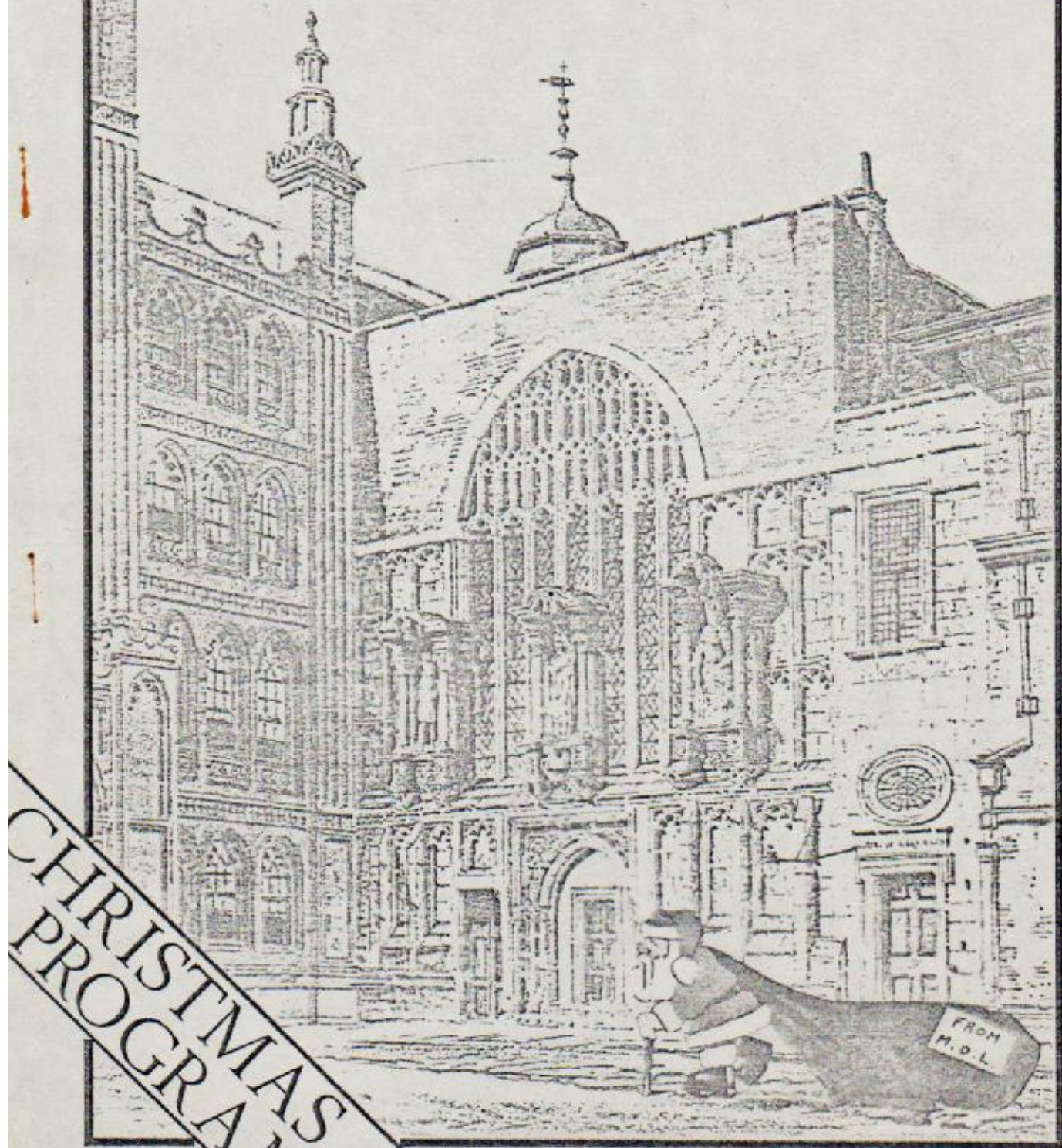


Radio Carbon



CHRISTMAS PROGRAMS 80

'MORE ARTICLES FOR RADIO CARBON'

RADIO CARBON

THE MAGAZINE FOR ALL AGES;

ESPECIALLY THE STONE, THE BRONZE AND THE IRON.

A CHRISTMAS MESSAGE FROM BROADCASTING HOUSE

It has long been the policy of Radio Carbon to encourage as much participation as possible from all members of the aMuse. At a meeting with the top brass in October, it was agreed that our circulation should be increased so as to include all departments, with a firmer commitment to the non-archaeological side of life.

We have always tried to improve, and broaden the horizons of our humble little mag., and we hope that as many as possible of our colleagues at the Fort will contribute towards making this a success.

It is hoped that all departments will soon realise that RC is not just an oily anarchic Rag (that is not to say that it isn't), but a vehicle which exists for everybody to be able to air their views or ideas.

Whatever you do, it is of interest to other members of the family; so write it down and tell us about it; and if you have a gripe, for Christ's sake don't be scared to say it. That is the reason for our existence.

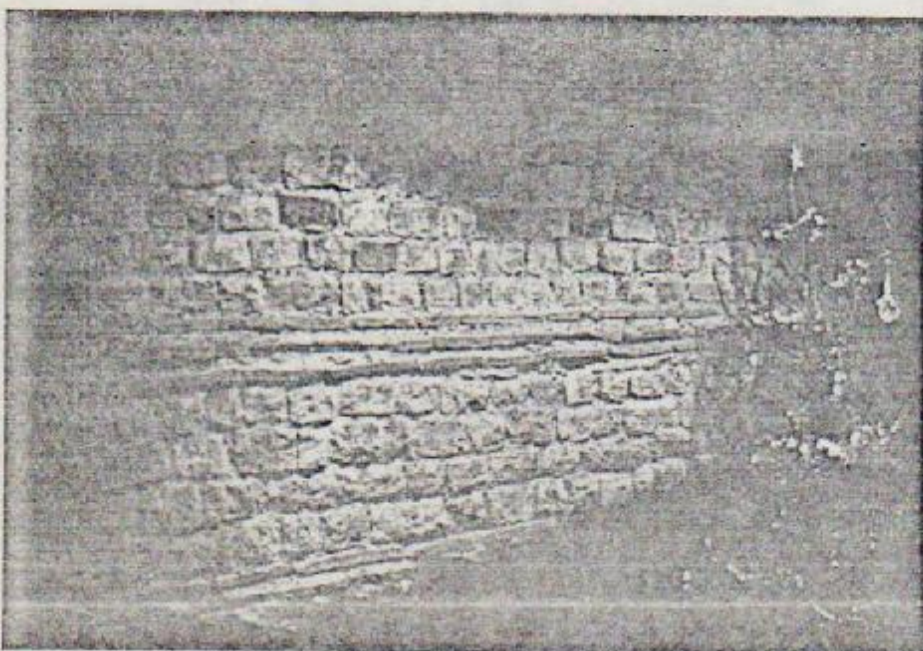
We have already recieved a grand turnout from fellow members at the Fort in this months ish, with many promises of articles in the future. To these people we are extremely grateful, as we always are to contributors at the BUA, but especial thanks must go to C.E. for his determination to make RC a success. If anybody would like to relieve him of the task at anytime, even for just one ish, then they would be more than welcome. And we can't go on without saying that our worse problem is, and always has been, that we can't type; so if anybody can, and would, we would be extremely grateful; and ready typed articles make us scream with excitement.

To finish off, we like to think that RC will act as an intigrator of all members of the aMuse, so that when our day of judgement at the Guildhall arrives, we will all know a little more about each other.

And of course, Merry Christmas and a happy new year to everybody!!!

P.H.

RADIO CARBON CHRISTMAS CARD



Opposite it is a copy of the highly sought after, extremely rare and even educational Radio Carbon Christmas card.

Produced by Duke Maloney in glorious technicolour, the highly sought after, extremely rare and even educational card is a photograph of a beautiful Christmas conifer standing next to a dashing fine stretch of the roman land wall, as seen beneath 1-2 crutched Friars

If that wasn't enough, it all comes to you for around 17 or 18p.

So orders to John ASAP.

The Museum is showing until January 11th, 1981 an exhibition of photographs made in London during the 1930s by Cyril Arapoff. Born in Russia, Arapoff settled in England in 1933 and quickly established a reputation as an artist with the camera. His work fell into two main categories - theatrical and documentary photography - and it was unusual at that time for a documentary photographer to be accepted as an artist because that type of work was generally regarded as uncreative. Arapoff, however, succeeded in producing images which went beyond mere record work; he had a gift of seeing character and of capturing the essence of a scene as it appeared to him.

Arapoff's photographs were widely appreciated in the 1930s; he exhibited frequently and his pictures appeared in many magazines and journals. He was in fact a leading British photographer of the period. In recent years, however, despite an increasing interest in the history of photography, his work has been consistently overlooked and his pictures forgotten. The Museum's exhibition, as well as providing a fascinating glimpse of life in London during the Thirties, serves as a reminder of Arapoff's place in the history of British photography and brings together for the first time a retrospective collection of his documentary work. Subjects featured include the Thames and canals, the old Caledonian Market, hop-picking, and Hanbury Buildings, the East End slum tenement described in 1939 as 'the plague spot of East London'.

Caledonian Market, 1935



PROJECT FUNDING - A NEW NAME FOR A HOST OF EVILS

It is very ominous that the DOE should have introduced their idea of project funding at the same time as the government is planning and implementing large cuts in public spending. The DUA must now submit a list of projects to the DOE for their approval - and funds will only be made available to finance specific projects. This of course means that there is no commitment per se to staff and even the modest security of a three year rolling plan has been abandoned. This makes it hard for the department and indeed staff to make long-term plans and must therefore reduce the efficiency of the department. In particular this form of funding raises problems where developers funding is available to finance an excavation but is insufficient for post-excavation work. The CUA raised the spectre of sites being dug with the pottery being stored wherever possible, moved as necessary and analysed in some nebulous future.

Now this is all the result of a government who were supposed to be making public services more efficient. It is true that the Department is attracting a lot of developers funds but will they be so keen when they see that the government is thereby shirking its own responsibilities? All this takes us yet further from a state archaeological service and looking into the future we can see the government using this technique to reduce the cost of archaeology but at the same time severely impairing its efficiency and further damaging career prospects for archaeologists.

Brian Hopley is confident that developers funds will be able to bridge the gap between expenditure and the DOE funding for the next financial year. But is unsure of how the Board of Governors will react to an initial shortfall for the financial year. We are sure they will respond to the loyalty of their staff who have stayed in post despite lack of job security, by rejecting a return to the iniquities of a contract system.

THE FRENCH CONNECTION

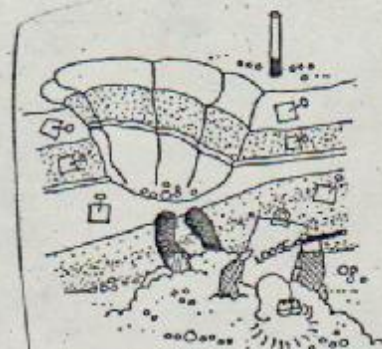
Psst , wanna expenses paid trip to Marseilles ? No jive man , all you gotta do is be a GA or ASS and under 30 on 1st of January 1981 and be one of the two picked by Big Brian . The cover is a British Council reciprocal visit of 15 london Museum staff to Marseille scheduled to rendezvous for 1 week 'sometime in '81 ' . Applications to BH by early Thursday 11th December .

A SITE LESS MANUAL

Meanwhile at the fourth annual British Archaeological Awards at the B.M....

County Council
The Times award for the best contribution by a commercial or industrial organization was given to Standard Life Assurance Company and Greycoat Estates for their sponsorship of an excavation in the City of London.
The three people

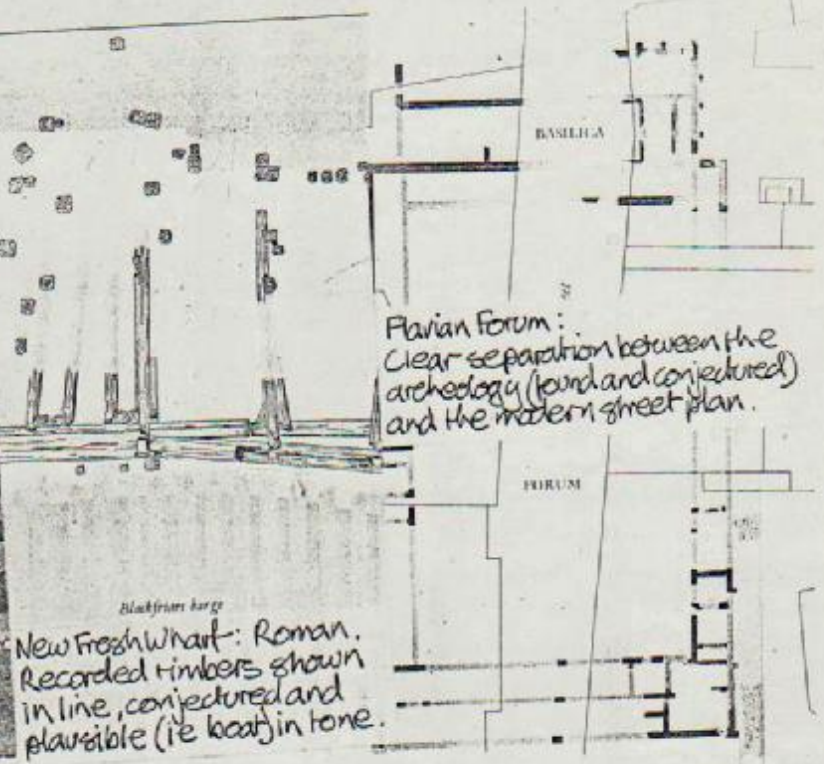
i.e. Cutler Street



p.10: It is very important to notice changes of compactness

STOP PRESS : PETER MARSDEN'S
'ROMAN LONDON' ON SALE AT A MERE (?!)
£8.95, IS AVAILABLE AT THE AMUSE
SHOP, AND IS THEREFORE 30% OFF FOR YOUR CHRISTMAS PRESSIES

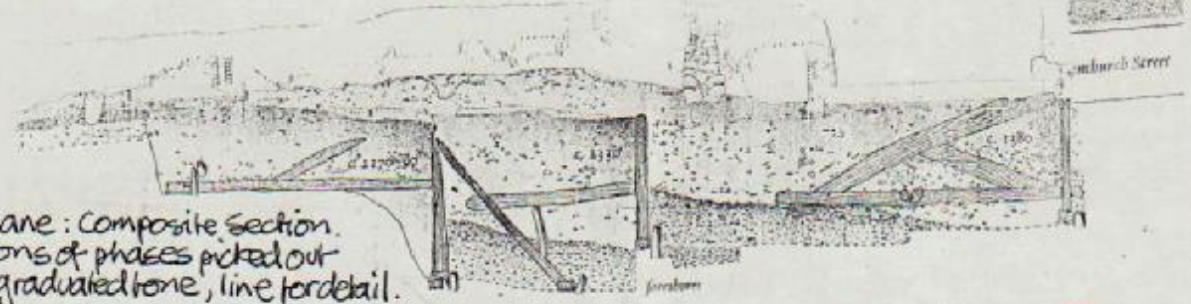
New Fresh Wharf: Composite Section
 Different layers and/or phases shown
 by variations in tone - different
 periods by variations in colour.



Flavian Forum:
 Clear separation between the
 archeology (found and conjectured)
 and the modern street plan.

New Fresh Wharf: Roman.
 Recorded timbers shown
 in line, conjectured and
 plausible (i.e. boat) in tone.

Trig Lane: Composite Section.
 Horizons of phases picked out
 with graduated tone, line for detail.



NICE DRAWINGS PAGE,

STENCILS: Various members of
 Field Section II are coming to
 terms with the newly acquired
 ISO stencils.



A B C D E F G H I J K L M N O P Q R S T
 ä ä b , ç d ê f g h i j k l m n ñ ö p q r s t ü v

Tip 1. use a parallel motion if poss-
 ible or a ruler temporarily taped
 to the drawing will keep the
 letters in a line.

Tip 2. draw the top of S first.

Why not have a page in Radio Carbon
 where drawings of any other visual
 material of interest to archaeologists
 is discussed?

Turning on the Tone.

Mick Robinson of the Omnific team did the
 graphics for the drawings above from
 Archaeology of the City of London. The basic
 elements in his approach have a wide
 application even though reproduction
 of his airbrush technique is expensive.
 We could employ similar principals
 and avoid the expense by carefully sub-
 stituting stipple, lettering or line hach-
 ing for his tone.

CELEBRATE AND BE DAMNED! A HISTORY OF CHRISTMAS

Against the wishes of purist christians, Christmas has come to mean to most people, a time to forget about the Reagans and the Thatchers of the world, and, for those who feel they need an excuse, to practice a little over-indulgence in the daily intake of anything Mrs. Whitehouse wouldn't agree with. But for those who believe that commercialism has killed off the traditional message of Christmas, a word of good will; Christmas is no more a celebration of Christianity than it is of the Solstice, or numerous forms of pagan worship; in short, Christmas is, and has been for some time to differing degrees, what you yourself want it to be.

Christmas is really a hotch-notch affair. We sit by a fairy-lit conifer from Alsace, eating an Aztec bird and singing about a Bohemian king called Yenceslas to the tune of a Swedish spring song. And Christmas is always meant to be white, even in Florida, at the height of their rose season.

What makes Christmas such a unique gathering of ideas for food and celebration, is the numerous festivals which have coincided, throughout history, around December 25th..

The Druids celebrated mid-winters day, the rebirth of the sun ('Noel' originating from the celtic word meaning 'new birth') with light and fire, from which the yule-log is still burnt (or, at least, eaten).

Christmas greenery is also a pagan introduction, symbolising life in the dead of Winter. It was Pope Gregory in 601 who told Augustine of Canterbury to deck out the Churches with branches, just like the pagan temples, and make the festival a Christian one. "Nor let them now sacrifice animals to the devil", he said, "but to the praise of God kill the animals for their own eating". Bay, rosemary, Ivy, laurel and holly were accepted into the Church, but mistletoe was considered to excite heathen debauchery, and was banned (oddly, holly was approved of by the church, although a holly wreath was a sun emblem).

The Romans held a festival to their god, Saturn, which was a huge bender of eating, drinking and present giving. In Britain, Saturnalia was celebrated as the 'Feast of Fools'. The origin of paper hats in crackers dates back to this festival of role-swapping, and so does the coin in our Christmas pud. The coin was once a bean and whoever found it became the Bean King, or Lord of Misrule.

Christianity wasn't tolerated until the fourth century (first in Rome, then in Antioch), and, for a while, a number of Churches, like the Royal temple of Roedwald in East Anglia, had both pagan and christian altars. A little beforehand another religion swept throughout the Roman Empire: Mithraism. Its temples were very similar to the later christian churches, of which a fine example was discovered in London. The Persian god Mithras was supposed to have popped out of a rock on December 25th. By sheer co-incidence, the popularly accepted site of Christ's nativity in Bethlehem is not a lowly cattleshed, but a cave (a 'manager').



Originally the date for the birth of Christ was taken to be January 18th, (still observed by the Armenian church). It then moved to Jan. 6th, but soon found its slot at December 25th, despite numerous arguments ever since; people have often eyed the Glastonbury Thorn, supposedly planted by Joseph of Aramathaea, to see when it broke into bud, to signal the real Mc.Coy.

Bede, in his chronological writings, took for granted that the year of grace must begin with the Nativity, Christmas day, but in his 'Ecclesiastical history', since he was dealing with earlier documents, started his own year from the Indiction of September also. His chronological theory, reckoning from Christmas was, however, soon in general vogue. The Saxon and Norman kings used it, and Benedictine writers, with characteristic conservatism, still used it after it had been abandoned in most of Plantagenet England in favour of January 1st.

During the medieval period the festivities at Christmastime were becoming less and less christian, until, in the 17th. century it was being called 'Fool-tide'. In the middle of the church service, the doors would fly open, and in would come hoards of people, soused and legless, done up in Monty Python outfits. They let rip with pipes and drums, and rode hobby-horses down the aisle. The lower clergy pandered to the revellers by holding a Feast of Fools in which burlesques of the liturgy were performed. In France they elected a Pope of Twits, and prayerbooks were read upside down by false prelates, wearing spectacles made of orange rind, while the choir bellowed rugby-type songs.

Oliver Cromwell disapproved of these degenerate celebrations and, in the 1640's, banned Christmas altogether, forcing the shops to remain open. People were killed in the riots and Christmas went underground.

But in the romantic 19th. century Christmas rose again (when in 1818, Silent Night, one of the few christian carols was composed), and the Victorians sentimentalized it (and also commercialised it with, in 1843, the first Christmas card), to become the Christmas we know now, which stands more as a celebration of history itself than of Christianity in particular.

P.H.

Dates

WEDNESDAY 10th DECEMBER 2:00 p.m. 'COMPUTERS IN MUSEUMS' £2:00
at City University, St. John St. EC1.

15-17th May 81. Urban Archaeology: Recent advances in techniques.
starring our own Steve Roskams, Gustav Milne and John Schofield.
Oxford University Dept. Of External Studies.

JOBS

Congratulations to Marie Barker and Jenny Norton for their appointments to General Assistant., and to Louise Miller our new supervisor. One ASS job is still outstanding.

A SITE LESS MANUAL

NEWSPAPER POST

IF UNDELIVERED
PLEASE RETURN

THE GUARDIAN

164 DEANS GATE, MANCHESTER, M60 2RR, ENGLAND

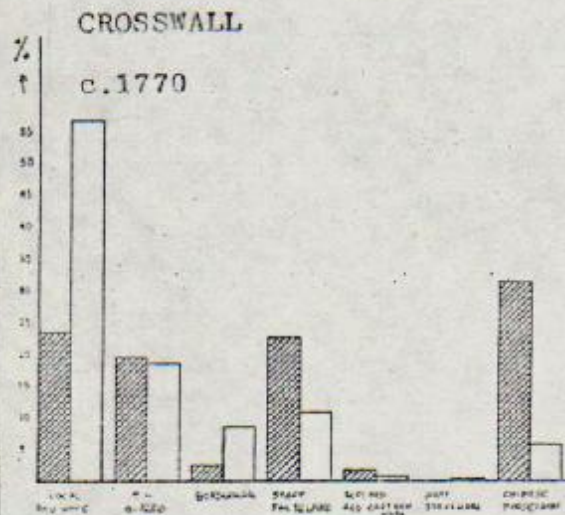
Brain Holley
Museum of London
London Wall
London EC2Y



p.5: 'the mean sea-level'

Interesting things to do with broken pottery: Part i.

Many people have asked me why there is such a backlog in the Finds Department, and especially why it should take so long to process the pottery from an excavation. Some also question whether the resulting reports were worth the effort. To put everyone in the picture I will describe what we are doing with the D.U.A. pottery and why we are doing it.



Dating

By working on material from stratified sequences the Finds Section has produced a relative sequence of fabrics and is working on a similar sequence for forms. We can say therefore that a certain group of pottery is later than another by the range of fabrics present in it. When the sequence is tied in to an absolute chronology, for example the dendrochronologically dated waterfronts we can also say within limits what the absolute date of a group of pottery should be.

The limits of our dating accuracy are constantly changing and depend

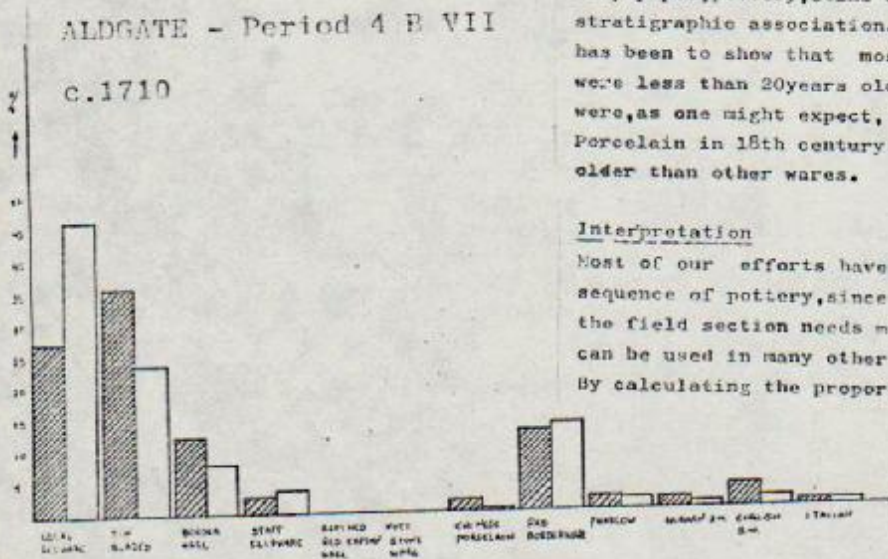
- i) on the size of the assemblage that is being dated,
- ii) how quickly fabrics and forms were changing at the period in question,
- and iii) on how much stratigraphic evidence we have for the period in question.

I have recently been working on post-medieval material from Aldgate, Crosswall and Cutler Street. For the 17th and 18th centuries we have many possible ways of dating a context, eg. clay pipes, pottery, coins and tokens, glass-ware as well as stratigraphic association. One result of examining this material has been to show that most of the artefacts in an assemblage were less than 20 years old when discarded. The oldest items were, as one might expect, the imported finewares. Indeed Chinese Porcelain in 18th century contexts is usually at least 20 years older than other wares.

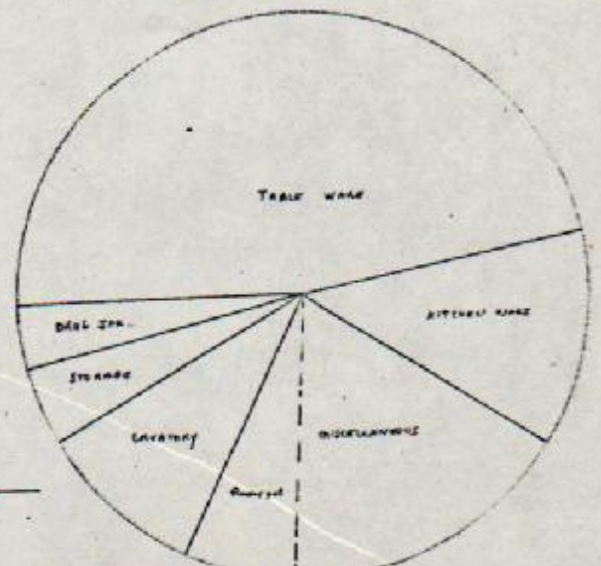
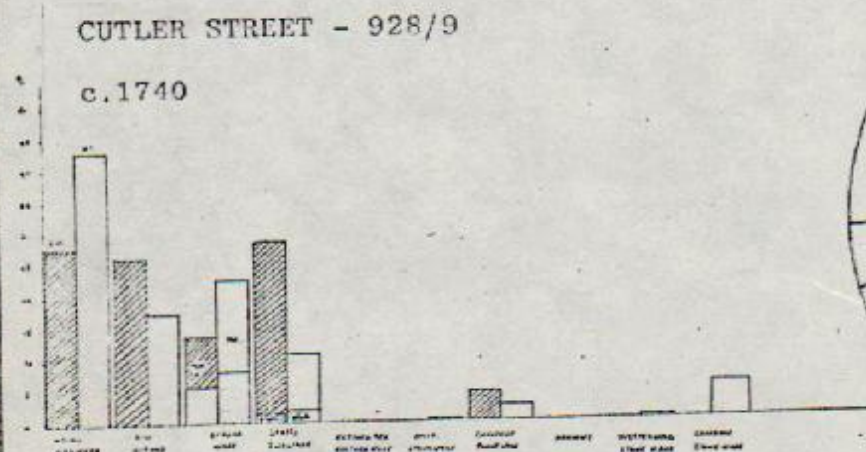
Interpretation

Most of our efforts have gone into producing a dated sequence of pottery, since this is the information that the field section needs most frequently. However, pottery can be used in many other ways.

By calculating the proportion of wares from different sources



CUTLER STREET



in an assemblage we can reconstruct the patterns of local and international trade. Here too work on the medieval and post-medieval periods, where we already have quite a lot of information on trade, is vital in our attempts to understand the significance of pottery trade in undocumented periods such as the Roman and Saxon.

It is my impression that the sources supplying London in the Medieval Period changed slowly regularly, although there may be changes in the forms and fabrics coming from these sources. Imported wares rarely form more than a small part of any assemblage by weight and in terms of the bulk of pottery being traded were unimportant but they do give us one of the best indications of wealth that pottery can provide.

The histograms show the composition of three 18th century assemblages by source. The hatched columns are the percentage of vessels while the plain columns are the percentage by weight. The two early groups, from Aldgate and Cutler Street, show very low percentages of imported wares by either method of quantification whilst the third group, from Crosswall shows that Porcelain vessels were the most common type found, although by weight they were only the fifth most common type.

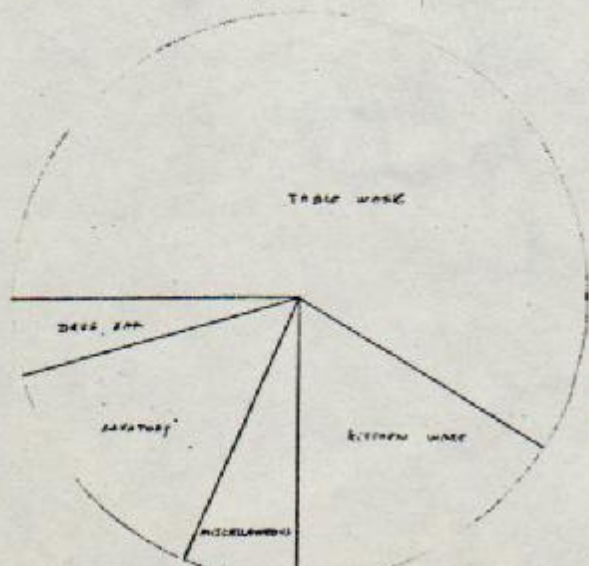


~ FINDS ~

PIE DIAGRAMS

10

CROSSWALL



SMALL ADS

ACCOMODATION WANTED:

Oxford In-Service trainee, needs somewhere to wash her feet between January and March 1981. Contact: Pam Lowther 48 Lyttelton Road Droitwich Worcs WR9 7AB Tel: Droitwich 2016

OR

See John Wood at Broadcasting House.

WANTED:

P.H. and K.P.F., require good roller skates, don't laugh, the ones with the shoe attached. Sizes 9 and 7.

I think that this is due to the inhabitants of the Crosswall site being wealthier but it could also be something to do with the type of deposit (a cess pit compared with a cellar fill and a dump in a disused culvert) or with the difference in date. I think that these sorts of factors are very relevant in the evaluation of the results of an excavation and will eventually lead to a situation where we can suggest how a group of pottery might have accumulated (and therefore what a feature or part of a site was used for) and also the relative wealth of the occupants of different parts of the City as reflected in their pottery refuse. It will be interesting to see how this compares with the evidence of glass and metal finds, the types and quality of buildings present and any documentary evidence.

To try and examine how much variability in an assemblage is due to functional differences (ie. the type of deposit or the activities taking place on the site) we have been trying to assign functions to pottery forms and then comparing the proportions of vessels of each function between different groups. The two pie diagrams compare the mid-18th century assemblage from Cutler Street with the late-18th century assemblage from Crosswall. This shows that the Cutler Street group contained a much higher proportion of Miscellaneous vessels, including flowerpots, and also storage jars. The Crosswall group on the other hand contained higher quantities of lavatory vessels (perhaps reflecting its use as a cess pit) approximately the same proportion of kitchen ware and drug jars but a much higher proportion of table-ware. The possibilities in this sort of study are much greater in the later medieval and post-medieval periods because in the earlier periods pottery forms were less varied (so that the same form would be used for different functions) and we have also arbitrarily decided that any group with less than 20 vessel equivalents in it is too small to use. This effectively removes most of the early medieval and Saxon assemblages. Roman pottery can however be treated in just the same way and with just the same potential.

Most members of the museum staff will be aware of the existence of the Docklands History Group if only from the somewhat cryptic notices directing visitors to the Education Department for its monthly evening meetings. For those who want to learn a little more about the Group's activities please read on....!

The Group began life in the early months of 1979 when people from various societies and institutions came together with the express purpose of trying to foster a greater interest in the historic fabric and activities of Docklands. Those present at the earliest meetings included representatives of the GLC Historic Buildings Section, the Greater London Industrial Archaeology Society, the Docklands Joint Committee, the National Maritime Museum, the Business Archives Council, the Museum of London, the Port of London Authority and the Docklands Boroughs as well as local history and amenity groups.

Although many of these groups had a respectable history of recording in Docklands the first meeting of the Group began on a low, almost shamefaced, note: most felt embarrassed that they had done too little too late to record the large number of important sites and structures that had become increasingly run down and derelict in the ten years since the closure of the upstream docks and riverside wharves. Despite a depressed property market and a virtual planning moratorium, speculation, decay, vandalism and an unusually strong affinity of firebugs for listed dock and riverside warehouses had helped reduce the building stock drastically - once thriving docks had become vast wastelands. Included in the casualty list were notable listed warehouse buildings at St. Katharine's Docks, the London Docks and Cutler Street which had given London the finest group of Georgian commercial buildings to be found anywhere.

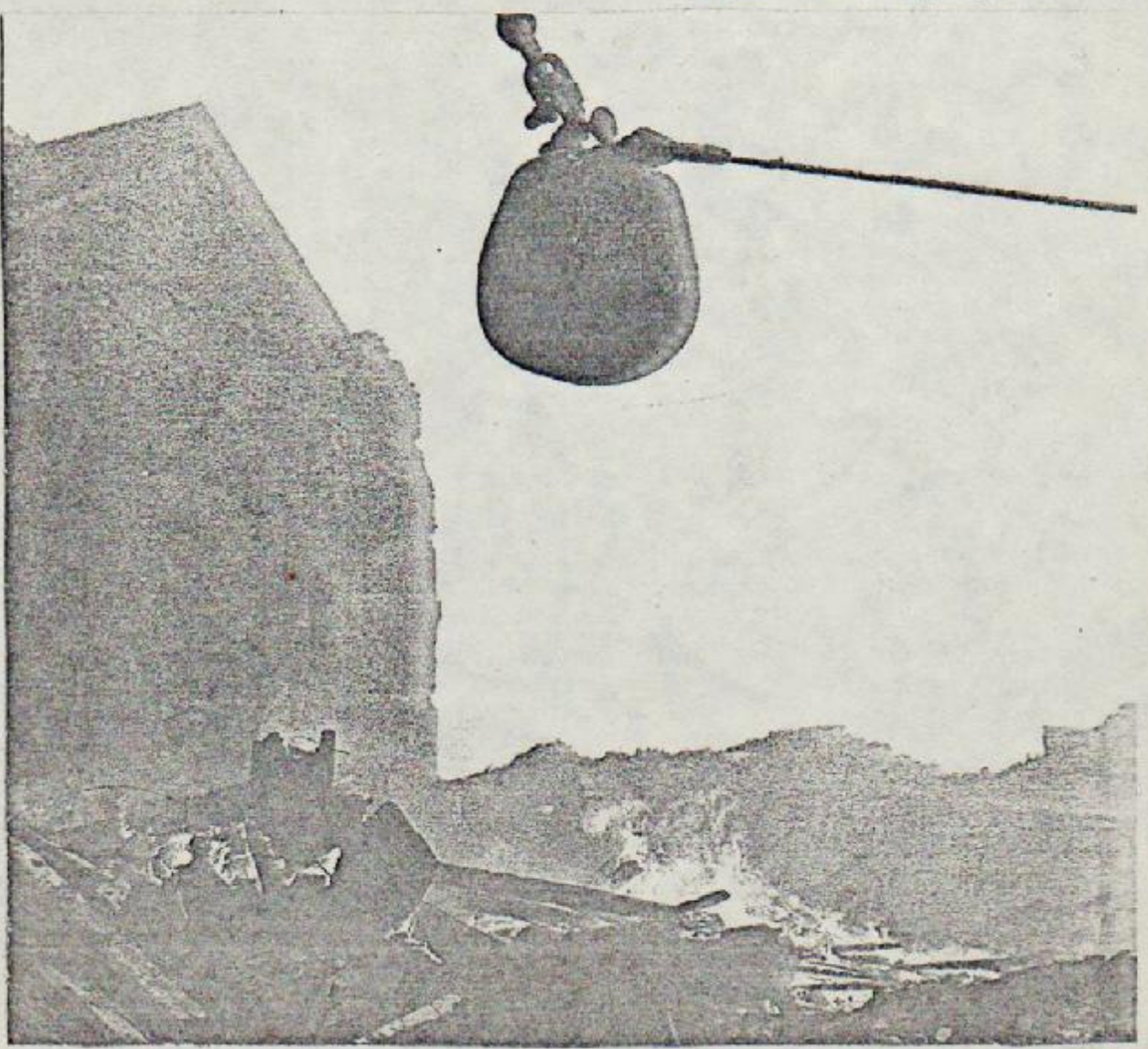
Following this somewhat ritualistic purging of the collective conscience the Group began to meet regularly to take stock of what recording work had already been done, to assess what needed to be done and to keep its members informed of further potential losses to the building stock. Working on the initial assumption that there would be no public funds forthcoming to increase the number of professional fieldworkers, the Group agreed to proceed with the limited objective of attempting to record only those important sites faced with redevelopment rather than to attempt a more grandiose, but unachievable, goal. From early on it was known that a large quantity of records relating to Docklands already existed in public and private hands, albeit at widely scattered localities. If duplication of effort was to be avoided it was essential that these records, together with any others that may come to light, should be made known and accessible to researchers.

Shortly after the first meeting of the Group, North East London Polytechnic agreed to finance a research assistant's post to act as Survey Officer for the Group. A Survey Officer - Dr. Bob Carr - was appointed and additional funds for his work were soon forthcoming from the Docklands Joint Committee, the GLC, the National Maritime Museum and the Museum of London. Bob's immediate objective is to collect and organise information on all aspects of Docklands History - a process which involves searching archive sources as well as photographing and recording sites and activities. An important part of this work is to establish liaison with local authorities, museums, libraries, firms and local societies. Since his appointment, Bob has been active in recording a wide variety of sites, many of them now already disappeared.

The end product of the Survey Officer's work, aided by an input of material from other members of the Group, will be a Survey Report which will include, for instance, a guide to the location of archival sources, a gazetteer of important sites, biographies and notes on the whereabouts of oral history material. It is hoped that the initial report will provide both a foundation and catalyst for further work in the area. To this end the Museum of London plays host to the Group's meetings and provides the necessary secretarial services. We have also been active in drawing attention to Docklands through small in-house exhibitions such as Goodbye London Docks and through our advice and help to the TUC's recent Docklands exhibition. The museum itself is an important resource housing as it does the PLA photographic and object collections as well as a large amount of dock archives.

Whilst the present handful of full-time fieldworkers engaged in Docklands (three to my knowledge) falls way below the number necessary to provide a full and comprehensive survey consistent, say, with the best archaeological practices an important beginning has been made. In the eight and a half square miles of Docklands, however, the stage is now set for major changes as the new Docklands Urban Development Corporation begins to take up responsibilities early next year. If the unique heritage of Docklands is to receive the interpretative care, attention and presentation it so rightly deserves far greater resources must be made available - if not, future generations of Londoners will not forgive us for our indifference.

*Demolition of listed warehouse buildings (1804),
London Docks, Wapping, 1979*



The object of this piece is to introduce our new negotiations Officer at IPCS to you his public . So armed with a sheaf of questions that would have satisfied an interviewing panel of Parkinson , Day and Brian Moore , I went along to the Civil Service Club to meet Chris Johnson-who has now donned the mantle previously borne by Jenny Thurston and Ardene Hilton .

Chris was born in Barrow-on-Furness 28 years ago , he spent most of his life in the north in Yorkshire and Lancashire , and the northerner in him,with other aspects of his character,suggest he will be a tough but fair negotiator with a strong sense of realism . He was educated in both grammar and comprehensive schools but much preferred the better teaching and freer thinking of the Comprehensive .

From his strong labour background he went to Salford to study Civil Engineering at the University . Possibly to the right of the idealistic politics of the students Union,he was none the less active,becoming the Union's Academic Affairs Officer . Later Chris worked for the Department of Transport , joining IPCS in 1974 , and becoming the full-time Branch Secretary of the Dept Of transport /DOE Central Branch . Here he dealt with assorted sections including the Inspectorate of Ancient Monuments and the Archaeological Units such as Southwark , Staines and York .

Obviously his trade union skills were appreciated by IPCS as they appointed him to IPCS in April 1980 . His arrival at roughly the same time as the retirement of Ardene Hilton and the promotion of Jenny Thurston,has meant that the Museum of London is now united with the London Museums and Galleries under the direction of Chris . Apart from these branches Chris also looks after branches such as - Ordnance Survey , the Royal Mint , DES , Overseas Development , and the lighthouse people at Trinity House . Thus Chris is confronted with all the problems implicit in Government cuts , privatisation and the 'rag-bag'of problems associated with the fringe bodies (such as our very-own Museum) . To help tackle these problems Chris can call upon the services of his secretary , the Research Dept. Central Services , and the experience of his colleagues . And as these include his immediate boss Jenny Thurston who was previously responsible for many of these departments , this help can be considerable .

Chris enjoys working for IPCS . particularly enjoying the working atmosphere despite the often unsocial hours . As one would hope staff relations are good at IPCS , the staff are committed to their work and the management is relatively enlightened . Chris particularly approves of the attitude to the employment of women as IPCS has , for a trade union,a high percentage of women staff and a good record for the promotion of secretarial staff to executive positions . One notable example is Jenny Thurston who has now risen to the post of Assistant General Secretary .

His attitude to trade unionism is suited to the tricky position of full-time IPCS staff sandwiched as they are between a somewhat right-wing membership and the Trades Union Congress. Chris therefore accepts a division between matters of legitimate trade union concern and political matters - believing that the politics of a TU official should be irrelevant to his performance in the job. But Chris would draw the line strictly on the basis of Party Politics and feels that 'political' issues such as CND, Nuclear Power, abortion, trade union reform etc, are all matters for union discussion and policy making. Chris and IPCS have no objections to government cuts per se, but will fight against cuts that reduce the efficiency of the civil service or of necessary services to the public. As IPCS seems united in their experience that the cuts have been administered in an arbitrary and socially harmful way this amounts to an almost across the board opposition to the cuts.

Chris is very aware of the need for a strong campaign by all the Civil Service Unions to fight the cuts . He feels it is vital to counter the press inspired antipathy to the civil service . Union members can help by spreading the word and by allowing the full consequences of civil service cuts to be made apparent to the public and not covering for jobs lost or work ^{not} done . Chris is pessimistic in the short-term however believing that civil servants will take industrial action against their employers perhaps next year . He considers industrial action to be a failure of the role of negotiation but which is unfortunately sometimes necessary .

On spare weekends Chris , wife and 2 children have been visiting some of the London Museums, he is particularly impressed with the modern displays and exhibitions . Knowing as he does the problems that are confronting museums he is concerned that the public sees only the highly professional surface and are not aware of the understaffing and underfunding that underlie a fine facade . He also sees the danger that special exhibitions may undermine the concept of free museum entry .

As an outsider to the negotiations, Chris is optimistic about the future of the restructuring of ^{the} old museum grading system because it has fashioned a single structure that gives scope for career development . One of his next tasks is to convince the Board of Governors of the Museum of London that this structure is appropriate for a museum of such national importance . He thinks that the case is strong .

On the archaeological front he thinks it is now time for IPCS to begin to repay the subscriptions, rather than just recruit us ! IPCS have set up a working party to look at Archaeology , three of its broad aims are to see if the funds are well spent ; to investigate whether the relationship between archaeology and conservation are right ; and to examine the financing of the units , salary structures and to suggest a career structure . It is hoped that a report from this committee will be adopted as IPCS policy and forwarded to the TUC - hopefully to become TUC policy . (the present TUC policy on Museums was itself formulated by IPCS .)

To finish this information on Chris, here are a few additional issues Chris is for or agin . For :- the TUC day of action - but was perhaps premature ; industrial democracy ; New technology to reduce hours worked but with no redundancies ; job sharing . Against :- Compulsory redundancies ; privatisation ; cash limits ; the present governments economic policy .

At this stage of the interview this reporter suffered the double embarrassment of running out of both ink and paper ! But I'd made 7 pages of notes , had a pleasant Chat for 2½hrs and came away believing Chris would be a very good officer for us . I particularly like the way he dealt with a couple of tricky questions I asked . . .

This month Chris , next Len , I'll leave Michael till his leg gets better !

Kevin

A SITE LESS MANUAL



p.32' Scarf joint'

IPCS MATTERS

IPCS has joined with the other Civil Service Unions in a campaign against the governments unilateral abandonment of their pay agreement . The pay agreement involved a procedure of pay research which was designed to link civil service pay to comparable pay in the private sector . This system has been recommended by various reports in the past as a means of ensuring the quality of the civil service and keeping civil service unions out of the political arena .

From the evidence of the 10,000 turnout at the London pay protest meeting organised by the Council for Civil Service Unions , it would seem that the government is succeeding in transforming docile moderate unions into a militant and unified group determined to break the 6% cash limit imposed by the Tories. There was some dissension in the ranks as some were as angry with the Union executives who were , it was said , not doing enough to fight the government . All in all though the meeting showed a very impressive anti-government feeling .

KPF

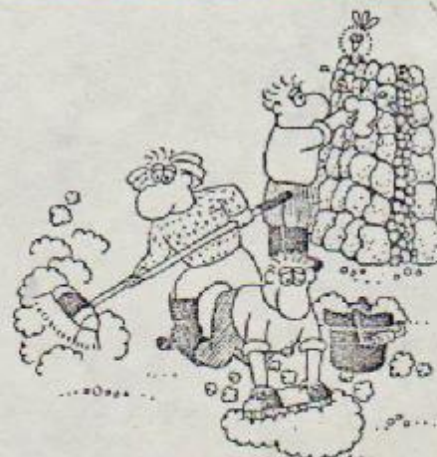
APOLOGESE ETC

I think that I should start by explaining that I have just moved house (new address 12 , Alpha Place SW3) and my filing system is in , shall we say - a transistional state believe me I have searched but have not yet found - I suppose I must come to the point - Basically I can't find Mike Hammerson's very fine review of 'Archaeology of the City Of London ' . I hope both readers and writers will forgive me but when I find it we will put it in next 'months' issue alongside reviews of books by Peter Marsden , Clive Orton and ofcourse the DUA'S own Site Manual.

Recently we have been rather remiss in our coverage of staff happenings such as births and marriages . Sorry for any we have missed but we do really need a gossip columnist . Any Volunteers ? Or perhaps you can suggest someone suitable ?

The Dysons have been blessed by a girl called Felicity and the Lees a son called Ian . We were all sad to see Jackie (Harrison) leave the DUA , site work will not be so much fun in future . Temporarily , we hope we have lost the last of our short-term staff , Peter Cardiff has been with us since the heady days of Watling Court in 1978 either as a volunteer or as a member of the short-term staff , and despite the insecurity of his employment he always managed somehow to start work with a grin on his face .

A SITE LESS MANUAL



p. 46 'Clean site'

Cupid hid behind the wallpaper

A 200-year-old fresco has been found behind wallpaper in a Marylebone house.

The historic picture was discovered on the third floor of Mr. Leslie Dean's sixteenth century house at 6, Gosfield Street. His wife, Doreen, was scraping paper from the kitchen wall until she came to a particularly stubborn patch. There seemed to be an older layer of paper below, but at closer inspection this proved to be paint on the plaster itself.

On a friend's advice, Mr. Dean telephoned the Museum of London and was asked not to disturb the fresco until it had been examined and photographed. It was later "lifted" from the wall by a team of technicians and taken to the museum for

restoration.

Said Mr. Colin Sorensen, Keeper of the Modern Department at the museum: "Mr. Dean could have been thoughtless and simply plastered over the fresco; instead he acted sensibly and unselfishly."

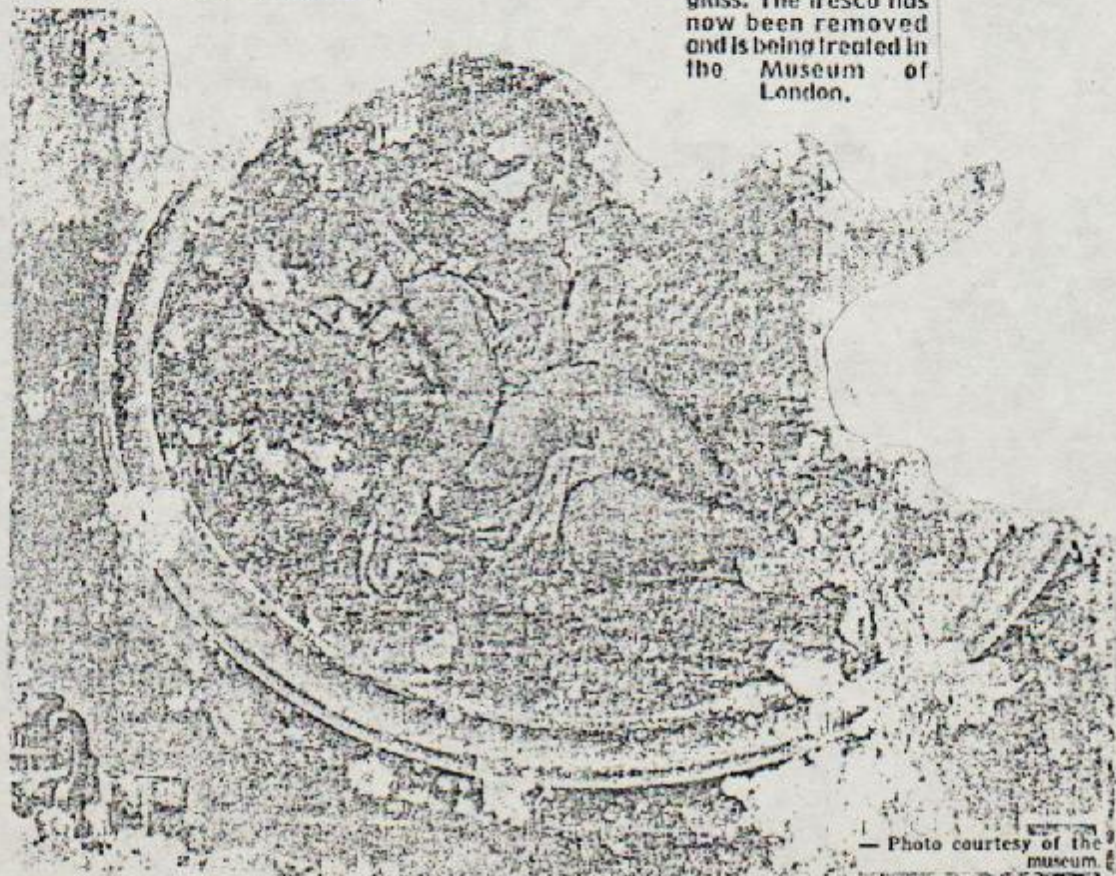
Mr. Sorensen describes the fresco which, he estimates, dates from the mid-late eighteenth century, as "a little classical joke." He is convinced that the picture of cupid having fired his arrow is "an obvious piece of erotic symbolism" pointing to the building having previously been used as a "house of ill-repute." The area was previously notorious as a "red light district."

Mr. Sorensen was parti-

cularly interested by a detail in the bottom left corner of the picture. It shows a jug and a half-finished glass of wine. These are painted to appear as if they are standing on a fire place mantle shelf, which was once below the fresco.

Of little financial value, —two thirds of the picture are either badly damaged or completely missing — the fresco is, however, of significant historical importance. "There are very few relics of this kind of notoriety," explains Mr. Sorensen.

● The sleeping Cupid in detail showing the particularly interesting wine jug and glass. The fresco has now been removed and is being treated in the Museum of London.



— Photo courtesy of the museum.

THE MEANING OF ARCHAEOLOGY

For some time now I've been trying to work out what it is all about, archaeology, that is, but eventually came to the conclusion that there was only one way out of the problem: the dictionary!

It worked quite well actually; of course I am blessed with the extraordinary insight that is necessary to people working in an archaeological capacity-interpretive ability. Especially when confronted with many answers to few questions.

ARCHAEOLOGY

The study of antiquities.(OED)*

The science of antiquities.(SYJ)

As we all know, atleast those of us who have had to suffer the many problems involved when the intellect is being simulated, there are always problems that have many answers, and on the other hand, many answers and always problems. For instance, I used two dictionaries (lexicons) and they both gave different answers. Fortunately it was obvious to my, shall we say, astute? (shrewd,crafty) mind that to reach a conclusion that would be accepted by learned parsonage throughout the archaeological world one must have the ability (power to do a thing;cleverness;mental faculty)to read between the lines (pieces of cord serving a purpose). And to be frank I for one did not find it too difficult (deal with, or understand) even though it became clear after several months of very intensive entomological swotting that I had only just begun to scratch the surface of the problem. But I did not give up!

Below is an example of my findings: an extract from my forthcoming tome, entitled,"Archaeology: we really dig it".

Confronted with the two meanings above actually made the problem easier to tackle(gear or appliances for something).On the one hand was, STUDY,acquiring information; meditation,(OED).(I should point out here that



p.5: 'BOX 3' was deliberately left untitled

at this point that because of the sometimes numerous meanings of words I have, at my own discretion, chosen the most relevant). SCIENCE, knowledge reduced to a system;skill resulting from training,(SYJ). The meaning is probably as obvious to you as it is to me: To think about acquiring archaeological knowledge by reducing evidence of training to a system.

ANTIQUITIES, remains of ancient times,(SYJ); ancient relics,(OED). REMAINS, that which is left,(SYJ). RELICS,the bodies of deceased persons (SYJ).

All pretty straight forward. It shows the political way of life in former days,ie. antiquities means dead communists. So to sum up so far: archaeology must be defined as The thinking about acquiring knowledge of the training of dead communists and the evidence reduced to a system.

Frankly, not what I for one have been thinking about over the past few years, but atleast I'll now know what the aims are and will be able to approach my work with a direction in mind (not meddle in others concerns), and will feel able to explain clearly and concisely to anyone who asks me the question,"What is so important about archaeology?", in the future.

NB. In the next issue I'll be continuing this world shattering discussion, but with particular referance to environmental work and its impotence,ie. How the red was fed; what are the origins of the red herring?; did birds fly around in circles because of a left wing bias? and more generally, Masons Marx: are they a guide to the building of a socialist structure?

JBE.

A SITE LESS MANUAL



p.6: 'Using the most conveniently situated Bench'

A DAY IN THE LIFE OF J. BURKE-EASTON AN EXTRACT FROM HIS DIARY

Thursday 16th October

Woke up and got out of cupboard . Very dark this morning because of rain clouds . Went to work , got wet . When at work thought of the River Thames - always took it for granted .

Suddenly realised how quickly it filled up in times of stormy weather. What would the streets be like if the rain didn't run down the gutters and sewers into it? Problems on my mind during the morning! For instance, what happens in Underground tube tunnels? Do they have pumps pumping up into the river? Did the Romans ever drown while fording at Westminster if it rained? Or more importantly, what was London like in the days when there were no gutters? Did the inhabitants have to put buckets outside to collect the water to carry it along to the river, or did they employ rain-catchers? Had theory at lunch time. Did the job of rat-catcher derive from rain-catcher? i.e. when gutters and sewers were introduced and rats bred in their thousands did the rain-catchers trade in their rain-catching kits and buy rat catching kitties? Gave up thinking, got fed up pondering. Went home. Wrote diary. Climbed into cupboard.

JBE

RADIO CARBON REVEALS THE KEY TO BEATING THOSE DEADLINE BLUES!

DEAR SIR..

by Paul Sellers

INTEGRITY AND WISDOM - THESE ARE THE KEYS TO BUSINESS SUCCESS

DISPATCH

BY INTEGRITY I MEAN THAT WHEN YOU PROMISE A DELIVERY DATE YOU MUST KEEP TO IT EVEN IF IT BANKRUPTS YOU

...AND WISDOM, SIR?

DON'T MAKE SUCH PROMISES!

PARTY TIME

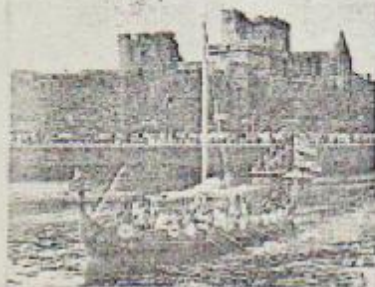
If you survive this lot, Christmas'll be a bit of a dissapointment...

SATURDAY DECEMBER 13th. - A flat warming at Kevins new place just off the Kings Road, if you can believe it. 12 Alpha Place - 8 till late.

WEDNESDAY DECEMBER 17th.- (A slight prejudice on this one). Radio Carbon invites you to a 'Dissolution of the Guildhall' Christmas Party for a mere £2 each. Money to Diana by the 12th. Clothes must dissolve with no chance of reformation.

FRIDAY DECEMBER 19th. - The amuse stages its Annual Feast for Christmas. A never-to-be-forgotten treat, subsidised by the B.O.G., and well worth the £3. Money to Garry A.S.A.P.

WEDNESDAY DECEMBER 31st. - New Years Eve Party at Simon O'Cots place in the form of a Roller Ball; Rollerskating atire, with or without the skates.



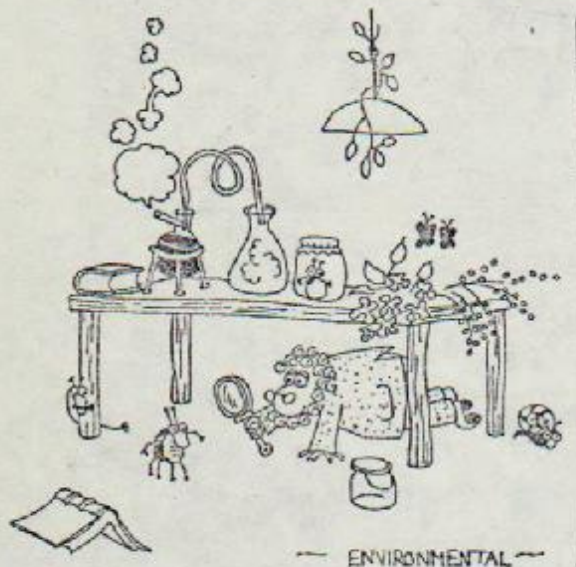
Be as warm as the Viking Invaders - order your Damart garments **NOW**

HAVE YOU EVER WONDERED WHAT HAPPENS TO A SOIL SAMPLE
after it leaves the site?

Now is the time to find out.

There must be a lot of people who have been involved in taking Environmental samples, but have never actually seen the end product. If you are interested in seeing some of the work that is going on in the Environmental section and have any questions you would like to ask - please come to the Environmental section in Basinghall Street from 1pm on Thursday 18th December.

Although this is primarily aimed at people involved in sampling on site; anyone else who is interested is welcome to come along.



Vanessa and Anne.

A SITE LESS MANUAL



LONDON TOPOGRAPHICAL NEWS

The newsletter of the London Topographical Society

NUMBER 11

November 1980

GRAND CENTENARY OFFER

To reduce stocks and to make room for our latest publications we are making a special centenary offer to members. The complete 5-volume set of Mills and Oliver's *Survey of the Building Sites of the City of London after the Great Fire* will be available for a limited period at only £5. The normal price is £16. The LTS publication is a reduced facsimile of the original manuscript which not only describes the building sites with their measurements and bounds, but also includes a large number of plans. By their systematic survey Mills and Oliver helped to bring order to the chaos of post-fire London and their work is a first-hand source of great value to students of London's topography. The four volumes of the survey are enhanced by a volume of introduction and detailed indexes (places, subjects and persons) compiled by Philip E Jones, sometime Deputy Keeper of Records at the Corporation of London Record Office. To order your copy please complete the separate order form. The special offer is only open to orders postmarked during the centenary year of 1980. (Extra time will be given to those living overseas.)

If you would like a set of Mills and Oliver for only £5, please see JAS immediately (and certainly by 15 December).

THE CHRISTMAS 'GET YOUR CARDS' PROGRAMS were produced and directed by Stanly Baldwin, aided and abetted by P.H., K.P.F., and C.E. Additional material was supplied by A.V., R.L., M.S., J.B.E., V.& A., J.M. and J.A.S. With help in the typing pool of the aMuse, D.T. and J.A.F. The front cover was by P.H., while most other drawings were, as usual by our Oxford correspondent, C.U. Presents for the young at heart supplied by K.P.F.

Merry Christmas to all our readers, and don't forget to write...

¹⁴ © CARBON COPYWRITE