

### Autumn 2021: 160<sup>th</sup> Anniversary Edition

#### President's Letter



The AASDN's 160<sup>th</sup> year has certainly been an unusual one, with Saturday afternoons at the Elvet Riverside lecture theatre replaced by Zoom meetings, and many of our usual activities curtailed. Nevertheless, despite the problems that COVID-19 brought, we have had a successful year, with a new volume of the Durham Archaeological Journal, excursions, and an impressively broad sweep of lecture topics. Speakers have taken us from Brazil to the Caucasus, via Hadrian's Wall and the perennially interesting Auckland Castle.

Idly wondering how this year compares with what past Presidents have mentioned, I had a look through the library. Ten years ago, the 150<sup>th</sup> anniversary Newsletter mentioned two towering figures in the Society's history, with news of the award of a Damehood to Professor Rosemary Cramp and the installation of a plaque to commemorate Canon William Greenwell. Eighty years ago, halfway through the AASDN's life to date, the editor was in a rather gloomier mood. Writ-

ing in 1941, he said "little has happened in the way of archaeological discovery in our area since the war began": but he went on to mention the uncovering of a Roman villa at Old Durham, a very significant discovery indeed.

The AASDN's founders, 160 years ago, believed that "there exists a large class of persons who feel an interest in Architecture and Archaeology, to whom a popular society would be a boon." They recommended that the annual subscription should be "fixed at so small a sum as five shillings" (though five bob in 1861 was the equivalent of about £25 today). The first list of members includes such famous names such as John Hodgson, James Raine and – of course – Canon William Greenwell. The list of lecture topics includes Bishop Pudsey's Durham buildings, St Cuthbert's church at Darlington, Hexham Abbey, and – of course – Auckland Castle. *Plus ça change...*

**Richard Annis**

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

#### Anniversary Reflections

##### 10 Year's Later

Don't anniversaries come round quickly? It hardly seems any time since we were celebrating our 150<sup>th</sup> anniversary in 2011. That year we had a memorable conference with eminent speakers on the topic of "Architecture and Archaeology: 'A wide and fertile field in which to labour'." The AGM was in Prior's Hall at Durham Cathedral and was accompanied by the unveiling of a plaque to commemorate the anniversary and to mark Canon William Greenwell's residence on the Bailey.

**Andrew Millard**

Past President 2012-18 | AASDN

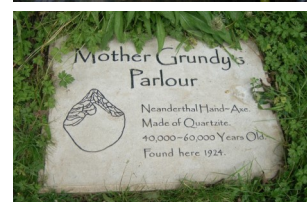
##### 16 years ago?

One of my fondest AASDN memories is the excursion to Cresswell Crags in Derbyshire. Looking at the date of my photos, I think it was in 2005, and I was then fairly new to the Society. I had learnt about the ancient animal bones, the tools, and the art engraved onto pieces of bone when I was at university and I'd always wanted to visit Cresswell Crags since then, but had never done so. AASDN was lucky enough to be guided through the caves by archaeologist Paul Bahn, a leading expert on prehistoric rock art who led the team which found the rock art at Cresswell Crags in 2003, and we were given the opportunity to see this remarkable rock art up close.

Neanderthals visited the caves between 55 and 30,000 years ago, as indicated by the tools they left behind. Tanged points used as spearheads, found in Pin Hole, demonstrate that

modern humans were present between 29 and 27,000 years ago. Humans returned to Cresswell Crags after the glacial maximum, between 13 and 11,000 years ago. They hunted wild horse for food, and arctic hair for their fur. They sewed animal hides with bone needles and had a flint toolkit which included knives, awls, scrapers and burins. Spear tips were also made from ivory and bone. These people decorated the walls and ceilings of the caves, and pieces of bone, stone, antler and ivory with art.

The Ice Age art in Pin Hole cave was carved onto pieces of ivory and bone. In Robin Hood Cave a horse's head was engraved onto a piece of rib and a triangular shape was carved on the wall of the cave. Animals, including a stag, a bison, an ibis-like bird, a horse and deer; and parallel lines and triangles, are engraved on the walls and ceiling of Church Hole. A puzzling panel of figures have been interpreted as either long-necked birds or women.



Some of the art in the caves incorporate the natural outline, undulations or holes in the rock. The meaning of the art is not known.

Some of the art in Church Hole and Robin Hood Cave has been dated to 13,000 years ago. The dates were obtained by Uranium Series Dating of the thin layer of calcium carbonate which partially covers the art.

Information taken from *Cresswell Craggs: A guide to the caves and the Ice Age remains* (Cresswell Heritage Trust and English Heritage).

Jennifer Morrison  
Honorary Secretary | AASDN



### Copper-alloy Seal Matrix

A second 14<sup>th</sup> century copper-alloy seal matrix has been recovered from the important multi-period submerged archaeological site in the River Wear close to Elvet Bridge in Durham City. This second seal matrix, discovered by underwater archaeologist, Gary Bankhead in July 2019, is classified as a private seal matrix used to secure closed letters. The seal matrix, which is slightly worn, is conical in shape and features a circular die with a hexagonally faceted handle topped by a round collar and pierced terminal. It has a copper-alloy composition (probably brass) and was most likely cast in a three-part mould before the design was then engraved into the die.

The central design or motif depicts a four-leaved design which may be intended to be a four-leaf clover within an eight-pointed star (the star being formed by two overlapping slightly inbound double-stranded squares). Each leaf is rounded and has central and branching veins. The die is framed by a beaded circular border. Positioned in the spaces between the eight corners of the star is an asterisk and seven Lombardic capitals letters which provide the French inscription '✠ PRIVE SV' which is likely abbreviated from 'je privé suis' which means 'I am private.' As this seal matrix is anonymous, it is likely to date from the 14<sup>th</sup> century (seal matrix with personal names are thought to date from the 13<sup>th</sup> century). Its primary function was to make an impression on a wax seal to authenticate a document or to keep it closed, more specifically, secret, or private (privy) letters.

A similar sized/shaped copper-alloy seal matrix was found at the same site in 2008, though this first example is classified as an armorial seal matrix and styled IONIS (John) 'de Insular', knight. It features a chevron between three ivy leaves slipped with the inscription '✠ S' IOHIS DE INSVLA.' A remarkably close parallel to the design of this matrix can be found on a

seal impression on a grant by Walter de Insula miles to Don John de Cotum chaplain of all his land in Edmundbyers with the advowson of the church, dated 1325: however, the inscription reads ✠ S' WALTERI DE INSVLA (Durham University Library, Archives and Special Collections - 4.5.Spec.2, 14, 15).

Whether casual loss or deliberate disposition, the discovery of the two seals in the River Wear at Elvet adds to our understanding of the availability and use of seal matrices in Durham during the late-medieval period. Both seals form part of the Durham River Wear Assemblage of small finds; for more information, see [www.diveintodurham.uk](http://www.diveintodurham.uk).

Article incorporates research undertaken by Durham University Department of Archaeology Conservation of Archaeological and Museum Objects student Stefanie Mueller. Image © Author.

Gary Bankhead  
Webmaster/Social Media/Sponsorship | AASDN

### Beware Bargest!

In the "age of symbols" unexpected events such as changes in fortune or changes in the weather carried great fear and trepidation. It was common therefore to guard against the unexpected with the use of apotropaic marks on the timber "heck posts" of chimneys or the burial of "witch bottles" under the hearth or thresh hold in the early Post Medieval period.

The excavation of the 15<sup>th</sup> Century vicarage at Hornby has uncovered evidence of one such ritual with the discovery of a dog skull walled into the foundations of one of the cross wings. In parts of the North of England



and also East Anglia there is a tradition of Bargest (from Old High German Berg Geist or mountain demon) the demonic hound. He was a harbinger of death or evil tidings. He was a mastiff breed as big as a donkey, had long fur piercing eyes and bad breath! A tradition recorded in rural Hertfordshire in the early 18<sup>th</sup> Century indicated that if a dog were killed and buried in the foundations of a house then his attentions would be warded off. Sir Arthur Conan Doyle made use of a similar tradition from Devon in the Sherlock Holmes novel the "Hound of the Baskervilles."

In excavating Caldecote DMV in Hertfordshire in the 1970s Guy Beresford came across one such burial straddling a 13<sup>th</sup> Century barn. Needless to say it was recorded in situ and left in place as the Hornby skull has been!

Erik Matthews  
Fieldwork Officer | AASDN

### Auckland Castle's "remarkable bell"

The latest target for conservation works at Auckland Castle has been the Robinson Arch, the gate at the east end of Bishop Auckland's Market Place at the entrance to the Castle's grounds. The Grade I listed Arch was designed for Bishop



Refurbished Robinson Arch.

William Trevor by Sir Thomas Robinson of Rokeby and completed in 1760. The Gothick gateway has a tall central arch and pedestrian entrances. Over the arch is a clock tower, with faces towards the Market Place and the Park. Its bell has struck the hours here since the middle of the 18<sup>th</sup> century.

In 2020, The Auckland Project commissioned conservation of the Arch. During the work, Archaeological Services Durham University maintained a watching brief to record anything that might be exposed. The one really notable discovery was that the clock's bell predates the building by ~500 years.

The clock was made by Potts of Leeds in 1921. Above it, in the cramped bell chamber, the bell is attached to a wheel. This shows that at one time it was swung like a church bell. This arrangement was abandoned and fixed hammers – two of different dates – had been installed. Neither 1921 nor 1760 seemed to fit with the distinctive lettering that Richard noticed on the shoulder of the bell. The inscription says + STEPHANVS ME FECIT, meaning “Stephanus made me.” Unusually, the carefully shaped letters are cut into the bell, rather than standing proud. Puzzled, we consulted a local bell-ringer. Excited by the photos, he put us in touch with George Dawson, one of the country's leading bell historians, who came to Bishop Auckland to have a look. His assessment, summarised below, was a complete surprise. Looking at the shape of the bell, and the evidence of the method by which it was cast, George estimated that it was made between 1175 and 1200.



STEPH Inscription

The bell weighs 341kg (752lb). It is 0.71m (28”) in diameter and 0.68m (26¾ inches) high from lip to head. George Dawson's report says “it is clear that [the inscription] was incised into the false bell before casting ... as far as I am aware this would be unique in an English bell, though similar early bells are known in Germany. The size of the bell is also remarkable and [it] would seem to be the largest bell of this sort of date by quite a margin ... There are no known founders of this early date by the name of Stephen, but makers' names are virtually unknown at this early period.” Although the bell was not



The bell at Taylor's foundry, Loughborough.

part of the planned work on the Robinson Arch, the discovery of its great age and rarity made it a priority. Fortunately, work on the tower's spire meant that it was possible – though nerve-wracking – to have it lifted out and lowered to the ground. The bell was taken for conservation at the world's largest bell foundry, John Taylor & Co., who have made bells near Loughborough since the mid-14<sup>th</sup> century, and it has now been re-hung in the clock tower.

Exciting as this discovery is, it raises a lot of difficult questions. Where did the bell hang before 1760? Where was its original home? Was it made for Auckland Castle? If it has been here for its whole life, it was cast at similar time to the building of the Great Hall (now St Peter's Chapel) by Bishop Hugh du Puiset. We have found no references to the bell at the time of the Clock Tower's construction, which may indicate it was already in the possession of the Bishopruc. Bishop Pilkington is recorded as having melted down the bells from Auckland Castle's college in the mid-16<sup>th</sup> century. Accounts from June 1577 mention “a bell collar and buckell and for a bell rope of 30 yardes longe”, so a bell remained at the Castle after Pilkington's time; no bells are mentioned in the 1640s Parliamentary Survey of Auckland Castle.

Might our bell have been relocated from the recently rediscovered two-storey chapel built by Bishop Bek? It would have been well over a century and a half old when that chapel was consecrated. For now, its past remains unclear. Despite that, for centuries its chimes have resounded across the Market Place, and recent work ensures that it will safely ring out for many years to come; we hope that its unexpectedly long life will better understood. We are grateful to Simon Adams at John Taylor & Co., to Dr Caroline Smith for her help with documentary references, to the bell historians and enthusiastic supporters Mike Chester and Chris Pickford, and of course to George Dawson. We leave him the last word: “this is a remarkable survivor, the largest bell of its period and has the highly unusual incised inscription. It deserves to be more well-known.”

**Richard Annis**

Senior Archaeologist | Archaeological Services Durham University

**John Castling**

Archaeology and Social History Curator | The Auckland Project

## Excursions 2021

### Auckland Castle (26<sup>th</sup> June)

AASDN members were lucky enough to be invited by Professor Chris Gerrard of Durham University and John Castling, Archaeology and Social History Curator at the Auckland Pro-



ject, to view the ongoing excavations by Newcastle University students and Auckland Project volunteers.



We were shown a buttress, a column, and a stair tower of Prince Bishop Anthony Bek's chapel, which was built in the early 1300s but was deliberately destroyed after the Civil War around 1650. The surprise of this season of excavation however, was the discovery of a well-preserved building of keep-like dimensions, which featured a remarkably unworn flight of stairs.

We learnt more about the results of the 2021 excavation at John Castling's lecture on 24<sup>th</sup> July.

**Jennifer Morrison**  
Honorary Secretary | AASDN

### Canterbury and Kent (16<sup>th</sup>-21<sup>st</sup> September)

This excursion, long delayed because of the pandemic, got underway on Thursday 16<sup>th</sup> September, though only after one final and unforeseeable, obstacle had to be overcome. The postponement of more than a year and the consequences of the pandemic for heritage sites open to the public obviously required more planning for the excursion than usual. With less than three weeks to go all was in place. But then, I received an email from one of our participants directing me to a link to an online news-site in Kent where I discovered that the owner/s of the hotel which I'd booked (the Abbots Barton) had, following discussions with the Home Office, agreed to house more than one hundred evacuees from Afghanistan and that 'the implications for existing reservations were currently unclear!' You can well imagine that the air in my vicinity turned a vivid shade of blue at this point. I immediately contacted the hotel and discovered that this turn of events had come as something of a shock for the staff as well. There then ensued several very fraught days imagining that, after all, the trip would have to be postponed yet again.

In the event, the trip was saved by the actions of the hotel manager, Mark Cotman, who arranged alternative accommodation at the Hampton by Hilton Hotel. Located right at the heart of Canterbury, this is a brand-new hotel which had only opened for business two months previously. Some teething problems were noticeable, but the staff were very friendly and helpful while the location enabled the members of our group to better savour the Canterbury ambience. Actually, this wasn't the final impediment for the excursion. Readers may recall the fire at the Millburngate development on the 15<sup>th</sup> September, which resulted in several road closures in the city centre. These continued in place on the following morning with consequent traffic jams and many of our group experiencing considerable delays in reaching the coach pick-up point in Sutton Street. Nonetheless, we set off a mere ten minutes after the scheduled time. A quick stop at Scotch Corner Services to pick up a few more participants and then continuing southwards for a lunchtime stop at **Belton**

**House.** Given what had happened in the days leading up to the start of the excursion I was fully expecting to encounter jams on the M25 caused by Insulate protestors. However, the rest of the outward journey was uneventful and we arrived in Canterbury around 5.30.

Friday morning saw the group arrive at **Leeds Castle**, often described as the 'loveliest castle in the world,' built on islands in a lake formed by the River Len. The earliest



Leeds Castle

castle was built in the opening years of the twelfth century. In the early sixteenth century Henry VIII had it transformed from a fortified stronghold into a magnificent royal palace for himself and his first wife Catherine of Aragon. After the end of the Tudor dynasty the castle passed into private ownership once more. In later centuries it underwent successive re-buildings and reconfigurations. In 1925, death duties forced the then owners to put it up for sale and it was bought by the Anglo-American heiress the Hon. Olive Paget, then Mrs Wilson-Filmer and later Lady Baillie, who was looking for a country retreat in Kent. She saw the castle's potential and had the style, imagination, and funds to carry out the necessary modifications. During the 1930s, Leeds Castle became one of the great country houses of England and a centre of lavish hospitality for leading statesmen, European royalty, and film stars. Lady Baillie died in 1974 and left the castle and grounds to a specially created charity called the Leeds Castle Foundation, whose main aim was, and still is, to preserve the castle for future generations to enjoy. Sissinghurst Castle garden, created by Harold Nicolson and Vita Sackville-West was the afternoon destination for the group. The fine weather enabled the intricacies of the garden design to be fully appreciated.

Saturday was a travel-free day spent in **Canterbury** itself. A guided tour of historic sites, including sections of the Roman defensive wall, was followed in the afternoon by a guided tour of the magnificent cathedral. Many members of the group also fitted in a visit to the city's Roman Museum.

**Bodiam Castle**, built in 1385, was the destination for the Sunday morning. One of the most loved and best-known castles in England, its design, with an iconic moat and beautiful, lush green scenery make it the stereotypical medieval castle. It was but a short journey from here to the second venue of the day – the extensive ruins of Battle Abbey overlooking the



Bodiam Castle

site of William the Conqueror's victory in 1066.

Monday's itinerary began with an exploration of the extremely impressive



Roman lighthouse, Dover

castle at **Dover** followed by a visit to Dover Museum where one of the most fascinating exhibits is the remains of a Bronze Age boat excavated a few years ago. The day concluded with a tour of the Roman site at **Richborough**. The landing point of the invasion force in 43 AD it subsequently developed into a medium-sized town (replete with its own amphitheatre where a new excavation commenced on the day of our visit) and later a Saxon Shore fort.



The group at Richborough Roman invasion site and late fort.

The return journey northwards on the Tuesday was again thankfully free of hold-ups on the M25 and a halfway stop was made at Belvoir Castle in Leicestershire. Once again, the excellent driving skills and cheerful disposition of Wayne Taylor of Barnard Castle Coaches Ltd enhanced the participants' enjoyment of the excursion. Images © author.

**David Mason**

Journal Editor and past President | AASDN

### Raby Castle (9<sup>th</sup> October)

I think we have all missed visiting historic sites over the last year and a half. So it was a real treat to have a private guided tour around Raby Castle led by our knowledgeable guide Nick.



It is quite difficult for visitors to reconcile a defensive medieval castle with the present stately home interiors, but Nick helped us untangle Raby's complex historic development as we moved through the rooms. We learnt about the Nevills, who built the castle in the 14<sup>th</sup> century, and lost it to the Crown in 1569, and the Vane family who have owned Raby since 1626.



The Entrance Hall is one of my favourite rooms, with its imposing Gothic vaulting, created in 1787 by John Carr, within the medieval building. I loved the fact that horses and carriages could be driven right through the hall. The early 19<sup>th</sup> century State Coach which stands in the entrance hall looks very romantic but was probably not terribly comfortable!

Another favourite interior of mine is the chapel, because of the painted decoration on walls and ceiling, the stained glass and the carved lion and dog pew ends. The portraits painted into the medieval arcade in 1901 onto a golden background, have an ethereal quality and remind me of Pre-Raphaelite paintings.

It was fascinating to learn about the conservation of the Octagon Drawing Room - the renovation and recreation (on 19<sup>th</sup> century looms) of the silk curtains and wall panels, and the cleaning and conservation of the ornate painted and gilded ceiling, moulded panels and pelmets.

One thing I love about Raby is that it is still filled with enchanting objects and furniture that belong to the family and the house. You could spend hours studying them alone.



My favourite items include the beautiful and thought provoking marble statue by Hiram Powers in the entrance hall, which was exhibited at the Great Exhibition in 1851; and the exquisite gilded clock in the Ante-Library, featuring Cronos, God of Time, Venus and Cupid.

We enjoyed a tasty lunch in the Stables Café; and then Nick guided us around the exterior with its towers and gateways, all very different in form, height, fenestration and architecture. Bulmer's Tower is pentagonal in shape and is apparently unique in England. While we were exploring the towers and turrets, a group of long-horned cattle waded into the Low Pond to drink, which provided another magical photo opportunity.

The Society thanks our Vice-President and Raby Curator, Julie Biddlecombe-Brown; Raby Events Manager Sophie Brown, Raby Leisure and Tourism Team and last but certainly not least, our guide Nick, for a wonderful day. Images © author.

**Jennifer Morrison**

Honorary Secretary | AASDN

### Through a Glass Darkly: My week with the "Darlo Detectorists"

Archdeacon Newton is a hamlet just outside Darlington, mainly occupied by the Acorn organic dairy. The land is owned by the Church Commissioners and incorporates a Scheduled Ancient Monument with a deserted mediaeval village and (originally moated) manor house. The dig was sponsored by Brightwater Landscape Partnership, a recent multidisciplinary project aimed at revitalising the Skerne Valley area. For a fuller background to the settlement, see its very competent Wikipedia entry.

These days dodgy knees restrict me to finds washing, but clement weather made this a most pleasant



Possibly the service wing of the 16<sup>th</sup>-17<sup>th</sup> century manor house.

occupation as I had a good view of the site and was able to chat to visitors passing on nearby public footpaths. One of these encounters even produced an additional volunteer. Acorn personnel were also friendly and supplied water. In fact the sociopsychological benefits of participating in this project weren't to be underestimated, especially after Covid lockdown. I met many of the usual Durham-based archaeo suspects and also people from my dim and distant past.



"Patches" at the finds washing table.

Every dig needs a Holy Grail to keep everyone going and this was the chapel, mentioned in records but not found to date. A neat platform to the north was a good candidate but like the moat, produced little. However, next to this were uncovered a pond with some 19<sup>th</sup> century finds and an old metalled road with horseshoes and nails. But the principal source of goodies was the medi-aeval tofts in the main trench which yielded greenware, glass, and bones.

It's amazing what you can learn when you're meant to be doing something else. On the second day, an exhausted racing pigeon settled down on the straw in our barn but after contacting a local fancier I discovered all it needed was water and an overnight stay.

Later in the week a professional archaeologist arrived to inspect the proceedings. He had come hotfoot from investigating the front half of a horse in a pond elsewhere in County Durham. I never learnt the age of the horse, nor what had happened to the back half.

Revealed at the post-dig get-together was the star find, a Henry VIII coin. This I googled and guessed at a silver penny - hope I was right. So tiny, no wonder someone lost it! Typically, the last day of work had thrown up a wild card in the form of a piece of fine Samian ware. Was there more? Too late to find out this season, the money's run out. Images © author.

Linda Chadd  
member | AASDN

### Water flows for the first time in 1900 years

There has always been wide interest in Roman water systems, and recently engineers have turned their attention to this, working with archaeologists on projects such as the recent Leverhulme funded Engineering the Byzantine Water Supply conducted by Prof Jim Crow, Dr Simon Smith (U of Edinburgh) and myself [1, 2]. The aim has been to apply modern hydraulic engineering to archaeological data, and so gain insight into how Roman systems actually worked.

This all requires technical detail – notably the frictional characteristics of pipes and conduits, that, along with the gradient at which they are laid, affect how much water can flow down them. This data is not recoverable just by visual examination, so we were fantastically privileged to be able to conduct controlled laboratory experiments on genuine Roman lead water pipes, here in the North East.

The pipes are the property of the Society of Antiquaries of Newcastle upon Tyne and are usually housed in the Great North Museum: Hancock. They were excavated from Red House Baths, near Corbridge, in the 1950s and were used from AD 80 to AD 98 before being abandoned [3]. Several sections of a long pipe-run are preserved, and we tested one roughly straight length and another one with a large 'box joint' in the centre (Fig 1).



Fig 1: The two pipe sections tested, A with the box joint and B without. The pipes are made from a sheet of lead rolled up and soldered along the top.

We were given permission to test them under pressurized flow of water – a significant thing to do, given their age, and something that, so far as we know, has not been done with any Roman pipe in modern times (or ever, since the Romans could not have measured time accurately enough to carry out the tests we did).

After flushing the pipes clean of mud and accumulated deposits (Fig 2) – the first time any water had flowed in them since AD 98 – we used 3D printed connectors to link them to a pump-pipe system with a simple manometer for measuring the pressure difference between the ends (Fig 3). We pumped water through at various flow rates and measured the pressure difference, so gaining an understanding of the pressure loss. Comparison of the straight pipe and the one with the joint allowed us to estimate the effect of the joint, which was significant.



Fig 2: Water flows in the pipe for the first time since AD 98.

Results have been written up for publication in an academic journal, and will give us significant help in modelling the operation of Roman water networks such as Maria Monteleone's work on Pompeii [4].



Fig 3: The experimental setup.

Thanks are due to Dr Andrew Parkin, the Society of Antiquaries of Newcastle upon Tyne and my co-investigators and students Maria Monteleone, Euan Ford, Dominic Cole, Coree Sinclair and technicians Adam Cosheril and Jonathan Tree.

Martin Crapper  
Professor of Civil Engineering | Northumbria University

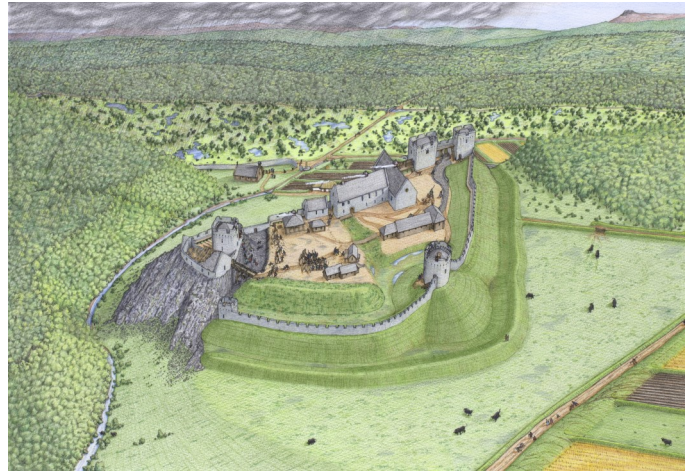
## Feature: Story of an archaeological Illustrator

As an archaeological Illustrator, part-time since 1990 and full-time since 2004, I specialise in reconstruction drawings of both partially preserved or much modified historic monuments and of structures identified in archaeological excavations. Born in England in 1954 but brought up and educated in Wales, I moved to Ireland in 1983 as a professional geologist. I transferred into IT software training development in the late 1990s before taking up archaeological illustration full-time. Almost all of my work has been on Irish monuments and excavation sites, but in November 2019, I was approached by Durham University archaeologist and AASDN member Chris Caple to collaborate on a set of three reconstruction drawings. Of which more later.

I was surrounded by ancient monuments where I grew up in north Wales: castles, abbeys and great houses. As a family we regularly visited these and amongst other things I collected postcards with the highly evocative reconstruction drawings of Alan Sorrell. Soon I was attempting my own simple reconstruction drawings, for example of Castell Dinas Bran in Llangollen. At university in Cardiff I joined the Archaeology Society and visited the ancient monuments of that region. But I trained as a geologist and the next few years were spent teaching geology at third level in Wales and in Ireland. My first proper archaeological reconstruction drawing (by which I mean one based on careful consideration of all the available archaeological and historical evidence, both for the site itself and for comparable sites) was made as a wedding present for a colleague working alongside me in the Geological Survey of Ireland. That was of the Augustinian priory of Kells, County Kilkenny, a huge site that was fortified with no less than eight castle towers by the end of the Middle Ages.

Publication of that drawing in a popular tourist magazine led to my first commercial commission in 1993 for the Irish Office of Public Works, which was then conserving a multi-church medieval cathedral site in Ardfert, County Kerry before reopening it for visitors. The work involved close collaboration with the conservation architect in charge of the work, the archaeologist who had worked on the site and a historian. This collaboration led to a series of five detailed reconstruction drawings that showed how the site might have evolved between the eleventh and the end of the sixteenth centuries. Thirty more commissions have followed on from that one. Many of these were large commissions involving multiple large drawings that could take up to a year or more to complete, particularly since for the first ten years these commissions were completed while working part-time only.

I have had the good luck to reconstruct a huge variety of site types. These have included: Neolithic sites and landscapes; Bronze Age sites; Iron Age activities; early medieval castles and cemeteries; Cistercian abbeys, Augustinian priories and Dominican friaries; castles from the early thirteenth to the late fifteenth centuries; walled and unwallled towns and settlements; post-medieval reinventions of suppressed medieval monasteries and repurposed castles; and nineteenth-century mining sites. They have been made for national and local gov-



ernment heritage services, museums and other heritage organisations, and for individual archaeologists and historians. They have gone on permanent display at the relevant sites, been published in guidebooks and used as book illustrations more generally. Each has added to a bank of knowledge and they have provided the stepping stones to my own research into medieval archaeology, architecture and history, and its publication.

For me the most stimulating part of all these projects is the collaborative research that precedes the actual drawing, which brings me back to the commission I accepted from Chris Caple. As many of you will know, Chris has been excavating Nevers Castle in north Pembrokeshire for many years. Seen generally as a simple earthwork motte and bailey castle, with the vestiges of two stone keep-like structures, Chris and his excavation teams have transformed our understanding of the castle – but most of what remains is confined to foundation level only and has now been reburied. Excavation confirmed the existence of the motte and bailey castle, but now with a small borough town attached to it, finding evidence for multiple great earthen banks, defensive palisade fencing, deep ditches and a timber lookout tower on top of the high motte. Excavation showed, however, that this timber castle was soon transformed into a palatial stone-built residence that was occupied by both Norman and Welsh lords. Chris had commissioned reconstruction drawings of the site at a much earlier stage in the excavations and the challenge of my commission was to create new ones that captured all the new evidence acquired since then in order to present evocative new images of what the early castle and then its stone successor probably looked like. These are destined for a guidebook to the castle and for the archaeological monograph Chris is currently working on.

The reconstruction process began when Chris sent me long and detailed specifications for the drawings. These were basically written and illustrated outlines of what the castle looked like in terms of the archaeological evidence at two significant points in its history: around 1136 when the Norman occupiers were forced to abandon it after a disastrous battle with the Welsh, and again around 1191 when the Normans who had reoccupied the castle were again forced out by the Welsh. A third smaller close-up drawing was also commissioned to show the interior of an innermost tower (by cut-

ting away part of its outer walls in the drawing), and that was also set during the 1191 siege.

On the basis of the specifications, I chose the most suitable viewpoint from which to draw them (both the same to make it easier to see how and where developments took place), and created outline templates on which to hang the details. A lengthy collaboration, by email because of Covid-19 restrictions, began from that point. For six weeks over the Christmas and New Year period I reviewed the documents Chris had sent me and by manipulating the castle plans made up final templates for the two main drawings. From these the first rough pencil drafts were created. Using modern and historical maps, ground, aerial and drone photographs, and landscape archaeology reports I was able to recreate the medieval landscape around the castle. Completing the three drawings from the initial rough drafts to the final colour images took nine months, time that included several client reviews of the plans, the initial drafts and the final outline drawings, each followed by implementation of necessary edits. The final outline drawings were then softened using computer software and professionally photographed and printed on high quality art paper for colouring. Colouring the three drawings took four months. The final, coloured drawings were rephotographed professionally, after which I made minor adjustments to the digital images before high resolution digital images of the three drawings were sent to Chris.

Illustrated is the final version of the second of the main drawings, set in 1191. It depicts a showery summer evening. The castle stands high on a ridge overlooking the broad Afon Nyfer valley below and the wooded slopes beyond, with the Preseli Hills in the distance. The final stages of the Welsh siege are underway against a reduced garrison while the Norman William fitz Martin is on crusade with King Richard I. Welsh troops already occupy the outer bailey of the castle and the cylindrical Great Tower on top of the motte. They are engaged in a final assault on the Inner Castle across an complete rock-cut ditch. The castle will soon fall, while day-to-day life goes on all around it.

Dan Tietzsch-Tyler  
guest writer | [www.dantt.net](http://www.dantt.net)

### Hadrian's Wall Community Archaeology Project – No Fieldwork, No Problem!

The Hadrian's Wall Community Archaeology Project (WallCAP) has continued to work through the Covid pandemic, and with the relaxation of restrictions this summer, finally commenced fieldwork with volunteers again.

Back in March 2020, the project (like most of us) saw a flip to a predominantly digital offer in a bid to keep their 350 volunteers engaged, motivated and active over the course of the lockdowns and subsequent uncertainty.

Activities included running an online week-long public conference ('Hadrian's Wall Networking Days'), setting up a weekly themed social media photo campaign, launching a monthly series of online public talks on all things Hadrian's Wall related, delivering online volunteer training on both the Heritage

at Risk (HAR) and Stone Sourcing and Dispersal (SSD) strands of the project, supporting volunteering from home to research the features of Hadrian's Wall (turrets, milecastles etc) to populate the first ever GIS for Hadrian's

Wall, and generally, working with the volunteers to come up with creative solutions to stay active and engaged. A particular favourite with the volunteers was virtually walking around the Frontiers of the Roman Empire WHS over several weeks!

Eager to get out there and dirty again, as soon as restrictions eased, fieldwork commenced in May 2021 at Cambeck in Cumbria where the team (including volunteers) revisited (2019 excavation) to try and identify the exact river crossing of Hadrian's Wall.

Over this summer, the team then returned to the Corbridge Playing fields (following the 2019 dig). This time looking for the northern fringes of the Roman town. They discovered that there was complex sequencing of archaeological layers indicating that the town was both active and quite large for a long period of time, across the second and third centuries. One of the trenches showed evidence of industrial buildings/workshops and the other trench showed several phases of a Roman street with different periods of buildings along it.



Corbridge finds washing.

Alongside the archaeological fieldwork, the team have also been busy working on the SSD strand of the project. Volunteers have been receiving training on how to identify different types of geology, visited local quarries sites to explore likely sources of stone and investigated the type and shapes of stones used to build the Wall and its associated features. The volunteers are now starting to identify the uses of re-purposed Wall stone where it can be found in public and private buildings along the Wall corridor. All this crowd-sourced information is starting to be collated using a new App and a Stone Recording Database to try and identify where the Wall has gone to!

The WallCAP website and Volunteer Portal are key places to go to for more information on the project. Volunteers have contributed to excavation, finds washing, surveying historical buildings, database testing, understanding the geology of the Hadrian's Wall corridor and investigating where all the stones have gone from the Wall. All training given and no previous experience necessary. There's something for everyone!



WallCAP volunteers.



If you'd like to know more then please visit the [website](#) or contact [Kerry Shaw](#).

**Kerry Shaw**

Volunteer Coordinator & Community Liaison Officer | WallCAP

## New North East Publications

### Books

Adams M, O'Brien C. (2021) [A Sparrow in the Temple? The Ephemeral and the Eternal in Bede's Northumbria](#). In *Petrification Processes in Matter and Society*, edited by Hüglin S, Gramsch A, Seppänen L. Themes in Contemporary Archaeology, Springer, Cham.

Breeze DJ, Hanson WS. (2020) [The Antonine Wall: Papers in Honour of Professor Lawrence Keppie](#). Archaeopress Roman Archaeology 64, Archaeopress, Oxford; Epublication ISBN 9781789694512.

Brooks E, Steer M. (2021) The North East of England: place, economy and people. In *Hope Under Neoliberal Austerity: Responses from Civil Society and Civic Universities*, edited by Steer M, Davoudi S, Shucksmith M, Todd L. Policy Press, Bristol, UK, pps. 19-36. ISBN 978-1447356820

Green C, Creswell M. (2021) [The Shaping of the English Landscape: An Atlas of Archaeology from the Bronze Age to Domesday Book](#). Archaeopress Publishing Ltd. Epublication ISBN 9781789694512.

Hinton, G. (2021) [War Commemoration and Civic Culture in the North East of England, 1854–1914](#). Britain and the World. Palgrave Macmillan, Cham.

Johnston R, May R, McOmish D. (2021) [Understanding the chronologies of England's field systems](#). In *Europe's Early Fieldscapes*. Springer, Cham, pps. 185-207.

Ravelhofer B. (2021) [Chapter 12. Regional Performance as Intangible Cultural Heritage](#). In *Early Performers and Performance in the Northeast of England*, edited by Wyatt D and McKinnell, J. Amsterdam: ARC, Amsterdam University Press, pps. 161-182.

Wyatt D, McKinnell J. (2021) [Early Performers and Performance in the Northeast of England](#). Arc Humanities Press.

### Articles/Dissertations

*Durham Archaeological Journal* — sent to AASDN members in September, previous <https://www.aasdn.org.uk/journal.htm>

Bennett D, Timm RM. (2021) [The dogs of Roman Vindolanda, Part IV: Large sighthounds and guard and utility dogs](#), *Archaeofauna: International Journal of Archaeozoology*, 30:185-216, doi.org/10.15366/archaeofauna2021.30.

Campbell L. (2021) [Flipping the Script on Colonial Narratives: Replicating Roman Reliefs from the Antonine Wall](#). *Public Archaeology*, 1-29, doi.org/10.1080/14655187.2021.1961438.

Croom A, Youngs S. (2021) [An Insular Horse-Harness Fitting from South Shields Roman Fort, Tyne and Wear](#). *Medieval Archaeology*, 1-14, doi.org/10.1080/00766097.2021.1923892.

Guiney R, Santucci E, Valman S, Booth A, Birley A, Haynes I, Marsh S, Mills J. (2021) [Integration and Analysis of Multi-Modal Geospatial Secondary Data to Inform Management of At-Risk Archaeological Sites](#). *ISPRS International Journal of Geo-Information*. 10(9):575.

Gowland R, Stewart NA, Crowder KD, Hodson C, Shaw H, Gron KJ, Montgomery J. (2021) [Sex estimation of teeth at different developmental stages using dimorphic enamel peptide analysis](#). *American Journal of Physical Anthropology*, 174(4):859-869, doi.org/10.1002/ajpa.24231.

Hunter P, Waddington C, Grzybowska M, Parker L, Hamilton D. (2021) [An Early Iron Age palisaded enclosure in a multi-phase setting: excavations at Bleakmoor Hill](#). *Archaeological Journal*, 7:1-58, doi.org/10.1080/00665983.2021.1968169.

Luxford J, Kirby M. (2021) [Medieval and later stones excavated at Bridge Street/West Street, Berwick-upon-Tweed](#). *Archaeologia Aeliana*, 5(49):229-240.

Orr CH, Williams R, Halldórsdóttir HH, Birley A, Greene E, Nelson A, Ralebitso-Senior TK, Taylor G. (2021) [Unique chemical parameters and microbial activity lead to increased archaeological preservation at the Roman frontier site of Vindolanda, UK](#). *Scientific Reports*, 11(1):1-10, doi.org/10.1038/s41598-021-94853-7.

Russell B, Romankiewicz T, Gardner T, Birley A, Snyder JR, Beckett CTS. (2021) [Building with turf at Roman Vindolanda: multi-scalar analysis of earthen materials, construction techniques, and landscape context](#). *Archaeological Journal* (2021), 1-42, doi.org/10.1080/00665983.2021.1949148.

Sesana E, Gagnon AS, Ciantelli C, Cassar J, Hughes JJ. (2021) [Climate change impacts on cultural heritage: A literature review](#). *Wiley Interdisciplinary Reviews: Climate Change*, e710, doi.org/10.1002/wcc.710.

Shillito LM. (2021) [From Anatolia to Oregon—What Ancient Poop Can Tell Us About the Lives of Our Ancestors](#). *Archaeology Roadshow*, 2.

Williams R. (2021) [Developing pXRF soil analysis of preservation at Vindolanda](#). Doctoral Dissertation, Teesside University.



Be sure to visit the exciting new online exhibition [Hidden Stories from the River Wear](#), which explores the collection of Gary Bankhead, an underwater archaeologist (and AASDN webmaster and more). Since 2007, Gary has been diving under Elvet Bridge in Durham, gathering over 13,500 objects dating from as early as the 12<sup>th</sup> century! In 2008, Gary created the 'Dive into Durham' project, which aimed to research and catalogue the River Wear collection.



## AASDN Committee Members

**President:** **Richard Annis** (2021-24)

**Vice President:** **Julie Biddlecombe-Brown** (2019-22)

**Past President:** **Adrian Green** (2018-21)

**Honorary Secretary:** **Jennifer Morrison\***

**Honorary Treasurer:** **Simon Alderson\***

**Fieldwork Officer:** **Erik Matthews\***

**Excursion Coordinator:** **Laura Anderson<sup>o</sup>**

**Journal Editor:** **David Mason\***

**Lecture Series Coordinator:** **Veronica Freitas<sup>o</sup>**

**Membership Secretary:** **Jenny Parker\***

**Minute Taker:** **Sheila Hingley<sup>o</sup>**

**Newsletter Editor:** **Myra Giesen<sup>o</sup>**

**Webmaster/Social Media/Sponsorship:** **Gary Bankhead\***

**At Large Committee Member:** **Derrick Gwynne** (2019-22)

\*annually re-elected, <sup>o</sup>co-opted

Committee members' biographies are available [here](#). You can reach committee members by emailing [archandarch.dandn@dur.ac.uk](mailto:archandarch.dandn@dur.ac.uk).

## AASDN Membership

Annual membership subscriptions are due on **January 1<sup>st</sup>**. We now accept payment via PayPal, so you can pay online [here](#).

However, to ensure you get the journal please download the [membership application](#), complete it, and then email it and/or any questions about membership to our [Membership Secretary](#).

### 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

**PayPal**

**Remember** to checkout what is happening with AASDN by visiting our [homepage](#) and our [news](#) page.

## AASDN Research Award

Are you doing research in the North East of England (historic Durham and Northumberland) and a paid-up member of AASDN? Then consider putting in a bid for the Society's annual research award (£500 maximum). The 2021 application deadline has been extended to **31 January 2022**. Contact [Jenny](#) for application guidelines or search for it on our [website](#).

## North East in the News

[Historic England to offer virtual flights over ancient landscapes](#) (8 Oct. 2021) *The Guardian*, H Sherwood – try [Aerial Archaeology Mapping Explorer](#)

[Archaeological dig in rural Northumberland given the go ahead thanks to grant](#) (1 Oct. 2021) *Northumberland Gazette*, I Smith

[Archaeological dig at hospital site kicks off Berwick Heritage Open Days](#) (07 Sept. 2021) *NHS Northumbria Healthcare*

[Archaeologists looking for clues of ancient settlement](#) (19 Aug. 2021) *Teesdale Mercury*, M Paul

[Part of Hadrian's Wall discovered in Newcastle city centre](#) (11 Aug. 2021) *The Guardian*, J Halliday

[Rare Carving of Nude Horseman Found at Roman Fort May Depict Mercury or Mars](#) (13 Jul. 2021) *Smithsonian Magazine*, I David-Marks

[Durham University's Brutalist student building gets Grade II listed status](#) (9 Jul. 2021) *The Northern Echo*, G Englbrecht

[Amazing finds from medieval Newcastle in dig at the Chronicle's former offices](#) (19 Jun. 2021) *Chronicle Live*, D Morton

## AASDN Upcoming Events

**13 November 2021** [lecture\*] *Kurgans, Churches and Caravanserai: the Lagodekhi Archaeological Survey, Georgia (South Caucasus)* **Dr Kristen Hopper** (Durham University)

**27 November 2021** [excursion] a tour of Blackfriars in Newcastle

**5 December 2021** [Members Meeting via Zoom] **SUNDAY** at 14:30, with **members' presentations & picture quiz**. Members are invited to volunteer to make short presentations; email [Jenny](#) to book a presentation slot.

**15 January 2022** [lecture\*] *Holy Inappropriate or the Holy Grail? The risque playground of medieval parish church art and architecture* **Dr Emma Wells** (York University)

**2 April 2022** [excursion] tour of the excavations at **Hornby Castle** and a visit to the **Deserted Medieval Village of Hornby**, with lunch at the Greyhound Inn at Bedale lead by **Erik Matthews**

\*All scheduled lectures are via Zoom occurring on Saturdays with a start time of 14:30 UK time. Login details will be emailed to members ahead of the meeting. Non-members please email: [archandarch.dandn@durham.ac.uk](mailto:archandarch.dandn@durham.ac.uk) for access. Additional lectures will be added to our lecture calendar [here](#).

## Newsletter Contributions

We welcome a range of contributions relating to architecture and/or archaeology in North-East England. Please target contributions to be about 500 words in length, with only one or two images, if appropriate. Fewer worded items are welcome too. We will include one or two longer feature articles too, so please contact the [editor](#) if you are interested in submitting one of these.

If you want images to be included, then please a) confirm permission has been

given for reproduction, b) include a caption, and c) state to whom to give credit for the image. Please send images separately as high resolution files. Send contributions to the [Myra](#) whenever they are ready.

### 2022 deadlines:

#35: **15<sup>th</sup> April** for early May

#36: **15<sup>th</sup> October** for early November

You can find previous newsletters [here](#).