Coal hole covers outside adjacent houses in Guildhall Road, Northampton.

(Industrial Archaeology Supplement Page 7)

Right: Finishing a foil impression of a coal hole cover. It is useful to have heavy weights to hold down the foil.

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Eyam
by Helen Courtney

Eyam is an old village. In the late months of 1665 the plague came to Eyam. The first victim of this dreaded disease was a tailor called George Vicars. He received a box of clothes from London from a person who had already had the plague. George Vicars sat by the fire shivering, although it was a beautiful sunny day. He was helped up to bed. The next day his landlady found a ring of blotches that looked like roses on his chest. She went for the local doctor, who said it was 'bubonic plague'. Vicars was kept isolated until his death on 7th September, 1665. In late 1665 and early 1666 the population of Eyam was 350 and only 83 people survived.

THE BUILDINGS OF EYAM by Mark Beech

The earliest surviving building after the church is Bradshaw Hall, of which only small portions survive, some acting as a barn. The next oldest buildings are the Plague cottages and the Miners Arms. The plague cottages, of which there are several, date from about mid 17th century, while The Miners Arms was built in 1630.

Eyam Hall, which replaced Bradshaw Hall, was built in 1676. During the next century many of the buildings were renovated.

In the 19th century two important buildings were built, the Mechanics Institute and the school, in 1877. The only real development in this century has been the expansion of the village with a housing estate at each end. Also many of the old cottages and houses have been re-built and modernized.

THE ANGLIAN CROSS by Katie Vandyck

In the churchyard of St. Lawrence at Eyam, an interesting ancient cross, which was found near the village, has been placed. It is labelled 'Celtic Cross', but it probably dates from the 9th century rather than the 6th. It is doubtful that the cross was made earlier because of the carvings of angels, which were not introduced until the 9th century.

On either side of the cross there can be seen an interwoven pattern which is a diagnostic feature of this date. The pattern was copied in the Victorian era in the church itself, in the metal grating on the floor in the chancel.

drawing by Katie Vandyck