse, with cut marks, and evidence of smashing. Teeth from deer show killing took place in the summer, which indicates hunting. The cave would be ideal for storing meat, because of its stable, cool temperature. A shinbone from a mountain hare had groups of cuts along its length. A piece of Reindeer antler had been shaped to form a handle, and one end had a hole bored through it. The purpose of this tool is unknown, but it may have been used to straighten spears.

Flints give evidence for the movement of people, as flint has been found many miles from its source. For example, flint from the Vale of Pewsey has been found in the Mendips.

By 12,000 BP, trees, in particular, birch, had begun to colonise Britain. This meant different animals needing different hunting techniques. There were fewer horses, more wild cattle, but still red deer. Less is known about this time, although there are more find spots in East Anglia. Tools have changed shape, becoming tanged, but they are still projectiles.

Recent gravel extraction near Ringwood revealed a cache of flints. This had been a work site, and flakes have been pieced back together. A similar site was excavated in 1984 at Hengistbury Head and it is possible that the two sites were connected by river. The flint at Hengistbury came from the Isle of Wight, which could be seen from the site. Amongst the finds were scrapers, and a piece of smoothed red ochre, which can be found naturally nearby.

Two flint pieces, which fitted together, had deliberately scratched lines on the cortex. Similar doodles have been found on flint on the Continent.

Later, as the temperature continued to drop, England became more wooded. This was the period between the Upper Paleolithic and the Mesolithic.

King Arthur's Cave has a Mesolithic layer, over the collapsed wall of the cave, which covers an Upper Paleolithic layer. In the lower layers was a cattle tooth with a hole drilled through it. Also there were the remains of small mammals indicating woodland and a temperate climate. By 10,000-11,000 years ago there is evidence of Reindeer and lemmings, suggesting a cold climate. There is no evidence of humans at this time.

The Industrial Archaeology of East Braintree.

Robert Rose, Collections Manager, Braintree District Museum.

24th February 2003

Notes taken by John Mallinson

The Industrial Archaeology of East Braintree would not seem to be a very likely subject for an interesting and informative talk, but Robert Rose's wide-ranging presentation held the attention of the audience throughout. Using maps, photographs, documents and spoken memories culled from the Braintree Oral History, he brought to life the history of a part of Braintree rarely visited and largely ignored by outsiders. He began by giving a brief overview of the history and archaeology of the area, before telling in detail the stories of the five main manufacturing employers who flourished during the 19th and 20th Centuries.

There is some evidence that there has been a settlement at Braintree since Mesolithic times

c.8000 BC. East Braintree entered the record in Saxon times shortly after the Battle of Maldon (991), when the Saxon thegn Aetheric bequeathed his estates to the Bishops of London. They built a Manor House there, and a Chapel dedicated to St John the Baptist. The Manor House is known only from earth works and fishponds recorded in the 19th century. The Chapel stayed in use until the Reformation, and survived in a ruinous state until 1906. Meanwhile the main town of Braintree developed to the West, becoming, like many Essex towns, a centre for cloth manufacture through the Medieval period and into the 18th Century. East Braintree remained neglected and underdeveloped until the growth of manufacturing in Victorian times, and the construction of the railway branch line from Witham.

Courtaulds were the first major manufacturer to move to the area, when in 1843 Samuel Courtauld moved his silk manufacture, founded in 1816, from Bocking. At its zenith, the factory employed 1,300 people, specialising during Victorian times in the manufacture of black crepe. During the 20th Century, the site manufactured synthetic fibres, and continued until the decline in British textile manufacture led to its closure in 1980.

Warners, also textile manufacturers, moved from Spitalfields to East Braintree in 1895. They specialised in high quality velvets, silks and tapestries, and completed several Royal commissions. The factory closed in 1971, but Richard Humphreys, onetime Assistant Chief Designer, continued the tradition and in 1990 opened the Working Silk Mill in the old South Street buildings.

Crittalls started when Francis Crittall began making metal window frames in a workshop at his family's ironmongery business in Bank Street. The Manor Works opened in 1883, and by the First World War was employing 2,000 workers. After several changes of ownership, and decline in the popularity of metal window frames, the Manor Works finally closed in 1990. The Crittalls name continues at a small factory on Springwood Industrial Estate, which manufactures specialist steel windows.

Lake and Elliotts started life in 1892 when William Lake began manufacturing tool kits at his bicycle repair shop in New Street. In 1896 he went into partnership with Edward Elliot, and in 1905 they opened their Iron Foundry on Chapel Hill, when the last remnants of St John's Chapel, mentioned above, were destroyed. In peacetime they manufactured car jacks and electric furnaces, and during the wars turned their production over to armour plating and components for tanks, warships and aircraft. In 1969 the iron foundry closed to concentrate on steel production, before final closure in 1990 after take over.

Swinbourne's came into being in 1923, when Albert Swinbourne started making tools in his garden shed in Notley Road. The business expanded into the manufacture of spanners and socket sets, and during the Second World War moved to Rifle Hill. The business did not long survive the death of its founder in 1973, and finally closed in 1979.

Each history was illustrated by contemporary photographs that showed the buildings, machinery and employees, the latter at both work and play. Oral history contributions were by people who had spent most of their working lives at one or other of the factories during the early and middle parts of the last century.

It was particularly striking that the story told so closely mirrored the rise of British manufacturing during Victorian times, and its subsequent decline in the second half of the 20th Century. It was also ironic, and to this reporter particularly sad, that the area has now become a microcosm of 21st century Britain – a Designer Shopping Village.

Sutton Hoo before Raedwald

John Newman, Field Officer, Archaeological Service, Suffolk County Council
3rd March 2003
Notes taken by Vic Scott

The excavations carried out on behalf of the National Trust in 2000 when clearing the area for a car park and new Interpretation Centre etc. were the main theme of the talk. John began by saying that to make the new project viable it would need 50,000 annual visitors, in fact, in the first season, three or four times that number came.

He continued by describing the site as probably the best post Roman site in the country, with twenty plus grassy mounds overlooking the river Deben, one of very few barrow fields not to have seen extensive ploughing, having also survived the wartime glider ditches and army training.

Mound one was opened in 1939 by Basil Brown, who was employed by Ipswich Museum to carry out excavations. We all know of the resulting finds - the gold and garnet jewellery changed the ideas of the Dark Ages. King Raedwald is the probable candidate for the intact burial which is unparalleled in this country. The site was revisited in the 1980/90s on behalf of the British Museum by Martin Carver and his team who re-excavated mound one and other mounds. Burials were found including the "horse and rider", also with high status grave goods. Weekend tours were organised during the excavations. The "sandmen" were very popular. At the end of the excavations, one mound was rebuilt to its original height. At this time the land was still privately owned.

Later Tranmer House built in 1905 and the burial site were given to the National Trust for educational and presentation purposes, the land running down to the Deben.

The excavations for the new Interpretation Centre were largely funded by Lottery money, and began with trenching and geophysical work in the old garden and orchard, where little was found. The area was also known as an extensive Prehistoric and Iron Age site, and the archaeologists had to investigate before the contractor moved in.

Sheep and dog burials were found near the coach-house together with many broken flowerpots, and all the top-soil had to be removed before any archaeological features were revealed. In all, nine ring ditches were found, and while cremated bone survived, inhumations in this acid soil do not. Most cremation urns were of Anglo-Saxon date. One cremation, not in an urn, was dated to the Bronze Age. The Anglo-Saxon cremations were quite shallow, only about 2 feet down. Inhumations found were once again "sand men" only, and of the 19 excavated, 3 had swords while several had other grave goods including pots and shields. All finds went to the British Museum to join the previous finds, although some are on loan to the new exhibition. Indications are that the cemetery was in use before the major mounds were built, and some were fairly important burials.

Soft Curves and full Figures: Representations of Women in the Ice Age

Jill Cook, Deputy Keeper of the Department of Prehistory and Early Europe, British Museum

Monday 10th March 2003

Notes taken by Gill Shrimpton

Our speaker based her lecture on the period at the end of the last Ice Age from 35,000 - 12,500 BC and stressed that these people were exactly the same as those living today. They were hunter/gatherers who probably had extensive tribal areas. She gave an examination of the significance of female figures found all over Europe, showing many examples and looking at the evidence from all points of view.

The most famous is the so-called Willendorf Venus, made of limestone about 12cm. high and found at a hearth site. It was covered in ochre. As an example of Ice-Age art it represents a female of exaggerated proportions - no face or feet are depicted and is obviously an item of great significance.

Other illustrations show a great range of physical characteristics. A group of figures carved in mammoth ivory from Russia show types of clothing and headgear. The oldest example found at Neufchatel is a tiny green stone figure of a dancing woman: very slender and graceful, known as "Fanny".

About 150 figures have been found so far mostly made from rare materials; maybe there were many more made from humbler substances such as clay or wood, which do not survive. Rock carvings are also known which are much more stylised. However, although these figures were produced during the period of the famous cave paintings, no depictions of women have been discovered.

Images of the sexual act are absent at this time. All the figures have been found at occupation sites and show the full range of female bodies from puberty through child-birth to maturity and interpreting their meaning is difficult. Perhaps they were Madonna-type icons possibly special to an individual. They could be the way a woman saw herself and her community.

A stimulating talk which also drew parallels with depictions of women today.

Archaeological Tour of Roman Monuments and Sites in Provence 28th June to 7th July 2003

Report by John Mallinson

A party of 25, most of whom are members of the Group, joined Mark Davies on the above coach tour. Based for 6 nights in Avignon, we were within easy reach of all of the major centres of Roman and pre-Roman habitation. Under Mark's energetic, enthusiastic and unflagging guidance, we were able to appreciate fully the lasting legacy that Roman culture brought the area, and by extension to the Roman Empire as a whole.

There is an abundance of building stone in Provence. This has meant that many monuments have survived almost intact, whereas in England, and particularly in Colchester, they have long ago been destroyed. Thus we were able to see seven Roman Theatres, four of which were still in use, albeit with some restoration and the provision of modern staging and seating. The theatre at Orange is the best preserved, and rightly the most famous. At the time of our visit it was being prepared for a performance of Verdi's *Otello*, and whilst the modern scenery and lighting detracted from it as a monument, they created an atmosphere which reminded us that the original purpose of the building was not just to be a pile of stones. The amphitheatres at Nîmes, the most complete outside Italy, and at Arles were similarly in use and alive. And they don't kill the bulls in France.

The Temple of Augustus and Livia at Vienne, and the Maison Carrée at Nîmes both reminded us of how the Temple of Claudius might have looked, although, as Mark never missed an opportunity to remind us, neither was as big. Similarly the triumphal arches and gateways at Orange, Nîmes and Autun suggested what a stunted remnant the Balmerne Gate is by comparison.

What we lack in stone in this country, we make up for in water – which deprives us of one glory of Rome: their management of water. The aqueducts and watermills at Barbegal above Arles, the various baths, springs and fountains, and even the more mundane household plumbing were all wonderful to see, but the Pont du Gard above Nîmes and the aqueduct of which it is part must take pride of place. Even the fences, sanitation and thou-shalt-nots of the local authorities failed to detract from its impact.

At Vienne, Vaison-la-Romaine, and above all at St Remy-de-Provence, extensive excavations have uncovered large areas of Roman towns. Streets, shops, workshops, high status villas and public buildings were all exposed and sufficiently upstanding to give a clear sense of how the towns worked, and a glimpse of what it must have been like to live there. At Vienne, water had been restored to the water features in some of the villas, and this helped particularly to evoke the elegance and tranquillity that must have existed.



Contemplating the gradient at the Aqueduct of Nîmes



Group members investigate the width of a Roman road in Provence

Many of the sites and monuments were supported by museums of excellent quality. Many were beautiful modern buildings (built no doubt with EEC money) with ample space for display of artefacts, models and interpretative displays. Perhaps the pick of these was at Vienne, which housed an outstanding collection of mosaics and wall plasters (which, however had a nasty tendency to beep at you if you got too close) from the nearby excavated town. For the writer, however, the most enjoyable was the small, traditional Roman Docks museum at Marseilles. Only one room, and only one hour to see, but full of objects from in and around the old harbour just outside.

All the above was a backdrop for ten stimulating days. There was much heated discussion, both at the back of the coach and, with suitable lubrication, in the cafés and bars of Avignon, of many questions that arose as a result of what we saw. Not all of them were resolved to the satisfaction of everyone, so if you have any observations on any of the following, we would be pleased to hear from you:

1. How was the velum that shaded the theatres and amphitheatres raised and supported? We think that by the end of the week we had this one worked out, but for some at least there were reservations.
2. How did the Romans construct the Nimes aqueduct with such accuracy that it could carry water 50km over harsh and mountainous terrain, and across two rivers with a total fall of only 17m i.e an average gradient of 1mm in every 3m?
3. How did they flood their amphitheatres for watersports, when those same amphitheatres had extensive underground tunnels and chambers, all connected to the outside world, for the use of animals, gladiators and doomed Christians?
4. How did the toilets work? And did the sewers really run into the carp pond at the bottom of the garden, as seemed to be the case in at least one instance?

Weekend trip to Devon and Cornwall 9th-12th May 2003

A group of 36 left Colchester promptly at 8am on Friday morning, unfortunately without Mark Davies, who was indisposed. After a short break at Stourhead, we split into two groups; some to tackle the steep climb onto South Cadbury Iron Age hillfort, a wonderful site giving superb views over the local area. The other group enjoyed the beautiful house and gardens at Stourhead. On arrival at Exeter, we were free to visit the museum and cathedral before arriving at our base for the next three nights at Crossmead Conference Centre.

On Saturday, again we divided into two groups; some explored the many prehistoric remains on and around Roughtor on Bodmin Moor with the invaluable assistance of Hazel West, who knows the area very well, while others continued on to visit the castle and other sites at Tintagel. We joined together again for a visit to the early stone circles at Minions and a walk across the site to the standing stones. This was followed by a visit to Launceston where we were able to see the castle and the amazing carved granite church before returning for dinner at our hotel.



Members of the group on top of Rough Tor, Bodmin Moor

On Sunday, we left Exeter in the rain, but the sun was trying to come through by the time we reached the Dartmoor Information Centre at Princetown. On the way, we had a good view of the bronze age village of Grimspound with its outer wall enclosing circular huts.

Eight members set off from Princetown to walk to Merrivale, while the rest of the party were taken to Buckland Abbey, once home to Francis Drake. The Abbey is a former Cistercian monastery and after the dissolution was turned into a substantial house, now containing mementos of Drake's life, including Drake's Drum.

The late afternoon was filled by a visit to the water-powered Finch Foundry, which was formerly used to make shovels and agricultural tools. We were given a demonstration of the machinery driven by the water-wheel, then had free time to explore the grounds, which contained the burial plot of Tom Pearse (the owner of the grey mare which went to Widecombe Fair).

On Monday, on our way back to Colchester from Exeter, we visited the Peat Moors Visitor Centre near Glastonbury, where two Iron Age huts have been reconstructed, together with a trackway, a log boat and a suitably muddy daub pit. We sat around the fire in one of the huts while being given a talk by a lady dressed in 'Iron Age' costume.

Our final brief stop was in Newbury, where some people made a lightning visit to the excellent museum, while others explored different aspects of the town. We arrived back in Colchester after another extremely enjoyable and informative weekend.



Exploring the prehistoric remains on Bodmin Moor

Noreen Proudman

Noreen Proudman, who had been a member of the Group for many years, died at the end of May. Noreen was born and educated in Northern Ireland and was a senior member of the administrative staff at the University of Essex until she took early retirement in 1983. It was her subsequent interest in local history and her work as a Blue Badge Guide for Colchester that led to her involvement in the Group and she rarely missed a Monday evening lecture. Noreen was a member of the Group's Committee from 1994 to 2000, during which time she helped to organise the social events. She was also instrumental in setting up the survey of graveyard monuments in the town, an activity which is still being continued by Group members. Latterly, she was part of the team of people recording the graffiti in Colchester Castle. Noreen's energy and organisational skills will be greatly missed.

Arthur Frederick James Brown

1914 – 2003

Those who knew Arthur Brown will be pleased to have shared an acquaintance with someone whose contribution to education and scholarship in Essex were quite exceptional. Yet he was entirely modest as to his own achievements, being ever ready to share the fruits of his considerable labours with others wherever possible in order to encourage further achievement on their part in their chosen field.

Arthur Brown was a man of many, or at least several major, parts. To some he was the knowledgeable local historian with a number of substantial publications to his name. To others he was a dedicated teacher, whether at the Colchester Royal Grammar School or at the University of Essex or under the aegis of the WEA.

Born in South Wales, Arthur Brown came to Essex in 1939. His teaching of Classics at the CRGS stimulated many to higher academic and professional success. Having been a local tutor organiser for the WEA for several years after the war, he maintained an enduring connection with that organisation throughout his postgraduate life. From 1952 to 1998 he was Chairman of the Essex WEA Federation, starting many new branches and often teaching courses himself, for much of the time in tandem with his schoolmastering duties. It was from just such a new WEA course in archaeology that the CAG developed.

In 1976, his retirement as Head of Classics at the Grammar School was immediately followed by an honorary doctorate and an honorary fellowship awarded by the University of Essex for academic achievement in local history. This marked the beginning of another distinguished career at the university, where he was appointed Senior Fellow in 1990 and served as co-director of the Local History Centre.

In addition to his own more tangible achievements, perhaps only an assessment of the work of his many students will help to give a true appreciation of Arthur Brown's lasting legacy. He is survived by his son, David, and by his second wife, Pat, who is the Group's long serving current Secretary.

Mark Davies

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