

CHELMSFORD MUSEUM

Tactile Model of Beaulieu Palace



Henry VIII's Palace of Beaulieu was arguably the most important building of its time north east of London. Prior to its redisplay which opened in July 2019, Chelmsford Museum didn't even mention it! However, the excavations by 'Time Team' in 2009 and the more recent excavations ahead of the continuing development of the new Beaulieu housing estates, have given it a new-found prominence and the museum was keen to tell its story. The excavations revealed a beautiful brick built lime kiln and several tile kilns for producing the huge quantity of building materials that the Palace would have required.

New Hall had been the Essex home of the Boleyn family. Henry acquired it in 1516 and greatly enlarged it. It lay around two main quadrangles and incorporated a Tudor gatehouse similar to Layer

Marney, and a Great Hall. Henry's daughter Mary Tudor and Elizabeth I both stayed there. The House was later bought (for 5 shillings) by Thomas Cromwell.

Very little remains of Henry's palace today. Much of it was 'remodelled' by Thomas Radcliffe, 3rd Earl of Sussex, when he took ownership in 1573, followed later by widespread demolition in 1738 after much of the fittings had been removed to the newly built Boreham House.

In 1798, New Hall was acquired by the Canonesses of the Order of the Holy Sepulchre as a nunnery. In the Second World War, the building was badly damaged by bombing. Today the site is still occupied by New Hall School. All of these changes have taken their toll on the surviving structure. One window arch head has however survived and is on display in the base of the new plinth which houses the tactile model.

The tactile model has been put together from limited surviving evidence and old engravings (which are later in date, following the remodelling) so that much is inevitably conjecture. The model maker was Stephen Fooks of New Venture Models, and it was made in walnut (roof) and steamed beech (elevations). The chimneys have individual metal dowels drilled through them to make them as robust as possible.

Alongside the model is a touch screen computer which helps interpret some of the history of the Palace and New Hall. There are clips from the 'Time Team' programme, a walk through some of the rooms, and a recreation of the Boreham landscape around Beaulieu in Henry VIII's time. Funding has also been provided by Countryside Properties and New Hall School.

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Grants Awarded

for the financial year 1st April 2018 to 31st March 2019

St John the Baptist Church, Thaxted	£ 5,000	National K9 Memorial	£ 5,000
<i>Restoration of the Becket Chapel windows</i>		<i>Memorial at Chelmsford Museum</i>	
Walton Maritime Museum	£ 1,300	Fryerning Parish Room Association	£ 2,000
<i>Restoration of Roundels & Plaque</i>		<i>Restoration of Church Green and Jubilee Oak</i>	
Essex Industrial Archaeology Group	£ 500	The Susan Trust	£ 5,000
<i>Publication—Chelmsford Industrial Trail</i>		<i>Restoration of Susan, Stages 5 and 6</i>	
Waltham Abbey Historical Society	£ 300	** Central Museum, Southend-on-Sea	£ 5,000
<i>Publication</i>		<i>Display case for the Prittlewell Priory</i>	
<i>A Church Saved—for the People and the Nation</i>		<i>Saxon Burial collection</i>	
Thames Sailing Barge Trust	£ 10,000	Wendens Ambo Society	£ 1,000
<i>Restoration works 'Pudge'</i>		<i>Publication</i>	
		<i>Wendens Ambo: The History of an Essex Village</i>	
Colchester Catholic Heritage Group	£ 100	** Harlow Art Trust	£ 6,000
<i>Research and online publication</i>		<i>Digital App listing the Public Sculptures in Harlow</i>	
Pioneer Sailing Trust	£ 2,000	Wickham St Paul's Parish Council	£ 500
<i>Publication—Oysters and Oilskins</i>		<i>Restoration of Village Pump</i>	
New Heritage Solutions CIC	£ 5,000		
<i>Research and online Publication</i>			
<i>Harwich Haven</i>			
Harwich Town Council	£ 1,000		
<i>The Guildhall, window restoration</i>			

**** Featured in this Newsletter**

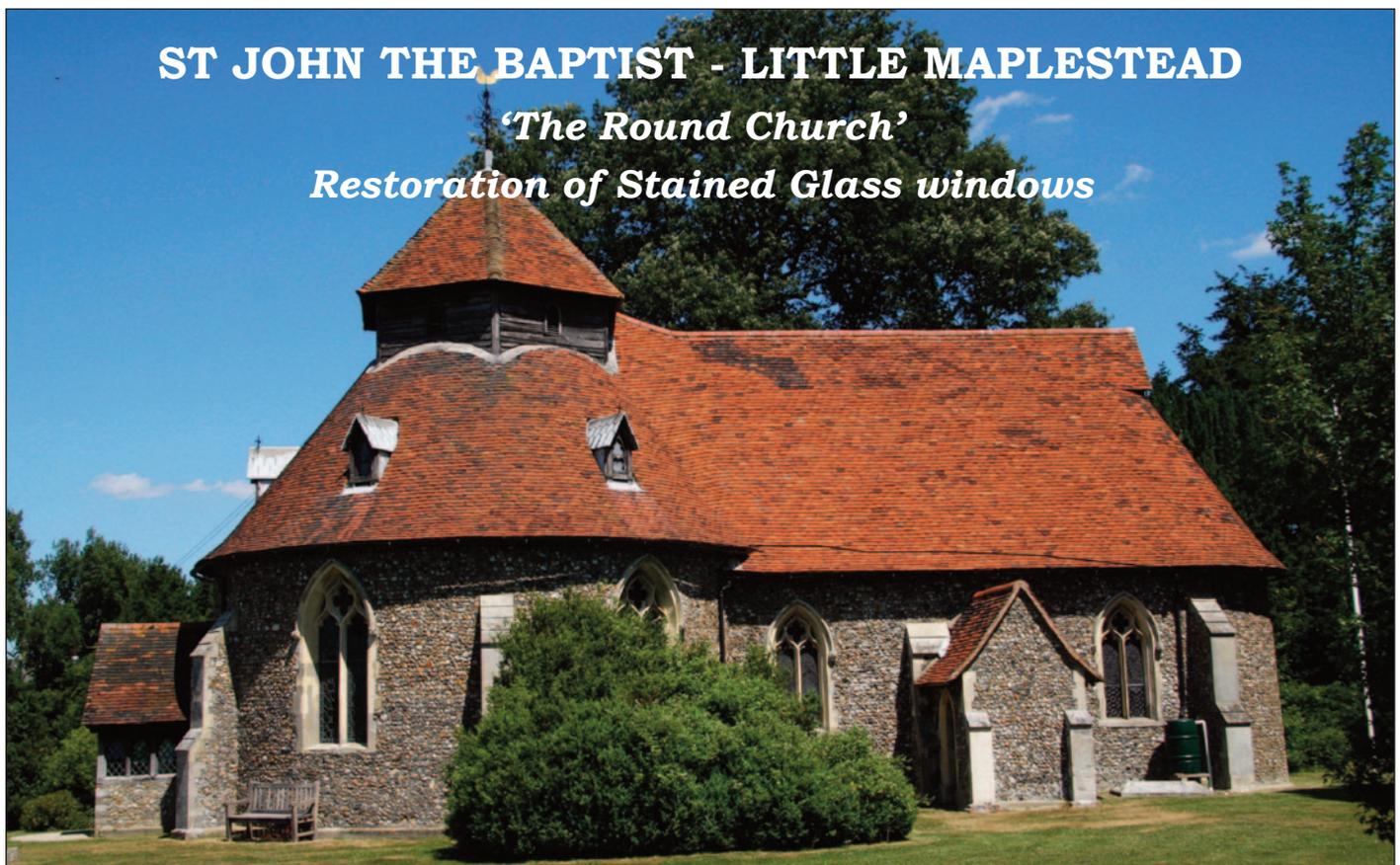
Continued from Front Page ... Chelmsford City Council is grateful to the **Essex Heritage Trust** for its financial support. The Victorian House which accommodates the museum has been completely refurbished and now operates a café as well as the new historical and other themed displays. The project cost over £2.2m, of which £1.44m was funded by the National Lottery Heritage Fund. We believe that Chelmsford Museum is now firmly part of the new civic pride in England's newest city, and **Essex Heritage Trust** has been part of that transformation.

Nick Wickenden, Museum Manager, Chelmsford Museum

Have you got a
project
needing a
grant

Contact our office for information about assistance with your heritage project.

To apply for funding please complete the expression of interest form on the 'Projects' page and then we will contact you with further instructions.



ST JOHN THE BAPTIST - LITTLE MAPLESTEAD

'The Round Church'

Restoration of Stained Glass windows

The current Church of St John the Baptist was built around 1335. It replaced previous buildings which dated back to 1186 and which were originally erected by the Knights Hospitaller (now the Order of the Knights of St John of Jerusalem which still retains close links with the Church). The origins of the building were recorded in the Domesday Book, as still evidenced by the font which dates from around 1080. What is particularly unusual about the Church is that it is one of only four churches still in use in England that has a round nave. The "Round Church", as it is locally known, is therefore of great historical significance.

The building was substantially restored between 1851 and 1857, as detailed in the old minute book of the Restoration Committee that still exists. Unfortunately, much of the work was done with little regard for traditional construction methods and the result has been serious damp problems, exacerbated by poor guttering and drainage. This has been left unattended for a long while and has led to cracked walls, bubbling plaster, flaking of the stone surrounds to the windows, buckled stained glass in the windows and damp throughout the building. The repairs required to rectify a rapidly deteriorating situation have been extensive and have included installing new guttering, constructing French drains and soakaways, repairing and replacing masonry, re-plastering and painting, resetting the stained glass and repointing the flint work on the exterior walls. The bill for all the necessary repairs is approx. £110,000 which is a vast amount for a village with only 300 residents.

With this challenge in mind, The Friends of the Round Church was created in 2009 by residents to raise this significant sum of money. As of the end of 2018 donations had reached approx. £84,000. The funds have been spent on implementing permanent solutions to the causes of the damp and then, stage by stage as money is raised, on repairing/restoring/replacing any damaged fabric and structure of the building. The result has been transformational to both the interior and the exterior and will ensure the long-term health of the Church structure. We are extremely grateful to the **Essex Heritage Trust** for their generous donation for the repair of the stained glass. The work here has been substantial and has involved removing entire stained glass windows, taking the window apart into the individual glass sections, cleaning and, in some instances, replacing certain pieces of glass and then resetting it all with new lead before remounting in the window. This has been a significant task but one which has restored the stained glass to the beauty it had when first installed.

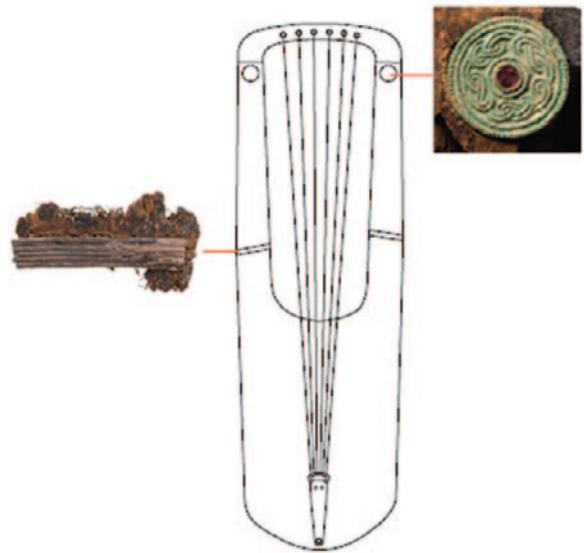
*Anthony Simon Allen
on behalf of
The Friends of the Round Church*



CENTRAL MUSEUM—SOUTHEND-ON-SEA

Display case for the Prittlewell Priory Saxon Burial collection

The Prittlewell princely burial display has been a very exciting project for Southend Museums Service, with a great deal of international press coverage and attention from around the world. The Prittlewell Prince Burial is the earliest and most intact Anglo-Saxon princely burial in the UK (late 6th century AD), with research and conservation having been undertaken by over 40 experts from MOLA funded by Southend Borough Council. This incredible collection has provided us with a fascinating insight into the lives and rituals of a high status royal Anglo Saxon figure and the community in which he lived. For the first time objects from the Prittlewell Anglo-Saxon princely burial have gone on permanent display in Southend Central Museum and it is open to the public for free.



The wooden lyre had almost entirely decayed save for a soil stain within which fragments of wood and metal fittings were preserved in their original positions. Extraordinarily, this treasured lyre had been broken in two at some time during its life and put back together using iron, gilded copper-alloy and silver repair fittings.

This unique find is the only surviving example of early Anglo-Saxon painted woodwork. Originally lifted by archaeological conservators in a block of soil, detailed micro-excavation in the lab exposed hidden fragments of a painted maple-wood surface believed to be from a box lid. The design includes a yellow ladder-pattern border that resembles the borders seen on Anglo-Saxon gold-and-garnet jewellery, as well as two elongated ovals, one in white and one in red, with cross-hatching perhaps representing fish scales (pictured).



Blue Glass Jar

With the support of the **Essex Heritage Trust** the museum service was able to purchase the bespoke conservation grade mounts required to display the incredible rare and fragile finds from this burial. These mounts were made by specialist museum mount makers Dauphine, and have allowed us to display these finds in dynamic ways whilst also ensuring their safety.

Some of the finds include a long-lost Anglo-Saxon musical instrument. The lyre (Old English hearpe) was the most important stringed instrument in the ancient world; this is the first time the complete form of an Anglo-Saxon lyre has been recorded.



An Anglo-Saxon prince?

The new dating evidence that has been uncovered in the extensive research undertaken by MOLA again throws the identity of the man buried into question. We can be certain that it was a man of princely or aristocratic lineage from the items in the chamber but earlier suggestions that this could be the burial of the Christian King Saebert (died about AD 616) must now be ruled out. Experts believe it's possible that he was the kin of King Saebert, perhaps his brother Seaxa, although there is no way to know for sure.

However, analysis of items found within the coffin have revealed exciting new details about the man. The presence of weapons and a triangular gold belt buckle reveal that this was a man, and the foil crosses, amongst other items, show he was a Christian. Tiny fragments of tooth enamel, the only remains of the skeleton to survive, reveal that he was older than six. From the position of the tooth fragments, gold crosses probably placed over his eyes at one end of the coffin, with a gold belt buckle (pictured) in the middle and garter buckles to fasten his footwear at the other end, we can now estimate that he was about 1.73m (5ft 8in) tall, indicating he was an adult or an adolescent. Placed with his head to west, he may have been buried with a gold coin in each hand, with one hand on his chest and the other lying by his side. The gold belt buckle is beautiful, mounted in a bespoke clasp mount allowing viewers a near full view of this unique find.



Gold Belt Buckle

Britain's earliest Anglo-Saxon princely burial

Scientific dating has revealed the burial most likely dates to the late 6th century, making this the earliest of the dated Anglo-Saxon princely burials. During the excavation it was not known whether collecting enough organic material to date the burial would be possible but sufficient material was collected in the lab from items such as a drinking horn (pictured) to secure radiocarbon dates by Accelerator Mass Spectrometry.



The modelled radiocarbon date for the burial was narrowed to a period of 30 years (AD 575-605). This is a remarkably early date for the adoption of Christianity.

We are hugely grateful to the **Essex Heritage Trust** for their support in our internationally significant display. The response to this display has been hugely positive for us, with a significant increase in our visitor figures every month since we opened this display to the public.

We have had visitors from all over the world, some even coming specifically for this display, which we are extremely grateful for. We have been overwhelmed by the support the local community has provided to us, and we are very excited for what the future might hold.

*Ciara Phipps, Curatorial Manager
Southend Museums Service*

HARLOW ART TRUST

Research Project



Contrapuntal Forms
Barbara Hepworth 1951
Photo Credit to James Smith

In 1953 Harlow Art Trust (HAT) set out with a mission to beautify the post-war New Town of Harlow by commissioning, purchasing and siting sculpture across its public spaces. The project attracted some of the greatest artists of the 20th century, including Henry Moore, Barbara Hepworth and Elisabeth Frink. Today Harlow is home to an exceptional collection of 100 artworks, earning it the name Harlow Sculpture Town.

The founding members of HAT believed that high quality art should be accessible to everybody. Moreover, that public art had to be more than mere decoration: it should be part of the social fabric of the town and enrich the lives of its population.

In 2018 HAT was awarded a grant by the Heritage Lottery Fund to deliver the Access Harlow Sculpture Town project. The aim was to safeguard the collection for posterity and share the story of Harlow Sculpture Town with local and national audiences. It was an ambitious, year-long programme of work that saw the conservation of historic pieces in need of urgent care, new voluntary opportunities, education projects, and the development of a website to host themed trails and detailed information about each sculpture.

Essex Heritage Trust awarded £6,000 in support of this programme. The grant enabled us to contract a research project into the history of the collection. Learning from this research now forms the foundation for all-new interpretation of the collection that is consistent, up-to-date and engaging for visitors.

The research project also informed an exhibition held at the Gibberd Gallery, which took a closer look at Henry Moore's iconic *Harlow Family Group* of 1956 (pictured below). Sculptural Citizens told the story of the sculpture's making and life in the town thereafter through archive material and maquettes loaned from the Henry Moore Foundation and Harlow Museum.

The spatial and conceptual relationships between architecture and public sculpture in New Town urban design were important. Thanks to **Essex Heritage Trust**, we were delighted to be able to commission James Smith, an artist with an interest in the post-war built landscape, to re-photograph the entire collection for the website. Smith's fascinating suite of images document each sculpture and its immediate surroundings.

They are sensitive to Sir Frederick Gibberd's original vision and make the sculptures easier to locate via the website Sculpturetown.uk.



Harlow Family Group
Henry Moore 1956
Photo Credit to Ian Beckett

2020 brings exciting new opportunities to conserve more sculptures and invite others to get involved and shape the future of Harlow Sculpture Town.

We would like to thank the **Essex Heritage Trust** and the Trustees for their support.

Kate Harding
Artistic Director

VICTORIA COUNTY HISTORY OF ESSEX

Publication

Harwich, Dovercourt and Parkeston in the 19th Century (by Dr Andrew Senter)

The Victoria County History of Essex (VCH) is very pleased to report the publication of the above book in October 2019, the research and writing for which was generously supported by the **Essex Heritage Trust**.

As many of you will know, the VCH Essex is a longstanding and highly regarded local history project, part of a nationwide scheme managed by the Institute of Historical Research at the University of London. The Essex volumes are now published in collaboration with the VCH Essex Trust (Reg. Char. No. 1038801) which manages the project locally and raises funds to finance freelance professional researchers and editors to produce the volumes. The Trust also maintains an office and reference library for the researchers in accommodation provided by Essex County Council at the Essex Record Office.

Dr Senter's new book explores the changing character of Harwich, Dovercourt and Parkeston through the course of the 19th century. Harwich's location with a natural harbour at the mouth of the Orwell river determined that the borough played a prominent role as a port and naval base from the 14th century onwards. In the 19th century Harwich retained its military function, particularly during the Napoleonic and Crimean wars, and was extensively garrisoned and fortified. The port declined economically as a result of losing the continental packet service in the 1830s, but it was rejuvenated by the opening of the railway in 1854. The neighbouring parish of Dovercourt, of which Harwich had originally been part, remained largely rural until the mid and late 19th century when a new, planned, spa and seaside resort was established at Lower Dovercourt. The opening of the port at nearby Parkeston in 1883 led to a rapid growth in both passenger traffic and trade to and from the Continent. The book also provides an overview of the development of education, religion, leisure and public health among many other topics. to the 'bright and sparkling' waters of Dovercourt's seaside spa in 1858.



GREAT EASTERN HOTEL, HARWICH.

Two very successful book launches were held for the book, the first on 25 October 2019 at the Harwich Local History weekend, courtesy of the Harwich Society.

The second was held on 27 November 2019 in Chelmsford, courtesy of the Essex Record Office. On both occasions short talks and lectures were given about aspects of Harwich's 19th century history and about the VCH and its future plans.

Dr Senter's new book has been published as part of the recently developed VCH 'Short' series. These are designed to be well-illustrated studies of a single place or, for larger settlements, a particular theme or period. It is the second in the series, the first Essex 'Short' being a study of Newport in north-west Essex published in 2015. Others are planned, including a study of Southend in the 19th and 20th centuries based on a series of specially commissioned essays. It is hoped that such paperback studies will eventually contribute to the volumes in the larger VCH 'Red Book' reference series. For example, Dr Senter's work will ultimately be adapted to form one chapter in a comprehensive new study of Harwich and Dovercourt (VCH Essex Volume XIII) which will cover the whole history of the area from the Middle Ages to the 20th century. Research on the medieval and Tudor sections of this larger work are already in progress.

Dr Chris Thornton, County Editor, VCH Essex

Copies of the book may be obtained as follows:

For copies by post at £16.00 (UK only, incl. £2 postage and packing) please contact: Victoria County History of Essex Trust, Hon. Secretary at West Bowers Hall, Woodham Walter, Maldon, Essex CM9 6RZ
(email: patriciaherrmann@talk21.com)

For copies to be collected at the Essex Record Office at £14.00 please contact: VCH Essex County Editor, Essex Record Office, Wharf Road, Chelmsford, CM2 6YT
(email: c.c.thornton@btinternet.com)

Please make cheques payable to 'Victoria County History of Essex Trust'



Income and expenditure may be summarised as follows:	2018/19 £000	2017/18 £000
Income from investments	65	64
Subscriptions, Donations and Legacy received	4	6
Aggregate income	69	70
Less: Administrative cost	14	14
Available for grants	55	56
Grants (Net)	54	53
Net Surplus for the year	1	3
Realised and Unrealised net losses/gains on investments	-17	-47
Decrease in the value of the Trust's fund	-17	-44
Value of the Trust's funds - at the beginning of the year	1,577	1,621
- at the end of the year	1,560	1,577

The Trust's grant distribution policy (subject to the performance of the Trust's investments) continues to be that an aggregate amount of up to £60,000 be set aside for grants each year. Whilst income alone may not achieve the desired target, the value of the Trust's investments continues to support this policy.

At the time of publication of this Newsletter, there have been some reductions in the value of the Trust's investments caused by the market reactions to the worldwide Covid-19 pandemic. However unless significant permanent falls in values occur, the Trustees desire to continue the current grant distribution policy.

Copies of the accounts for the year ended 31 March 2019, from which the above information has been extracted, have been subject to examination by an independent qualified accountant. Copies of the accounts may be obtained, on request, from the Trust office.

Peter J Mamelok DL FCA, Honorary Treasurer

Be a Friend of Essex Heritage Trust

Since 1990, our members' generous support and financial contribution to the Trust has enabled us to award over 500 grants, totalling over £1.2 million.

It is clear that you are helping to preserve our rich and diverse heritage and making it accessible for the benefit and enjoyment of the people of Essex and our many visitors.

With your help we can continue to ensure that valuable buildings, artefacts, objects, records, memories or areas of great beauty are not spoilt or lost forever.

If you wish to become a Friend on an annual basis (£25) or become a Life Friend (£250), take out Corporate membership (£150 per year) or make a Gift Aid donation, please contact our Administrator at the office or visit the website.

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