

Summer **2020**

### President's Letter



The Covid-19 pandemic has disrupted the Society's activities. There will be no AGM (in line with Charity Commission guidelines). Members will be circulated with the Annual Report and Accounts. Fortunately, there are no changes to the elected members of the committee this year, and all office-holders and the co-opted members will continue until we hold an AGM in 2021. The membership secretary position is, however, vacant, if anyone would like to volunteer. The committee has decided to provide all lectures for the rest of 2020 online, on Zoom. Excursions and archaeological field-work activities have all been postponed, and will hopefully return next year. The global pandemic is a remarkable time to

be living through, and all of us will have been touched by it directly or indirectly. But another historical moment is also occurring – the Black Lives Matter movement is awakening everyone to the need to confront race as an aspect of human experience. As a Society concerned with the past, we can play our part in achieving greater racial awareness. North-East England has its own black past – from African soldiers on the Roman wall to the coal trade's relationship to the slave trade. The prehistoric inhabitants of Britain may have been more black than white, and probably didn't have to think about being either. Archaeology is a great resource for thinking about the past, which now includes thinking about race.

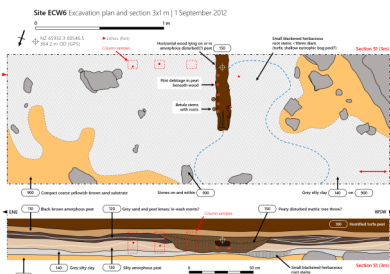
**Adrian Green**

President | Architectural and Archaeological Society of Durham and Northumberland (AASDN)

### AASDN Research Award 2020

Every year AASDN offers a research award of £250 to assist with local projects. Applicants have to be a paid-up member of the Society, meeting the qualifying principles outlined in the award guidelines. This year the award was granted to the Cleveland Archaeology Trust for their Late Mesolithic Hunter-Gatherer Transitions Project at Esklets, Westerdale, North York Moors. The project aims to reconstruct the cultural and environmental history of Esklets through the analysis and dating of peat and sediment samples. The blanket peat, which covers the moors is being severely eroded, exposing several 'narrow-blade' Late or Terminal Mesolithic activity areas. The sites are under threat – being destroyed by erosion; land management; heavy use of adjacent footpaths; and unrecorded flint collecting by the public. The project aims to research the sites before they disappear.

Spencer Carter has advised us that the project now has sufficient funding to make it viable and that they are extremely grateful for our support. The



project team is now waiting for the laboratories to re-open after the Covid-19 lockdown. The palynology analyses will go to Liverpool University, the samples for radiocarbon dating will go to an AMS (Accelerator Mass Spectrometry) lab and the flint artefact micro-wear analyses will be carried out at Southampton.

Please take a look at the project [webpage](#). We will ask the project team to deliver a lecture to our members and contribute to our newsletter and journal. Image provided by Spencer.

### Digging in Isolation

Archaeology is all about people; it is a very collective experience. Lockdown presents archaeology with a series of difficult challenges. It strikes at the heart of participatory activity and collective endeavour - planned digs are cancelled; archaeology groups can't meet, including our own Young Archaeologist Clubs; projects are on hold; university study has become disconnected; the commercial sector has been at a near standstill; archaeologists are on furlough; and self-employed pottery and finds specialist are out of work. The wider archaeological family has seen the closure of museums and archive centres.

For the Council for British Archaeology (CBA), our challenge has been to keep our activities with the public live, engaging, and manageable from home. This has two main elements: firstly, moving delivery online where possible and secondly, maintaining our presence as the lead organisation supporting public participation in archaeology.

A real concern is that not all archaeological groups may survive this crisis and what that might mean for future public participation. For instance, not only might some YAC groups struggle to find alternative free venues if museums or heritage sites shut permanently but as many groups are run by paid staff associated with heritage organisations. If these organisations fold or reduce staff numbers, it may result in the loss of key volunteers and the potential closure of branches.

One direct response has been to launch an online teaching platform 'Dig School' that guides teachers through the basics of archaeological investigation through a series of video workshops. Developed in partnership with Carenza Lewis, University of Lincoln, and Historic England, it will run from April until July. It targets children still going to school and home-schoolers. Our on-the-ground Festival of Archaeology events have been postponed to October this year, with a week of digital activities now taking place in July.

In the long-term, we have real concerns about the impact on voluntary participation. Many heritage organisations rely on older volunteers to welcome visitors and we do not know if those older volunteers will be able or willing to return when visitor attractions reopen. We are also likely to see a much higher degree of youth unemployment. Therefore, the need to help people stay active, return to volunteering and to learn new skills will be critical. We need to maintain CBA's capacity in youth engagement so that we can help young people thrive in the future.

We are grateful to have secured support from Historic England's Covid-19 Emergency Response Fund for a project called *Regarding British Archaeology*. It will focus on how we can help rebuild public participation in archaeology as we begin to recover from the effects of the pandemic. We know that every organisation involved in public participation in archaeology will have been affected in some way by the pandemic. Improving our understanding of these issues and challenges will enable us to better focus support and resources in the future. The grant will enable us to retain all our staff complement, redirecting a substantial amount of our staff time to the project. It will also help us contribute to the recovery of the wider voluntary sector and reconnect people. Never has the CBA mission to promote archaeology and participation been more needed to keep people active and engaged.

**Neil I Redfern**

Executive Director | Council for British Archaeology

### **Excursions Autumn 2019**

Unfortunately, due to covid-19, we have had to cancel our excursions this year. Once restrictions are lifted, our excursion officers Laura and Andrew, will organise a programme of interesting trips for you. In the meantime, here is a reminder of our last trips out.



### **Finchale Priory September 2019**

On Saturday 7<sup>th</sup> September 2019, Barbara Hargreaves led our walk around the priory ruins, describing 12<sup>th</sup> century monastic life with a focus on health. This was something new for AASDN – not an architectural tour, but an exploration of the

### **Finchale Priory and daily life in a monastery**

For many monks in twelfth-century England their daily routine followed a tightly regulated timetable. This was based on the Rule of Benedict of Nursia, which was created in the sixth century and advocated a life of simplicity and austerity based on the premise of work and prayer. While the monastic timetable varied over the years, and across seasons, and from place to place, it was always the case that the monks were to spend many hours in the church celebrating as many as nine services a day, both day and night.

Their diet was intended to be very abstemious but neither unhealthy nor cruel. They would have had one or two meals a day with a total allowance of 1lb of bread, two cooked dishes of beans or vegetables, with fresh fruit or vegetables in season. A portion of fish, or cheese or an egg was allowed on occasion, and although meat was only permitted to the sick, lard could be added to the diet too.

Monks were required to be obedient to their superiors, to be chaste and show humility and, for much of the time, maintain silence. There were many roles that needed filling and monks could work in the fields, tend to animals, cook, manage the finances, oversee church offices, copy texts, or care for the sick. Work could include any task necessary for the running of the monastery, for the care of its visitors and, most importantly for the improvement of the monks and the care of their souls.

**Barbara Hargreaves**

history of Finchale and the way in which the priory buildings were used. It was fascinating to hear about the daily routine of the monks or priors and what they ate. Barbara even brought along a typical medieval monk's packed lunch, which was quite healthy – apart from the beer!

St. Godric lived at Finchale from 1115 until his death at the age of 105 in 1170. He built a simple wooden hut about a mile upstream from the present ruins, which was later converted into a chapel. This was later replaced by a stone chapel on the site of the later priory. The foundations of this Chapel of St. Godric, and the site of his tomb, lie within the presbytery. Finchale was then owned by the Prior of the Convent of Durham (Benedictine). In 1196, the site was granted to Hugh Puiset, son of Bishop le Puiset. He then granted Finchale to the Durham house, granting the Prior and Convent of Durham the right to elect the Prior of Finchale. The first surviving buildings then were erected for accommodation while the main ranges were built.

According to the description of the Scheduled Monument, the main buildings date from circa 1237 until the late 13<sup>th</sup> century. The church was completed around 1277 and was altered circa 1364. The frater (dining room or refectory) is 14<sup>th</sup> century in date. In the 15<sup>th</sup> century, the kitchen was added to south-east of the cloister linking with the prior's lodgings.

### **Clifford's Fort and the Old Low Light, North Shields November 2019**

On Saturday 2<sup>nd</sup> November 2019, John Nolan of Northern Counties Archaeological Services, led a guided walk around

the Scheduled Monument of Clifford's Fort and the Fish Quay Conservation Area. The fort was built in 1672 at the start of the Third Dutch War. A raised platform with a three-storey redoubt protected a low riverside gun battery. In the 18<sup>th</sup> century, barracks and the master gunner's house were built; you can still admire some of the tapered nosed fort walls. The west and south-west walls are built in sandstone ashlar and brick, and feature musket holes, while the south and east walls, which face the river, are built in sandstone ashlar, and contain gun embrasures.

In 1888, Clifford's Fort became the HQ of the Tyne Division Royal Engineers Submarine Miners - a facility for the deployment of underwater explosives to destroy enemy vessels approaching the Tyne. Most of the old buildings in the fort were demolished and the gun embrasures were blocked up. New buildings were erected, and a narrow-gauge railway was laid to a new gate in the south-east, to move the mines out to a boat. Two guns were mounted on concrete bases to defend the gate. The fort remained in this use until 1928 when the site passed to Tynemouth Corporation for the expansion of the fishery industry. Clifford's Fort briefly was re-established as an Emergency Coast Battery in World War II.

A number of notable buildings survive. These include No. 9 Clifford's Fort — the former military barracks building, later used as the workshop of the Submarine Engineers. It has two military boundary stones attached. The north wall (which sits on a sandstone rubble base) and east and west walls are of mostly late 17<sup>th</sup> and 18<sup>th</sup> century brick. The south wall is wholly 19<sup>th</sup> century machine-pressed brick dating to the Submarine Mining Depot period circa 1888. The barracks building was converted and extended in the 1920s into a two-storey smokehouse for herring. The windows were blocked up. Ventilation was by top hung weather-boarded ventilation shutters and a long louvred ridge ventilator with four tall ventilator stacks. On the top of the north wall there are traces of iron piquets, which were associated with barbed wire entanglements shown on a plan of the Fort in 1941. John Nolan recorded the building in 2003 in advance of restoration.

The brick-built soldiers' quarters for the Tyne Division Royal Engineers (Volunteers) Submarine Miners were built circa 1888. There were nine officers and 180 other ranks here in 1888. Nos. 7 and 8 Clifford's Fort were built around 1888 as two former mine stores, and 7a and 8a as two loading rooms where the detonators for the mines were kept. The four buildings form a square. The explosive charges were moored beneath the water's surface, fired from the shore by electric cables. The narrow-gauge railway track transported the mines to the adjacent pier. The stores were later re-used as fish smoke houses. In 2006 the buildings were converted into commercial units unified with a glazed link. John Nolan recorded the buildings beforehand.

From 2008, as part of a £1 million refurbishment scheme, the remains of the fort were restored, unsightly modern fish processing units were removed and the historic buildings were converted to new uses. The restoration resulted in Clifford's Fort being removed from the Heritage at Risk Register.

After a fish and chip lunch at The Waterfront Restaurant, we visited the Old Low Light Heritage Centre, which was built as a candle-lit lighthouse in 1727, replacing the 16<sup>th</sup> century Old Low Light. The building was converted into an almshouse in 1830. During the 20<sup>th</sup> century, it was used as a training centre for the Deep Sea Fisheries Association, later the Maritime Volunteer Service. John and Jenny Vaughan put on display some of the finds from the archaeological excavations, which were carried out during the restoration of the Fort. We then enjoyed the Art Exhibition, Heritage Gallery and the fine views from the viewing gallery, before heading back to Durham.

### Auckland Castle December 2019

Our Members Meeting was held on 7<sup>th</sup> December 2019 at the newly re-opened Auckland Castle. The history of Auckland Castle will be well known to many of our members. It was home to the Prince Bishops of Durham. The Auckland Project [website](#) tells us "Auckland Castle was built to host lavish medieval celebrations and hunting parties, to entertain royalty and impress visitors with the bishops' power and wealth. From Bishop Auckland, the Prince Bishops ventured forth to broker royal marriages, lead armies into battle and advise kings." Over time, the castle was transformed into a palace. Bishop Cosin turned the medieval Great Hall into St. Peter's Chapel, the largest private chapel in Europe. In 1756 Bishop Trevor purchased a series of paintings by the Spanish master Francisco de Zurbarán, 'Jacob and his Twelve Sons' and hung them in the Long Dining Room. In the 1790s, Bishop Barrington commissioned architect James Wyatt to create a succession of magnificent staterooms, featuring delicate plasterwork and sumptuous furnishings in the Gothic style. These rooms formed a processional route to the throne room.

The Auckland Project began as Auckland Castle Trust in 2012, when Jonathan Ruffer purchased Auckland Castle and the paintings by Francisco de Zurbarán. In 2015 £12.4 million funding was secured from The National Lottery Heritage Fund to conserve the Castle and build the [Faith Museum. No.42](#) is the Castle's gallery, shop, and multi-use community arts space. In 2016, Auckland Castle closed for conservation. The Mining Art Gallery opened in 2017. A viewing platform, [Auckland Tower](#), opened to the public in 2018. Auckland Castle reopened on 2 November 2019.



After visiting [St. Peter's Chapel](#), the State Rooms and the Bishops' private apartments, including the study restored to how it was in 1920, we retreated to the Old Library to listen to entertaining talks and enjoy photos to archaeological destinations taken by some of our members.

**Jennifer Morrison**  
Honorary Secretary | AASDN

## The CBA Festival of Archaeology goes digital

The CBA Festival of Archaeology is back for its 29<sup>th</sup> year and is a fantastic opportunity to discover the best that archaeology from across the UK has to offer. This year, in response to the ongoing coronavirus pandemic, the Festival format is changing and we have some exciting new opportunities to participate. From 11-19 July, we will have a digital festival followed by on the ground activities from 24 October – 1 November.

Our theme for 2020 is *Climate and Environment*. During the Festival, we hope to share some of the stories of environmental change and its impact on human activity from the Mesolithic through to the present day and highlight the effect our changing climate is having on archaeological sites today.

**Online activity 11-19 July:** The 9 days of activity from 11 to 19 July will all take place online and offer a range of opportunities for people of all ages to experience everything the Festival has to offer from the comfort of their own homes.

Join the CBA for our launch event on Saturday, 11 July focusing on environmental archaeology and how it can help us unlock the secrets of peoples changing diet and lifestyles, plus help us understand environmental changes over time.

Our Festival Ambassador, Alex Langlands from *Digging Up Britain's Past*, will be sharing details of his latest research on the Iron Age hill fort at Old Sarum. We also will have talks from Prof Carenza Lewis, Dr Simon Elliott, and Matthew Morris, one of the lead archaeologists on the excavation that discovered Richard III's remains.

Other events include a guide to doing archaeology from home using space technology, a panel discussion on coastal archaeology and climate change, and an archaeological safari into the video game *No Man's Sky*. We will also be hosting our annual Twitter based [Ask An Archaeologist Day](#) and [A Day in Archaeology](#) as well as a range of events for [young people](#).

### On the ground events 24 October – 1 November:

During the second phase of Festival activity in the autumn, if all goes according to plan, we hope to get out and about with a range of on the ground events including three events hosted by the CBA. From the beginning of August, you will be able to find out more about the on the ground activity planned for the autumn via the Festival [website](#).

**Get involved:** You can find more about the Festival of Archaeology at its [website](#) where you can search the event listings for details of the digital activity in July and explore which events you would like to attend. Digital events will be held on a range of platforms so please see individual event listings to find out how to take part.

Alongside the Festival events, we also have two great competitions open to all ages. #RubbishArt is a craft competition and invites you to upcycle your rubbish to create an archaeological site or artefact, while our Archaeology Showreel with Past Preservers offers you the chance to show off your skills as an archaeology presenter. Click [here](#) for entry details.

We'd love to hear about your festival experiences so please share your images, stories and feedback by email to [CBA Festival](#) or via social media using the #FestivalofArchaeology hashtag.

If you have an idea for an event or already have something planned that you would like included in either the digital or on the ground parts of the Festival, then you can [register the details](#) via the website or email us with any questions.

Claire Corkill

Development Manager | Council for British Archaeology

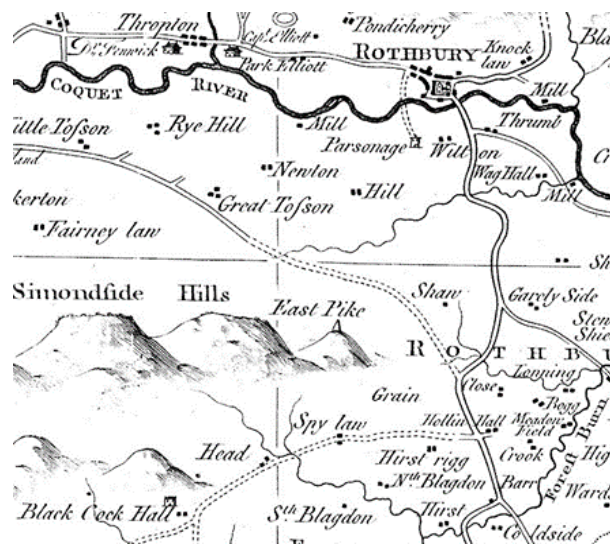
## Blackcock Hall

About four miles south-west of Rothbury, in the wilds of the Harwood Forest, lie the ruins of Blackcock Hall. First shown on a map of 1769, it was built as a shooting box by Walter Calverley-Blacket, who owned the Wallington estate before his nephew, John Trevelyan. It had a short life; a report in August 1814 said, "Blackcock Hall was maliciously set on fire and the greater part consumed." In 1827, John Hodgson said it had "contained several rooms, the work of which seems to have been finished in good style." By then, it was roofless; its demise blamed on gypsies. The 1896 OS 25-inch map showed the Hall to be about 37 x 42 feet, certainly space for 'several rooms'.

The situation is rather different today. The house appears to consist of a pile of stones over ten feet high covered with grass and moss. However, removal of some of this reveals the

remains of walls; there's well-dressed masonry, accurately laid and in good condition. One loose block has been cut for a rebate.

There's little history of the building, but we know something of the people who lived



Blackcock Hall (lower left) on the Armstrong map of 1769.

there. In *Upper Coquetdale*, David Dippie Dixon described a tailor called Johnnie Bright saying "It suited him varra weel leevin' at the Blackcock, for he wis fair i' the middle of his wark," and the Rothbury Churchwarden's Account Book for 21 December 1803 says, "Robt. Hindhaugh, overseer of Hollinhill, proposed Thos. Oliver as an apprentice to John Bright of Black Cock Hall, Tailor." Parish records show that John Bright had married Mary Cairns from Elsdon; she died at Blackcock in 1808.

*The Troublesome Times*, a 1929 book published by the Cambro WI, described George Handyside, a local resident and tailor, recalling that his grandfather had 'served his time' as a tailor at Blackcock. This was probably his mother's father, Thomas Richardson; baptised at Kirkwhelpington in October 1769, his



Masonry at the south-west corner of the Hall (credit Dieter Hofmann)

apprenticeship would have started around 1783 or 1784, by which time the Somerset-based Trevelyans owned the Hall and probably were not shooting there. With supplies of wool all around and a substantial farming community nearby, it would have made a good base for a rural tailor.

There is more in contemporary newspapers. *The Tyne Mercury* of July 17<sup>th</sup> 1804 reported the wedding of Isabel Potts, aged 78, from Blackcock Hall; Rothbury parish records show she married Jacob Pyle, a 71-year-old huntsman and gamekeeper for Walter Trevelyan at nearby Netherwitton. A Robert Potts of Forestburn Gate, south of Rothbury, died in 1798, leaving his spinster sister Isabel an annual pension of £6 10s; this was the interest on £130 - every penny he had. Research shows she was probably the Isabel that married Jacob Pyle.

Jacob had relatives at Forestburn Gate; his nephew Edward was the blacksmith, and Edward's wife Grace ran the *Crown and Thistle* (now *The Gate*). Working for Walter Trevelyan nearby, Jacob probably knew Robert and Isabel Potts. After her brother's death, Isabel must have lodged at nearby Blackcock Hall. A cynic might suggest that one reason for Jacob and Isabel's marriage was to pool resources; after all, even then half a crown a week was not enough to live on.

A pile of stones can lead to fascinating stories.

David Jones

Coquetdale Community Archaeology

### Oxfordshire Red/Brown Slipped Ware in the Roman North East: Significance and Distribution

The data presented in this article were gathered as part of a wider undergradu-

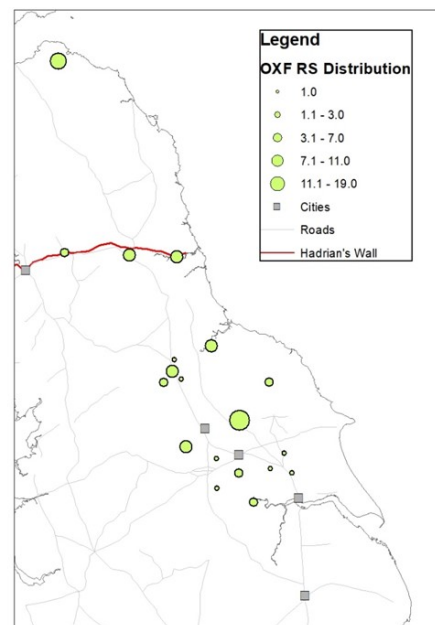
ate dissertation project looking at the distributions of Lower Nene Valley Coloured Coated Wares (LNV CC) and Oxfordshire Red/Brown Slipped Wares (OXF RS) in Roman Britain North of the Humber. A total of 110 sites were included in the study producing well over 4000 sherds of LNV CC from across the North of Britain and Scotland. The presence and distribution of OXF RS is of particular note as only 75 sherds were recorded from all 110 sites, all of which, with the exception of 12 sherds, which came from Scottish sites, can be found in the North East of England.

The Oxfordshire pottery industry consisted of over thirty kiln sites producing a wide variety of wares and forms throughout the 1<sup>st</sup>-4<sup>th</sup> centuries, with OXF RS being introduced in the mid-3<sup>rd</sup> century. It soon became one of the major oxidised and red-slipped imitation samian wares produced in Britain. OXF RS soon developed a strong core distribution area in and around Oxford during the 3<sup>rd</sup> century, which saw significant expansion northwards into the midlands and westwards into the South West with little penetration any further North during the 4<sup>th</sup> century.

The data collected during this study confirms the relative scarcity of OXF RS in the North of Britain but, curiously, also highlights and almost exclusively eastern distribution pattern for this ware with the only western example coming from Keil Caves in Scotland. All 63 sherds recorded in the North of England are located in the North East with the highest concentrations of the ware being recorded at military/urban sites, particularly those in and around York, and the lowest concentrations being recorded at predominantly rural sites.

The almost exclusively eastern distribution of OXF RS suggests that the ware may have been arriving in the North East via sea, moving eastwards from Oxford down the River Thames and then upwards along the east coast of Britain.

This theory may be supported by the evidence from logical 'stopping off' points on the journey North such as Caister-on-Sea and Brancaster, both of which produce significant evidence of OXF RS. It is clear that OXF RS was not likely to have formed part of continuous trade due to



Map displaying the distribution of Oxfordshire Red/Brown Slipped wares (OXF RS) across the North East of England.

the sparse quantities found in the North and is more likely to have been part of secondary trade or perhaps traded as unique curiosities.

Particularly noteworthy is the relatively high proportion of unique or 'rare' forms recorded in the North East, particularly when one considers the small size of the overall assemblage. The presence of such rare forms may add weight to the theory that OXF RS was traded in a limited fashion as curiosities rather than primary trade however, it also raises the possibility that the sherds recorded may have been personal possessions brought northwards by individual intra-provincial migrants as a means of preserving or expressing regional identity.

Ben Robert Lee

Student | Newcastle University

### Data Breach 15th Century Style . . .

Stories regularly appear in the papers and on the television news of laptops containing important and compromising information being left on trains or briefcases full of sensitive documents being left in restaurant cloakrooms. Well that is not a new problem!

Drainage works on the site of the former village street within the Hornby DMV adjacent to the fieldwork site have produced a case in point. Following on from the works being undertaken a local resident out walking his dog during "lockdown" had a probe through waste

created and re-vealed this →.

It is the signet seal of William Booth Archbishop of York between 1452 and 1464 in the early part of the Wars of the Roses. He was also responsible for the construction of the second of the two towers in Hexham market place. It was used to authenticate all the Archbishop's private correspondence and would have hung from a belt or purse carried by his private secretary.



It seems that the village street was used as a point of access into the site at Hornby using the recently discovered moat bridge. A context for the discovery comes from John Harrington who as well as being private secretary to Sir John Conyers KG was also Chief Justice to the Church Courts for the Archbishop and tutor to the future Richard III.

I would not like to be in the shoes of the person who lost it!

Erik Matthews  
AASDN Fieldwork Officer

### Late-medieval pilgrim's lead ampulla



This lead pilgrim's ampulla was recovered in May 2017 during investigations of an important multi-period submerged archaeological site in the River Wear close to the twelfth century Elvet Bridge. The cast object, which can be dated to ca. 1350 to 1539, is pouch-shaped with an elongated neck and has suspensory loops on either side; the obverse features a decoration in the form of a shallow relief of a W with a crown above, the reverse appears to have some worn relief. It was slush-cast using a two-piece mould and although there is a slight casting flaw, it would have still served its intended function – as a container to carry holy water home. It is one of three such objects found at the site.

In England, during the late-medieval period, pilgrims visiting centres of religious importance as a means of affirming their faith, seeking divine intervention or for the forgiveness of sins would often purchase souvenirs – usually called signs – these souvenirs were indispensable proof of a completed pilgrimage. Today, based predominantly on new archaeological evidence, there is an assertion that pilgrim signs were being deliberately thrown into a river following a pilgrim's safe return home as thank-offerings, adherence to superstitious practices or when making a wish or prayer, much as today's tourists throw coins into fountains.



This propitiatory offer is evidenced most clearly by the large number of signs recovered from the Rivers Thames and Stour and also the Mill stream in Salisbury: the three 'Elvet' ampullae help strengthen this assertion.



The decoration and find location in the River Wear, as well as parallels with other late-medieval ampullae found in England, suggest that the object is a pilgrim souvenir associated with a Marian shrine, possibly the shrine of Our Lady of Walsingham. The object was likely manufactured to sell to pilgrims visiting a Marian shrine, subsequently carried by a pilgrim returning to Durham, before being ritually discarded into the river while crossing Elvet Bridge or pausing at the medieval chapel of St Andrew (positioned at the east end of the bridge).

All three 'Elvet' pilgrim's ampullae are currently on display at Durham University's Museum of Archaeology, Palace Green Library.

Note: This article was compiled by Gary Bankhead based on the research by Durham University Archaeology Student, Nادية Hassan.

Gary Bankhead  
Department of Archaeology | Durham University

### New Materials Available Online

Durham University [Library's Archives and Special Collections](#) contain many collections in many formats. Two recently catalogued items added to the collections from the Durham University's Archaeology Department archive include:

1. Papers and photographs (1958-1980) of J. Eric Parsons around archaeological work and interest in clay pipes and their makers. He was an ex-miner who developed an interest in archaeology and joined excavations run by local directors, including Rosemary Cramp. He went on to run some himself, and was initially unofficially attached to the Archaeology Department, before becoming a technician in it. His principal research interests focused on post-medieval clay pipes and also medieval ceramics. He dug especially at Hart church (1965-1967), and also New Elvet and Binchester. He was something of a pottery finds expert for digs in the North East. Full details available [here](#), scrolled down to UND/DB9/G1.
2. Photographs (ca. 1964-1977) of Joyce Kewley (1921-1979) the former Vice-Principal of Wentworth Castle College and former Head of History at Neville's Cross College. The collection is mostly images used in her 1970 Durham PhD thesis "*The sculptured decoration on Roman votive altars and pedestals from northern Britain.*" Full details available [here](#), scrolled down to UND/DB9/G2.

Another recently added catalogue is the collection of some 1560 photographic prints dating from around the 1890s of Edward Greatorex (ca. 1823-1900). He became a minor canon of Durham Cathedral in 1849, and held the offices of sacristan 1849-1862 and precentor 1862-1872, when he became rector

of Croxdale, Co. Durham. The collection comprises architectural images, largely of churches, monastic buildings, and later structures on monastic sites, in the British Isles. Approximately 1260 of the photographs relate to sites in England, 240 to Scotland, 32 to Ireland, 18 to Wales, and 8 to the Isle of Man. Some are the work of commercial photographers; however, a large proportion of the photographs relating to buildings in England were probably taken privately, possibly by Greatorex himself. The prints, many albumen, vary in size from about 3x2 inch up to 12x10 inch. From the dates of the gravestones visible in a number of them, they date from the later 19<sup>th</sup> century, and quite possibly the 1890s. The catalogue is accessible at [here](#), while the digitised images are accessible [here](#).

**Michael Stansfield**

Deputy Head of Archives and Special Collections | University Library and Collections | Durham University

### Dating historic field boundaries at the Wallington Estate

In February 2018, a team from the McCord Centre for Landscape of Newcastle University and the CERSA Luminescence laboratory of the University of St Andrews carried out geoarchaeological fieldwork on the National Trust's Wallington Estate. The aim was to collect soil samples from five earthwork boundaries across the estate to try and date when they were originally constructed and how they developed over time by using an innovative optically-stimulated luminescence profiling and dating technique (OSL-PD).

The Wallington Estate, which surrounds a late 17<sup>th</sup> century country house, consists mainly of agricultural land. Its landscape has been heavily shaped by estate management practices in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Today's field systems reflect the orderly layout of planned enclosure, with small rectangular fields divided up by long and straight stone-faced banks. Yet, in medieval and early modern times, the outlook of the landscape is thought to have been quite different, with more irregular fields and large swathes of still unenclosed countryside, farmed under a collective open-field system. This is best seen on an 1728 estate map kept in the Wallington archives, which still shows the remnants of this earlier system, before it was subjected to agricultural improvement.

For rural landscapes such as these, it can be difficult to gain a more detailed understanding of the long-term process of change from open to enclosed field systems. The origins and development of historic earthwork boundaries are often poorly understood because there tends to be no absolute dating evidence for them before the 18<sup>th</sup> century. OSL-PD can offer a solution here.

Conventional OSL dating examines the time-dependent luminescence signal, which results from the exposure of minerals in the soil to naturally-occurring ionizing radiation. This signal is set to zero when the minerals are exposed to daylight and starts accumulating again once the sediment is buried. This means that depositional events like the burial of an old ground surface or the construction of an earthwork can be dated directly from the sediment itself.



Soil samples collected under a dark cover from a field boundary near Gallows Hill farm are immediately analysed using a portable OSL reader (photograph by Soetkin Vervust).

The novelty of the OSL-PD method is that, in addition to collecting one or two larger soil samples per investigated earth bank for dating in a lab, a portable OSL reader was used in the field to measure the luminescence signals of smaller soil samples, collected along the entire sediment stratigraphy of the field boundaries. This involved cutting small trenches - wide enough to fit a person and deep enough to reach the natural substrate - into each of the five investigated earthworks. Once the sediment stratigraphy was exposed, the surface was cleaned and small quantities of soil (5-10g) were removed under a dark cover for interrogation with the portable OSL reader. This immediately provided a relative chronology for the development of the earthworks and ensured that the most significant positions in the sediment profile were chosen to collect the larger dating samples from.

After further processing in the laboratory, the results of the OSL dating were incorporated in a multi-temporal historical GIS. This provided more detailed spatial and temporal information on land management in and around Wallington, from land reorganisation at the end of the 16<sup>th</sup> century to early land use in the 11<sup>th</sup> century. One boundary even showed evidence for an even earlier phase of use, as it seems to have been constructed in the first millennium AD, most likely in the 6<sup>th</sup> or 7<sup>th</sup> centuries. The research demonstrates that medieval farmers were working the area well before local settlements were first recorded in documents, and shows that early field patterns continued to influence the organization of the landscape in the area despite subsequent episodes of reorganisation.

You can find out more about our work at Wallington in the following paper:

Vervust, S., Kinnaird, T., Dabaut, N., Turner, S. (2020) The development of historic field systems in northern England: a case study at Wallington, Northumberland. *Landscape History*, 41 (2), pp. 57-70.

**Soetkin Vervust**

Marie Sklodowska | Curie Fellow | Archaeology | Newcastle University

### Hillocks of Stone': The Towers of Raby Castle

Fulfilling a combined purpose of accommodation and defence, the nine surviving towers of Raby Castle have, for the most part, stood since the 14<sup>th</sup> century. No two towers are identi-



Raby Castle from the west. Four impressive towers can be seen from this perspective, from left to right; Clifford's Tower, the Watch Tower, Nevill's Gateway, and Joan's Tower. ©Peter Atkinson Photography.

cal, helping to create Raby's unique character in a region where an impressive array of castles dominate the landscape.

Once a fortified seat of the Nevills, Raby Castle has been the home of the Vane family since 1626. From the outside, much of the medieval castle remains intact, whilst the interiors largely reflect changing tastes and requirements from the 18<sup>th</sup> century onwards.

Even when the castle is closed to the public, outstanding views of the architecture can be enjoyed from a circular walk around the castle exterior. Writing in 1870, the 4<sup>th</sup> Duchess of Cleveland commented, "... every painter's eye must love the unsought combinations of light and shade in these great square masses of grey stone – 'hillocks of stone' – clustered irregularly together, with their deep angles and recesses, and the tapering watch-towers above." Over the centuries, these 'masses of grey stone' have provided inspiration for generations of artists, including J.M.W. Turner who painted several views of the castle in 1818.

Built on the site of an earlier residence, in the 14<sup>th</sup> century a defensive curtain wall and moat were added enclosing accommodation towers around a courtyard. Despite 18<sup>th</sup> century alterations, most of the towers remain intact, strategically positioned to defend the castle from different approaches. The first tower that can be seen on entering the gatehouse is the 14<sup>th</sup> century Clifford's Tower. The tallest and largest of Raby's nine surviving towers at 24 metres; the walls - even in the upper part - are almost 3 metres thick, providing the first line of defence if the curtain wall was breached.

Raby's impressive Kitchen Tower was originally built in 1360; previously separate from the rest of the castle as a precaution against fire. The kitchen boasted four enormous fireplaces and within the walls, at a height of around 4.5m, is a walkway for keeping watch. The original arrow slits were replaced with larger windows in the 17<sup>th</sup> century.



The vast intersecting arches of the kitchen tower are difficult to capture in a photograph. Used up to the 1950s, the four original fireplaces and the defensive walkway can still be seen. ©Raby Estate.

The inner castle was formerly accessed by gateway towers; on the east and west. A Barbican, facing towards Staindrop, was demolished in the 18<sup>th</sup> century, but on the west side, the impressive Nevill Gateway provides a fortified entrance to the inner courtyard.

The Keep is situated inside the inner courtyard. This heavily defended stronghold secured the water supply and provided accommodation. Almost unspoiled by later development, the keep is accessed by a tight stone spiral staircase, a long-drop garderobe is hidden within the walls, and spacious window seats provide a glimpse of the accommodation provided for members of the Nevill family when in residence. Few documents remain in the castle archives dating from before the 18<sup>th</sup> century, and there is still a great deal to learn about the castle itself from its architecture. Opening hours for the castle, park, and gardens can be found [here](#).

If you are interested in finding out more about Raby Castle, including future articles and tours exploring the history, architecture and collections, subscribe to our free online newsletter [here](#).

Julie Biddlecombe-Brown

Curator of Raby Castle | AASDN Vice-President

### What is a Victorian cemetery for? Old, new, alternative, and competing views

After learning that I was researching community-focused uses for Victorian cemeteries, one person exclaimed: 'Uses? There is just one use. Cemeteries are where we bury the dead. That's it'. Such a view would have surprised many of the Victorians who originally planned, designed, and enjoyed these cemeteries. For our Victorian predecessors, cemeteries such as Westgate Hill, Elswick, and Jesmond Old Cemetery in Newcastle were meant to be more than burial grounds. They were meant to be used also as amenities spaces, where visitors could enjoy and be uplifted by encounters with nature, art, architecture, and, yes, human mortality (see, for example, James Curl's 1972 book *Victorian Celebration of Death*).

Many of my interlocutor's contemporaries would have been just as surprised as their Victorian counterparts by his perception of cemeteries as having just one use. Some of my survey respondents see Victorian cemeteries as offering crucial encounters with great architecture, architectural history and the work of celebrated architects of the North East. After all, the architect behind Westgate Hill Cemetery, John Green (1787-1852) also was responsible for Newcastle's Theatre Royal and the building meant to house Newcastle's Literary and Philosophical Society. John Johnstone (1814-1884), in partnership with William Knowles, designed Elswick Cemetery, designed a number of town halls across the North East, including Newcastle's (demolished in 1973) and Gateshead's.

For others, these cemeteries act as collective memory, an encounter with and reminder of the history, stories, and people that lived and left their mark, even if only a gravestone, in Newcastle. For instance, one survey respondent informed me that in Elswick Cemetery one can find a reminder of



Newcastle's abolitionist path; the grave of Anne Richardson (1806-1892), an anti-slavery activist who helped pay for the freedom from slavery of renowned reformer Frederick Douglass.

Others still see them as havens for wildlife and spaces to enjoy it, shelter for the homeless or hub for transgressive, and clandestine activities. Not all uses are compatible, unsurprisingly. Those who want to use the cemeteries to mourn or remember, or even to contemplate and reflect, may be alienated by the idea or reality of them becoming touristic attractions or spaces of community activities.

Before addressing the challenge of reconciling competing uses, we must overcome the greater challenge of making these uses a reality rather than a mere promise for cemeteries, such as Westgate Hill and Elswick cemeteries. Although many see the potential of all uses, for the time being they remain 'heritage at risk' rather than heritage sites and many respondents confess that they do not feel safe enough to visit them.

We can only hope that, like Jesmond Old Cemetery which has a committed group of Friends working in partnership with Newcastle City Council to make it thrive, we will soon see people coming together to realise the uses they see for currently neglected cemeteries.

Veronica Freitas

Doctoral Candidate | Department of Archaeology | Durham University

### 2000 years of life at 18-29 Claypath Exhibition

The exhibition '2000 years of life at 18-29 Claypath' was on display at the Museum of Archaeology, Palace Green Library until its closure due to Covid-19, proving a fascinating insight into the lives of Durham inhabitants of centuries past, including the Iron Age remains of 'Durham City's first resident.' The archaeological evaluations and excavations took place at 18-29 Claypath between 2016 and 2017 by Addyman Archaeology and Archaeological Services Durham University (ASDU), producing an extensive archive of 37 boxes of archaeological material (including 5382 sherds of pottery), charting 2000 years of activity. The site has now been developed into a student accommodation complex owned by company Student Castle, who commissioned the archaeological investigations.

The exhibition was a collaboration between the Museum of Archaeology, Addyman Archaeology, and ASDU, featuring an extremely varied selection of items found during the excavations, including an arcade token, an ash wood bowl, a horse harness pendant, a Pepsi Cola bottle and even a copper alloy toilet float!



The richness of archaeological material also underlined the highly significant nature of the site. This included cremated Late Iron Age human remains found in a shallow pit, which were radiocarbon dated to 90-55 cal BC making this evidence of Durham City's earliest recorded resident. Most of the iden-

tifiable bone came from the person's skull, although parts of their radius (forearm) and tibia (shinbone) were also recovered. From what remained, experts established that the person was an adult, but they were unable to determine their age or sex. The bones are too small and vulnerable to be displayed publicly; however, the discovery is explored along with other finds from the same excavation in the exhibition.



Objects on display and in the archive show the breadth of activity that has taken place on Claypath over the years, as the street was previously one of three main thoroughfares leading into Durham's medieval Market Place, along with Fleshewergate and Silver Street. The archaeological excavation demonstrated key links with noted historical events such as disuse of the site following the Norman Conquest, and the growth of the area during the medieval period.

The variety of the objects recovered was partly due to the waterlogged anaerobic environment of parts of the site, which meant that organic material survived. These objects included a Medieval ash wood bowl, which had been made using a lathe and showed signs of burning inside. Medieval leather shoe fragments which appear to be from adult shoes were also recovered. As no accompanying soles were discovered it is thought likely that these shoes had been discarded after they could no longer be repaired. One of the most intriguing items excavated was a diamond-shaped horse harness pendant, made from copper alloy and decorated with an armorial fleur-de-lys on a blue enameled background.

More recent objects also charted the rapid development of the site in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Objects included a number of glass bottles, with examples of local manufacturing. There are two mineral water bottles on display that were made in Durham - one by 'J. Watson and Co.' and the other by 'Wood & Watson'. These companies produced bottles for water and beer, and later, fizzy drinks. Also recovered were a

Pepsi Cola bottle from c.1940, bottled by Novo Bottlers in Newcastle, and a Revlon 'Touch-and-Glow' cosmetics bottle from the mid-1950s, with traces of makeup still inside!

This is a unique and significant site, and whilst we don't know when the exhibition might be reopening, we will be looking at the feasibility of a digital exhibition. Note: all images from author.

Gemma Lewis

Curator | Durham Castle and Museum of Archaeology

**Events & News Advertising:** If you want to advertise conferences, events, or other news of interest to our membership, then email [Newsletter](#) or [Email List](#) or [Website](#).

## AASDN Committee Members

### President: **Adrian Green** (2018-2021)

Adrian is a Lecturer in History at Durham University. He first came to Durham in 1995 to study for an MA in Archaeology, and his PhD at Durham University was jointly in History and Archaeology on 'Houses and Households in Durham and Newcastle upon Tyne, c.1570-1730.' Adrian's interest in Durham's history, archaeology and architecture now ranges across the fifteenth to nineteenth centuries, with a particular interest in the housing of the region – from pitmen's cottages to bishop's palaces. He provided an introduction to the Durham Hearth Tax (British Record Society, 2006), and is now editing a volume in the same series on Northumberland and Newcastle upon Tyne. Adrian is also Secretary of the Durham Heritage Centre and Museum.

### Past President: **Andrew Millard** (2018-2021)

Andrew is Associate Professor in Archaeology at Durham University. He graduated in Chemistry from Oxford University, but as a post-graduate combined his scientific interest with his interest in the past. His research includes the chemistry of bones and teeth applied to archaeological problems, statistics applied to archaeology, and the archaeology of Durham. He is interested in all periods, having worked on material from half a million years ago to the 19th century. He has served as chair of the Durham World Heritage Site Research Committee and Director of the University's Institute of Medieval and Early Modern Studies. He is also a trustee of the Bow Trust, which runs the Durham Museum and Heritage Centre.

### Past President & Journal Editor: **David Mason** (annual re-elected)

David is currently Principal Archaeologist in the Archaeology Section, Durham County Council. He previously worked in an archaeological consultancy in the private sector and before that for many years in the Archaeology Service of Chester City Council. He was general secretary of Chester Archaeological Society for over ten years and director of its fieldwork research projects. His special interests/expertise are Roman military archaeology; Roman engineering and architecture; the Flavian emperors, and also early medieval archaeology in Wales and northern England. He has authored numerous excavation reports and journal articles, was co-editor of Research Framework for Hadrian's Wall, and three books for Tempus Publishing.

### Vice President: **Richard Annis** (2019-2022)

Richard is a Senior Archaeologist with Archaeological Services Durham University. He has worked in commercial archaeology in the North-East for 20 years. Before that, he was employed by local authority archaeological units in Cleveland, Humberside and Cumbria, and spent some time working with English Heritage on Hadrian's Wall. Nowadays, most of Richard's projects involve the recording and analysis of buildings. He has produced reports on more than 200 historic structures, from bastles to breweries and castles to cow byres.

### Vice President: **Julie Biddlecombe-Brown** (2019-2022)

Julie is Curator at Raby Castle. She has worked in archaeology and museums for over 25 years and was previously the Exhibitions Curator at Durham University's Palace Green Library. Before that she was Heritage and Culture Team Manager for Durham County Council after a number of other curatorial and museum development posts across the UK. Julie took up the post at Raby Castle in early 2019 and now spends most of her spare time reading about castle architecture, diverse collections and the families connected with Raby whose lives have shaped the north-east and the nation.

### Honorary Secretary: **Jennifer Morrison** (annual re-elected)

Jenny is a Senior Archaeologist for the Environment Agency. She studied archaeology at Newcastle and Durham Universities. Jenny has previously been the Secretary then President of Northumberland Archaeological Group, Secretary of CBA North, and Secretary of the Buildings Committee of the Society of Antiquaries of Newcastle upon Tyne. Jenny also is a committee member for the North East Ancient Egypt Society.

### Assistant Secretary - correspondence: **Jo Shoebridge**, (annual re-elected)

Jo's interest in archaeology developed following a trip to Egypt over 20 years ago. This led to the decision to become a mature student in her hometown of Bradford, then following the completion of an Undergraduate degree in archaeology there she came to Durham (just for a year....) and completed her MA and PhD in archaeology. Jo has taken part in excavations in South and Southeast Asia and Eastern Europe, and also sites much closer to home such as Vindolanda and with a commercial unit in Yorkshire. Jo has lived in Durham since 2008 and teaches archaeology for an Adult Education Provider, she also works in Visitor Services in Durham.

### Honorary Treasurer: **Simon Alderson** (annual re-elected)

As a self-employed accountant, with two archaeology degrees and (slowly) ongoing PhD research into the archaeology of the English medieval Jewellery, the position of treasurer for the AASDN was probably inevitable. Simon comes from Consett, most famous for its iron and steel works and he lives beside Beamish Museum, so he also has a passing interest in the region's industrial heritage.

### Fieldwork Officer: **Erik Mathews** (annual re-elected)

Erik has been actively involved in archaeology since the Sixth Form at Secondary School. His research interests cover the archaeology of the standing building, specifically high status Medieval structures such as Castles and Manorial sites. He has been involved in the restoration of Hornby Castle near Bedale over the past four years and has had two short papers published in relation to Hornby and work undertaken at Harlsey Castle near Northallerton in the Journal of the Castle Studies Group 2007. He also has an interest in Linen Textile Industry and unsuccessfully campaigned against the partial demolition of a linen weaving mill in Brompton North Yorkshire in 2004.

**Excursion Coordinators:** **Laura Anderson & Andrew Gianotti** (co-opted)

**Lecture Series Coordinator:** **Veronica Freitas** (co-opted)

**Membership Secretary:** **VACANT — Andrew Millard** (temporary)

**Minute Taker:** **Sheila Hingley** (co-opted)

Sheila was Head of Heritage Collections within Durham University from 2002 until she retired in December 2014, managing Archives and Special Collections and the University museums. During this time the reading room and strongrooms at Palace Green Library were renovated and exhibition galleries, a learning centre and café were created in the space left empty by the move of Music and Law libraries to the Mountjoy site. Before coming to Durham, she was Canterbury Cathedral Librarian for 12 years, being involved in the restoration of the medieval and 17th century library buildings there. Since retirement, she has returned to working on early printed book collections at Ushaw College, Durham Cathedral, and the Bar Convent. Her research interests are the history of library buildings and the ownership and use of manuscript and printed books in the early modern period. Most recently, she has concentrated on tracing the printed books in the Durham Priory library up to 1540.

**Newsletter Editor:** **Myra Giesen** (co-opted)

Myra has worked in archaeology and cultural heritage management for over 35 years, moving to the North East in 2006 from the United States. She currently is a Research Associate in the School of Engineering and a Visiting Fellow in the School of History, Classics and Archaeology at Newcastle University. Myra is a trained human osteologist and edited a book on the curation of human remains in the UK. She worked on issues of repatriation and developed cultural resource management policy for the US government from 1993 to 2006. She enjoys topics in heritage science and is a team member for Rock Art CARE that monitors ancient open-air rock art in the UK and Ireland using a mobile app. She was the newsletter editor for CBA North between 2008 and 2013. She is also a trustee of the Ouseburn Trust.

**Planning and Conservation:** **VACANT**

**Webmaster/Social Media/Sponsorship:** **Gary Bankhead** (annual re-elected)

Gary is an amateur underwater archaeologist, small finds researcher and illustrator and a Honorary Research Associate in the Department of Archaeology, Durham University. Gary's main focus is researching small finds and coordinating the wider research of the Durham River Wear Assemblage (see also: [www.diveintodurham.uk](http://www.diveintodurham.uk)); an important group of objects described as a major research facility, probably the largest collection of late- and post-medieval finds in the North of England: a unique regional and national resource. Gary also assists with an innovative community engagement initiative, which sees the Durham City Freemen working with Durham University Muse-

ums and the Department of Archaeology to provide a guide to the late-medieval craft-guilds in Durham through the presence of their artefacts in the Durham River Wear Assemblage. While Gary is the Museum of London Archaeology's (MOLA) external expert for late- and post-medieval lead cloth seals, he was also the 2013 joint winner of the Finds Research Group for a research report on an un-paralleled late-medieval pectoral cross associated with the shrine of St. Cuthbert (Finds Research Group/Geoff).

**Committee Member:** **Sheila Brown** (2018-2021)

Sheila has spent all her career as a secretary, with her final 20 working years spent in the Durham Archaeology Department, which was ideal given her long interest in history. For some years now, she has been a pot and bone washing volunteer from the Binchester excavations. Over many years, Sheila acted as Treasurer of the Wheatley Hill History Club, which is interested in the history of County Durham and the surrounding area.

**Committee Member:** **Derrick Gwynne** (2019-2022)

Derrick first became interested in archaeology in his teens after finding a three tang flint arrowhead down in Herefordshire. He has been involved with several archaeological groups over the years, and have been involved with excavating, finds washing and drawing, doing scale drawings of buildings and numerous other activities.

**Committee Member:** **Heidi Richards** (2017-2020)

Heidi is currently pursuing doctoral research in the Department of Archaeology at Durham University. She is originally from North Carolina and graduated from the University of North Carolina at Wilmington with a Bachelor's degree in Anthropology (concentrating in Archaeology) and a minor degree in Religion in 2011. She came to Durham University in September 2014 to earn her Master's degree in the Department of Archaeology, which was completed in October 2015. Since childhood, she has had a keen interest and fascination with English castles and archaeology. This love for castles influenced her PhD research, which uses buildings archaeological perspectives to study influences from medieval romance literature on late medieval English castles. She has had experience with various aspects of archaeology including excavation, post-excavation, soil processing, building recording, and desk-based assessment. In her spare time, she enjoys cross-stitching, singing, dancing, and reading murder mysteries.

**Committee Member:** **Jenny Parker** (2019-2022)

**Stones in the Darkness – the Lure of Lost Buildings**

The architectural historian Nikolaus Pevsner, creator, and author of the Buildings of England county volumes, once observed to his colleague Elizabeth Williamson, that she seemed to write more on lost buildings than on those still standing. Her fascination with the disappeared is, however, entirely understandable.

Work on the third edition of *County Durham* is now complete after just over seven years, and perversely what often sticks in my mind, as memorable moments along the way are not the great buildings and the finest interiors, rather the fragment, the partial survival or the grainy photograph of a lost great house. A solitary wall here, a few carved stones there, or just intriguing earthworks. The 'partial' survival invites speculation on the 'whole', it promotes investigation, encourages research, requires context. The observer become more involved, the appreciation deeper and more personal.

Durham Cathedral's lapidarium lies in the dimly lit Refectory Undercroft. Amongst disparate piles of architectural stonework, are a few drums of a mid-C12 pier, richly carved with intersecting relief spirals. They come from an unknown building, one that once probably lay around the Cathedral Priory's cloister or outer court. The design evidently has its roots in the Cathedral's choir, transept and nave piers of 1093-1128, where chevron, spiral, and lozenge motifs are deeply incised into the body of the stonework.

This love of dramatic pier sculpture was developed further in the rebuilding of the eastern arm of York Minster by Archbishop Roger of Pont-l'Évêque, after 1154. Another great lost building, a sense of its magnificence can be gained in the surviving choir crypt, where its short fat columns are even more deeply decorated, one in particular adorned with a fierce spiralling chevron that cuts out large areas of stone to create outer and inner surfaces, transitional between incised and relief decoration.

Our lost cathedral building may come next. The sculpture now entirely in relief, the stone almost completely cut away to leave a bold bulbous moulding wrapped around the pier. It dates perhaps from around 1165-75, and was followed by the wild, snake-like relief spirals around the nave piers at St Laurence church, Pitlington. The work here possibly carried out by Christian, one of Bishop Hugh Le Pui-



York Minster



Durham Cathedral lapidarium

set's cathedral masons, who held land nearby and still lies here, beneath a Frost-erley marble slab.

Those few drums in the lapidarium thus come to life, not only important in themselves but part of a sculptural continuum, a vital link in the developing narrative. Lost buildings that survive in such small fragments fill the gaps in the architectural story, and their power to fascinate is huge and hypnotic.

Note: images belong to author.

**Martin Roberts**

architectural historian | AASDN member

The 3<sup>rd</sup> edition of the *County Durham* volume (Yale University Press) is due out in March 2021; pre-order it [here](#).

## Newsletter Contributions

We welcome a wide range of materials relating to archaeology and architecture in North-East England for our Newsletter. We'd like most submissions to be no more than 500 words in length, with only one or possibly two images, if appropriate. Fewer worded items are perfectly fine too. We hope to include one or two longer feature articles next time too; please contact the [Editor](#) if you are interested in submitting one of these.

If you want images to be included, then please 1) confirm permission has been given for reproduction and include 2) a caption and 3) to whom to give credit for the image. Please do not embed images in an email message or text files, but send separately as high resolution files. Send contributions to the [Editor](#) whenever they are ready.

### Next due date:

Edition #32: **1<sup>st</sup> October** for distribution in November

## Membership News

Annual membership subscriptions were due on January 1<sup>st</sup>. If you have not paid yet, don't worry — it is not too late. You can download the membership application [here](#), or contact our [Membership Secretary](#) with any questions.

### Membership levels:

- **Ordinary**, includes Journal — £20.00
- **Joint** (two people at same address), includes one Journal — £25.00
- **Associate** (senior citizens, students, unwaged), Journal not included — £10.00
- **Institutional**, includes Journal — £25.00
- **Overseas**, includes Journal — £30.00

## Save these Dates

We have postponed all our face-to-face activities until Covid-19 concerns pass. Please monitor the AASDN members email list or check [online](#) for updates.

We will deliver our lecture series virtually via Zoom, until we can reinstate them in-person. We are opening them up to non-members too. You will need to [download](#) the Zoom web browser client onto your phone or laptop to join us. We will email the Zoom link for the lecture a few days before the event via the AASDN members email list or, for non-members, a personal email once they have registered an interest in attending a lecture with [Jo Shoebridge](#). All lectures to occur on Saturdays.

18 July 16:00 **Margaret Coombes** St Godric and Finchale Priory

26 Sept. 14:30 **TBC**

10 Oct. 14:30 **Arwa Badran**

*Heritage is more precious than oil: teaching pupils about the past in Jordan*

14 Nov. 14:30 **Christopher Doppelhofer** *Fire, War and Flood: Destruction and Reconstruction of World Heritage Sites*