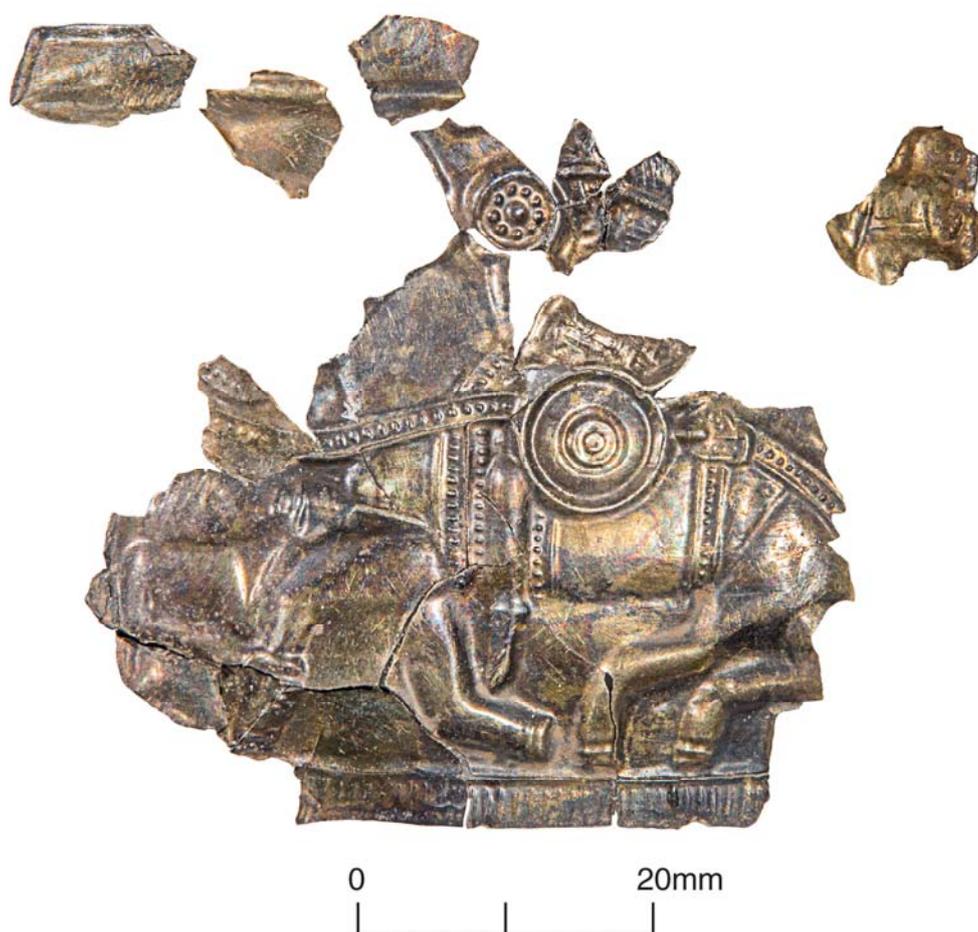


**Contextualising Metal-Detected Discoveries:  
The Staffordshire Anglo-Saxon Hoard**



Die-impressed sheet depicting a mounted warrior from a helmet  
(Catalogue no. 595, photographer Lucy Martin)



## NEWSLETTER 11

**FEBRUARY 22, 2017**

### Notes from the Project Manager

Welcome to the eleventh and final Newsletter of the Hoard research project. We are now well into the final six months and looking forward to being able to submit the finished work to Historic England in June.

This Newsletter has been timed to coincide with the first formal release of parts of our research findings. Two dozen of the specialist reports and surveys we have produced will be available on the Archaeological Data Service (ADS) from Friday 24<sup>th</sup> February. We will put the doi and a link on the News part of the Barbican website that morning [www.barbicanra.com](http://www.barbicanra.com). The full list is given in the next section.

During this final period the project resembles a swan apparently gliding along a river effortlessly but actually with a lot of frantic paddling below. Chris is now deep into the revisions of his draft chapters and so we have not distracted him by asking for one of his informative articles focussing on a particular object.

Progress elsewhere is excellent. We now have the final versions of the essays that will place the Hoard in the broader setting of seventh century England, and Aleks and Lucy from Cotswold Archaeology are due to finish the final preparation and mounting of all the images later this month. With everything increasingly in place Tania Dickinson and Leslie

Webster are now settling down to write the final chapter. This will be an overview of what we have found and what it all means.

If all goes well with the refereeing process, and with the copy and production editing, we hope that the final publication will appear in the autumn of 2018. It will consist of a book to be published in the Society of Antiquaries of London Research Monograph Series and a substantial body of material on the ADS.

The digital part will consist of specialist reports, commissioned surveys, supplementary material and the database presenting all the information about each fragment. The catalogue will be accessible via the database and as a series of illustrated pdf files. There will also be a visual gazetteer consisting of one view of each catalogued item providing a rapid overview of the entire hoard. One of the early pages of this is presented later in this Newsletter as a taster.

Elsewhere you will also find news about the exhibitions and information about what some team members have moved on to.

By the time we submit the finished work in June the research project will have been in existence for six and a half years. In that time over 50 people have been team members. My thanks to them, and to the members of the wider Hoard Programme, for all their work toward the final publication.

Hilary Cool



A selection of silver items at 1:1

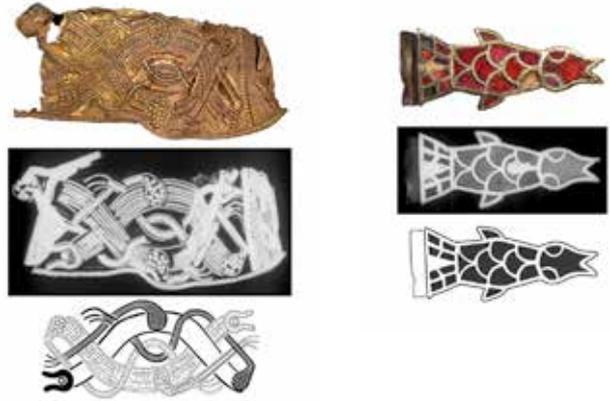
## Staffordshire Hoard Research Reports

These are the titles of the first batch. When the final report is published they will be joined on the ADS by many more.

- 1 Deegan, A. 2013. *Air photo mapping and Interpretation for Contextualising Metal-Detected discoveries: Staffordshire Anglo-Saxon Hoard.*
- 2 Meek, A. 2012. *The PIXE and PIGE analysis of glass inlays from the Staffordshire Hoard.*
- 3 Cartwright, C.R. 2013. *Macro-organic materials from the Staffordshire Hoard*
- 4 La Niece, S. 2013. *The Scientific Analysis of Niello Inlays from the Staffordshire Hoard.*
- 5 Steele, V. and Hacke, M. 2013. *FTIR and GC-MS Analysis of Pastes and Soils from the Staffordshire Hoard.*
- 6 Blakelock, E.S. 2013. *Pilot Study of Surface Enrichment in a Selection of Gold Objects from the Staffordshire Hoard.*
- 7 Blakelock, E.S. 2014. *Analysis of a Multi-Component Garnet, Gold and Millefiori Object from the Staffordshire Hoard.*
- 8 Blakelock, E.S. 2014. *XRF Analysis of Silver Foils from the Staffordshire Hoard.*
- 9 Blakelock, E.S. 2014. *Phase 2 of the Analysis of Selected Items from the Staffordshire Hoard and of Contemporary Anglo-Saxon Objects from the British Museum and Stoke-on-Trent Potteries Museum and Art Gallery: a Study of Gold Compositions and Surface Enrichment.*
- 10 Blakelock, E.S. 2014. *Scientific Analysis of the Staffordshire Hoard Seax Set.*
- 11 Stacey, R. J. 2014. *FTIR, Raman and GC-MS Analysis of possible Organic Pastes and Associated Foils (K234 & 235) from the Staffordshire Hoard.*
- 12 Blakelock, E.S. 2014. *Analysis of the Staffordshire Hoard Great Cross (K655, K657, K658, and K659), Gem setting (K1314) and Inscribed Strip (K550).*
- 13 Cartwright, C. 2013. *Identification of Fibres of Textile Fragments found inside Silver Gilt Collar K281 from the Staffordshire Hoard.*
- 14 Meek, A. 2013. *XRF Analysis of Triangular Green inlay in Staffordshire Hoard Object K744.*
- 15 Meek, A. 2013. *XRF Analysis of Inlays in Staffordshire Hoard Object K301.*
- 16 Blakelock, E.S. 2014. *A Comparative Study XRF and SEM-EDX Analysis of Gold / Silver / Copper Alloys at the Birmingham Museum Trust and the British Museum Laboratories.*
- 17 Shearman, F., Camurcuoglu, D., Hockey, M. and McArthur, G. 2014. *Investigative Conservation of the Die-impressed Sheet from the Staffordshire Hoard.*
- 18 Blakelock, E.S. 2015. *Pilot XRF Study of the Silver Hilt-plates from the Staffordshire Hoard.*
- 19 Blakelock, E.S. 2015. *XRF Study of Silver Objects from the Staffordshire Hoard.*
- 20 Blakelock, E.S. 2015. *The XRF Analysis of the Copper alloy objects and fragments in the Staffordshire Hoard*
- 21 Blakelock, E.S. 2016. *The Analysis and Documentation of Niello Objects in the Staffordshire Hoard.*
- 22 Blakelock, E.S. 2015. *Examination of Cross sections through a Selection of Gold*

*Objects from the Staffordshire Hoard.*

- 23 Martinón-Torres, M. 2016. *Analysis of Weathered Green Inlays in the Staffordshire Hoard.*
- 24 Goodwin, J. 2016. *A Survey of the Sources for Possible Contemporary Activity in the Vicinity of the Hoard Find Spot*



The Hoard ADS pages have the two images to the top right as their logos. These combine the photographs of Aleks and Lucy from Stage 2, the X-radiographs of Michelle from Stage 1, and interpretative line drawings Chris has made throughout.

### News from the Programme Co-ordinator

*Warrior Treasures: Saxon Gold from the Staffordshire Hoard*, the touring exhibition of weapon fittings from the collection, drew nearly 60,000 visitors at the Royal Armouries, Leeds in 2016, before it moved to the Bristol Museum & Art Gallery. It can be seen there until April 23rd 2017 in an evocative mythological setting pictured below.

The curator of the Bristol exhibition was inspired by the objects to write a poem and by her permission we reproduce it at the end of this Newsletter.

A fitting finale to the Newsletter series.

Permanent displays of the collection can be found at Birmingham Museum and Art Gallery, The Potteries Museum & Art Gallery, Stoke-on-Trent, and Tamworth Castle. The exhibition at Lichfield Cathedral is currently off display. Do please check venue websites before visiting as it is sometime necessary to close galleries for maintenance.

Jenni Butterworth





This is an example of one of the pages that will make up the Gazetteer in the final publication. This is the second page of the pommels.

## Where are they now

The Newsletters have regularly featured updates about the conservation and scientific analysis work and so we thought it would be interesting to discover what the people who provided these are up to now.

*Giovanna Fregni* worked on the die-impressed strips in the early part of Stage 2 (see Newsletter 8). Since her departure she has been dividing her time between Italy, the UK and the USA continuing her metalworking research and running workshops. She tells us her next major outing will be working with others in a Bronze Age metalworking symposium at the Bronzezeit in Uelsen, Germany. Then in June she will be speaking about the learning process in metalworking at the Nordic Bronze Age Conference in Oslo.

*Ellie Blakelock* was our principal metals scientist in both Stages 1 and 2 (see Newsletters 5, 6 and 7). She is still looking for her next metallurgy project, and is in the process of writing funding applications for projects researching iron and/or non-ferrous metals. She is also doing some metal-

based craft work, making her own jewellery, many inspired by archaeology. She has sent us the picture below of some replica Roman brooches she has made. These were commissioned by Northern Archaeological Associates. They will be part of their outreach work connected to the excavations in the Catterick area caused by the A1 road widening programme. These are finding remarkable things. By co-incidence it is a project that the Hoard project manager is involved in with her Roman finds specialist hat on.

Ellie has not entirely escaped the Hoard as she still gets invited from time to time so speak on the gold analyses she did for us. She'll be speaking about them at the UK Archaeological Science Conference at UCL in April this year. She and Giovanna have been continuing to work together as they both spend part of their summers casting metal as part of the Sedgeford Historical and Archaeological Research Project.

*Kayleigh Fuller* was one of the conservators for Stage 2 (see Newsletters 9 and 10). After leaving



Birmingham last summer she moved back to the North East and took up a part time contract in Preventive Conservation at the Bowes Museum in County Durham. This mostly involved condition surveying the furniture collections, environmental monitoring, historic housekeeping and aiding exhibition activities across the museum. She has also been managing a high level cleaning project in the paintings galleries this year which has involved lots of scaffolding climbing. Recently she helped to finish the packing of the museum's key object the 'Silver Swan' automaton, which has left the museum for the first time in 150 years for display at the Science Museum in London as part of the Robots exhibition. She recommends that if you get the chance, it is well worth a viewing when it is in motion.

This month she started an additional part time contract based at the Bowes Museum until March

2018. She takes over the responsibility of being the Regional Conservator for County Durham and the North East. This role is funded through the Arts Council and other local development funds in order to give collections care, conservation, accreditation bench marking and emergency response support to the smaller independent museums and heritage institutions within the area. As she observes, a big task, but a great start for the future!

*Pieta Greaves* was the Conservation co-ordinator from January 2013 until August last summer (see Newsletters 4-6). She and the Programme Co-ordinator Jenni Butterworth have now set up their own business providing conservation and heritage management service. It's called Drakon Heritage and Conservation and you can find out more at <http://www.drakonheritage.co.uk/home.html>

**A creative response to the  
Staffordshire Hoard  
by Gail Boyle**

Where do the warriors sleep?  
Slain by the sword, perhaps a thousand fold or more,  
forgotten in death,  
names unknown...  
their deeds unspoken...  
at least by human breath.



87

Where do the warriors sleep?  
Bodies broken in battle and trodden in mud,  
picked over by victors,  
weapons smashed,  
their jewels plucked...  
a bounty greedily shared.



128

Where do the warriors sleep?  
Absent tales of mythical beasts, kings, heroes and fate,  
misplaced in memory,  
dulled by time,  
just hidden secrets...  
whispered only by trees.



163

Where do the warriors sleep?  
Lost lives rudely awoken, revealed only by those who seek,  
stumbling upon truths,  
without knowing,  
some answers lie,  
hovering just above the mist.