



Issue 95 Winter 2024

Society for Post-Medieval Archaeology

Newsletter

THE PRESIDENT'S PIECE

I would like begin by thanking the SPMA council over the past year for their work and contributions to the running of the Society, and use this opportunity to reflect on the first year of my Presidency.

Two things have dominated my attention as President over the past six months; getting to grips with running a Society and coordinating our annual events. Whilst I have been a SPMA trustee for a number of years, this new role has highlighted the importance understanding the Society's governance, including legal and accounting issues, but also transparency to membership about the work that we do. These two aspects ensure that we can legally and financially function, but also that we do so to the best of our ability by supporting everyone who wishes to be involved. We have addressed and upgraded our banking and are working towards a system to enable donations to the Society. This latter point is particularly important if we are to act on our commitment towards diversity, inclusion, and equality in the practice and research of post-medieval archaeology, as it will enable us to improve financial support to those researching our core interests, with a focus on students and early career researchers from historically marginalised and excluded groups.

With a view to this commitment, I have been working with trustees on clarifying the roles and responsibilities of council officer positions and establishing financial support to enable all trustees to carry out their responsibilities. Future work in this area will involve developing a longer term vision and strategy for the Society so members, trustees, and successive President's have a clear set of aims and goals to work towards.

In considering the future of the Society, I have met with representatives from organisations with shared interests, including the Society for Historical Archaeology (SHA), the Australasian Society for Historical Archaeology (ASHA), and the Association for Industrial Archaeology (AIA). I will be working with them to see how we can collaborate and improve our offer for members and researchers in our shared fields of interest.

Finally, I would like to thank the team who are organising our annual Geoff Egan Memorial Lecture (15th December) and the Post-Medieval Archaeology Congress in April 2025, to be held in Lisbon, Portugal. Work by our social media officer has resulted in the largest submission of paper proposals for a Congress, and we look forward to an exciting and diverse program of talks. Further details will be updated on our website.

Finally, I would like to pass on my congratulations to our research grant and dissertation award winners and acknowledge the growing academic interest in post-medieval, historical, and industrial archaeology across Europe, seen most clearly in the growth of our PhD group. Wishing you all a merry mid-winter and festive season.



Image: SPMA' President Hanna Steyne

Introduction Piece: LARA BAND (SPMA's Journal Co-Editor)

I'll start with a thanks to Jamie, the SPMA newsletter editor for the invite to introduce myself to our membership. I've been a member of the SPMA since 2010, and have been on the Council since 2019. I'm currently a co-editor of the journal with Helen Loney. I started out in archaeology on Training for Work Scheme, and now have over 25 years of experience across heritage and culture including developer led archaeology, public engagement and museums, immersive arts events and environmental conservation.

I'm currently freelance with the consultancy/think tank ButCH (Bureau of the Contemporary and the Historic) and a lecturer on the Museums and Gallery Studies MA at Kingston School of Art. My interests are very eclectic and generally revolve around landscapes, watery places, posthumanism and creative approaches. I've just finished a

research role at Bangor University on Unpath'd Waters, part of the AHRC funded project Towards a National Collection where I combined seabed surveys with archive material to identify shipwrecks and create new stories, such as 'Submarines and Silver Darlings' which used maritime and fisheries archives to think about the relationships that between herrings, humans, and the sea. I also recently held a research role at the University of Chester where I looked at the ways in which archaeology and the arts bring value to peat restoration projects and the potential for expanding collaborative practices.

Prior to this I was a Lead Archaeologist for CITIZAN (the Coastal and Intertidal Zone Archaeological Network) which focused on heritage and climate change. Among other projects I ran a three year investigation of fish trap remains at Sandwich Bay, East Kent in collaboration with volunteers, which was recognised as a best practice case study for Historic England's e-learning portal. I also really enjoyed co-producing a photographic survey and exhibition with East Kent Mencap exploring the indivisibility of natural and cultural heritage at the old Hoverport, Pegwell Bay Kent.

I'm just completing an MA in Contemporary Art and Archaeology at the University of the Highlands and Islands (I already have an MA in Historical Archaeology from the University of Leicester). My focus here is on practice based research through sound and film with a particular interest in the possibilities for widening for public engagement and participation in transdisciplinary research.



Image: SPMA's Journal's Co-Editor Lara Band

SPMA NEWS and EVENTS

POST-MEDIEVAL ARCHAEOLOGY ANNUAL CONGRESS, LISBON 2025

Save the Date! Next year's SPMA annual congress will be held in Lisbon on 11-13th April 2025. More information about the congress will be published on our website and social media accounts shortly.

Visit the website here at:

<https://spma.org.uk/pmac25>.



NOTES FROM THE FIELD

Members may have noticed a new feature on our website, in our social media and newsletter called 'Notes from the Field'. We are showcasing research projects, fieldwork, archive visits, conferences, seminars and other activities that our members are doing. Let us know what you are up to, to share with other SPMA members and the wider world! Send us around 250 words of text and at least one photo. Describe the activity, its aims and what might happen next. Maybe your fieldwork is part of an established project, or driven by curiosity at the start of an idea. Perhaps you were out on holiday and visited an interesting site to bring to wider attention. Or you were out and about consulting a museum collection or teaching away from home. Whatever you've been up to, SPMA members would like to hear from you. Please email us at: website@spma.org.uk.

WE WANT TO SHARE YOUR WORK

As a society, our members have a wide range of interests and skills. To promote post-medieval archaeology as a research field and our society as a way to be part of a worldwide community, **we want to share your work.**

Please submit a short post (50-100 words) to tell us about your:

- current research project or interest (inc. notes from the field)
- event
- exciting finds or sites
- book or article
- collaboration opportunity

or anything else that might be of interest to you and other post-medieval archaeologists.

For further enquiries, including video posts, please contact our Social Media Editor Monika Reppo socialmedia@spma.org.uk. [spma.org.uk].

SOCIETY PRIZES AND GRANTS

RESEARCH GRANTS The maximum grant, and the total fund available in any single application round is £2000. Deadlines for applications: 1 March and 1 September each year. Successful applicants will be informed by 1st May and 1st November respectively.

UNDERGRADUATE AND POST GRADUATE DISSERTATION PRIZE Winners tba early next year. Both prizes are £250: departments can nominate one dissertation for each. Deadlines: 1 September and 15 December 2024 respectively.

COMMUNITY ENGAGEMENT AWARD Up to £500 available to members and non-members, for innovative public-facing initiatives delivered face to face or digitally. Deadline for applications: 15 September 2024.

PAUL COURTNEY CONGRESS BURSARY Enables students to participate in the SPMA's annual congress. Applicants need not be members of the Society and Council will prioritise the following groups: first time attendees, students, those on low-income and people who are traditionally underrepresented in archaeology (all self-defined). Deadline for applications: 15th December 2024

Recipients of awards and grants contribute a short abstract to the newsletter on receipt of the award report to the Society website and newsletter. Recipients of the Dissertation Prizes are encouraged to contribute a short summary. Contact: newsletter@spma.org.uk for details.

SPMA PhD GROUP

The SPMA PhD group provides a place within the Society for members who are current research students to connect with other students around the world, while gaining skills useful for postdoctoral employment.

Offering experience in conference organisation and session chairing, book reviewing, publication and peer review, the Group's activities will also include workshop sessions on topics including adapting your thesis for publication, turning research into teaching, specialist subjects and more. Social and networking events for the Group include opportunities to present your research at work-in-progress seminars and to receive feedback from others, and events with other related societies.

If you are currently undertaking a PhD and are interested in Post Medieval Archaeology please contact the membership Secretary Dr Lenore Thompson to join the SPMA PhD Group. Membership is free and members from anywhere in the world are welcome to join the SPMA PhD Group and we look forward to meeting you soon.

To sign up, email: membership@spma.org.uk.

GEOFF EGAN MEMORIAL LECTURE 2024

GEOFF EGAN MEMORIAL LECTURE 2024

DECEMBER 15, BOURNEMOUTH
(UK TAG 2024)



Talk by **Laura McAtackney**

**The potential and limits of
conducting archaeologies of
the Northern Ireland Troubles
and peace process: reflections
over 20 years**

spma.org.uk/geoff-egan-memorial-lectures

ABSTRACT

The question that has haunted me through my research career has been what are the potentials and limits of material culture in revealing unresolved aspects of difficult recent pasts, most specifically in the conflict and peace in the North of Ireland? It is a question I have been trying to answer for over twenty years and one that has involved engaging with various material forms that have constantly been in motion and in flux. My first inclination was to turn to an 'icon' of the conflict, Long Kesh / Maze prison, as a monumental and materially rich site that was largely off-limits to researchers. The politics of its inaccessible dereliction meant I had to consider it in an expansive way as a place with 'distributed self' (2014) that materially and psychically reached far beyond its confines and deep into communities. It was in those communities that I eventually started traversing streets and noting their ever changing configurations of murals, graffiti, and grassroots memorials creating memoryscapes alongside enduringly materialized segregation, so-called 'peace walls'. More recently, I have thought on how my understandings of the conflict has been shaped not only by presences but also absences; a place with a desire for peace but also fear of forgetting injustices. Ultimately, my faith and despair in material answers to loaded questions has evolved in ways that I could never have foreseen at the start and so this lecture will consider what under-explored pasts have been revealed and what are the limits of the material in knowing the contemporary.

Laura McAtackney is Professor in the Radical Humanities Laboratory and Archaeology at University College Cork, Ireland, and Professor of Heritage Studies at the Department of Archaeology and Heritage Studies, Aarhus University, Denmark. She is also Docent in Contemporary Historical Archaeology at the University of Oulu, Finland. Amongst many interests her research focuses on material-based approaches to understanding institutions, post-conflict and post-colonial societies. She has recently completed a DFF-funded project Enduring Materialities of Colonialism: temporality, spatiality and memory on St Croix, USVI (EMoC) (2019-2024), and is the co-editor (with Máirtín O Catháin) of the Routledge Handbook of the Northern Irish Conflict and Peace (2024).

SPMA RESEARCH GRANT HOLDERS, Winter 2024 RESEARCH INTRODUCTIONS:

PROJECT REPORT: THE KRU COAST HERITAGE INITIATIVE MEGAN CRUTCHER (TEXAS A & M UNIVERSITY) AND PRINCE KONDEH

From 2023-2024, the Kru Coast Heritage Initiative worked in Sinoe County, southeastern Liberia to develop a heritage preservation and archaeology project with local community members. Using SPMA funding, in March 2024 and summer 2024, we conducted smallscale archaeological survey at two sites on the Liberian coast. SPMA funding was instrumental in purchasing my flights, our team's accommodation and transportation in-country, and our research IRB permit at the University of Liberia.



Images: Left: Workshop participants from Innovative Education Liberia, our partner organization, a teacher/technology training NGO. Right: Project Co-Director Prince Kondeh presents a rousing call to action for these elders (in the Kru dialect).

The first site, Settra Kru, has been inhabited and used as a surf port for over 500 years; Portuguese maps show this location as being inhabited by “os curraos” as early as 1560. (Currao, when pronounced in Portuguese, sounds exactly like Krao, the Kru name for their own tribe). At Settra Kru, we conducted pedestrian survey, 3 shovel test pits, and 9 units over the course of 24 days of work. Our tests turned up 950 artifacts, mostly ceramics dating from middle of the 18th century to beginning and middle of the 19th. These artifacts were washed, processed, bagged, photographed, and await detailed analysis. One notable find was that of over 30 beads, some of them Venetian glass. We also uncovered large assemblages of indigenous coarse earthenware, one of the largest collections in Liberia that will have an enduring impact on the study of indigenous ceramics. These have never been typologized or studied in Liberia before.



Images: Left: Community members with Crutcher. Right: Community archaeology at Settra Kru.

SPMA RESEARCH GRANT HOLDERS, Winter 2024 RESEARCH INTRODUCTIONS CONTINUED:

Another significant impact of our project was the creation and implementation of an archaeology and heritage workshop with local youth at the venue of a sponsored soccer match (football). We were able to provide a bag of rice and supplies for additional food at the football match, as well as host a workshop on the importance of heritage, Crutcher and Kondeh 2 recognizing archaeological objects, and interviewing community and family elders. Our workshop resulted in two of the youths joining our team to excavate a 2x1 unit.



Image: Documenting coarse earthenware at Settra Kru

SPMA funding was used to purchase archaeological materials, namely trowels, scales, string, screens, and other varia which were left on site. We were also able to donate boots, a shovel, and buckets we purchased to local community members once our work had concluded.

SPMA funding and support has gotten our project off the ground and given us results that will ideally lead to larger grants in the future to continue this important work. One of our urgent needs now is to analyze the artifacts we excavated in great detail and take studio-quality photos of them. Also, since our project is community-based, it is vital that our funds be used responsibly to support the community and their heritage preservation needs. Actions like donating our shovels or buckets at the end of the season make a huge difference in the everyday lives of community members, strengthening our ties to the community and giving our project a real-world impact that transcends the past and enters the present.

POST-MEDIEVAL RESEARCH

GLASS AND ITS MAKERS IN ESTONIA C. 1550-1950: AN ARCHAEOLOGICAL STUDY REPPO, MONIKA (UNIVERSITY OF TARTU/TALLINN UNIVERSITY)

In September 2024, I defended my PhD dissertation ‘Glass and its makers in Estonia c. 1550–1950: an archaeological study’ at the University of Tartu, Estonia. My study had three goals – revising the chronology of the Estonian glass industry and its study, identifying the role, connections, and life histories of migrant workers in the industry, and finally, the characterisation of local glass consumption during the post-medieval period.

The industry

The examination of the chronology of the industry which was carried out by collecting, correcting, and updating information about the people, objects, and places related to the industry had many unexpected results. It turned out that the industry had only been looked at from a technological, industrial perspective, often omitting or only marginally noting the final products and the individuals involved in the production process, with a few exceptions. Most surprisingly, several dates, names of land and lease owners, and other ‘facts’ appearing from one publication to another were found to be erroneous.

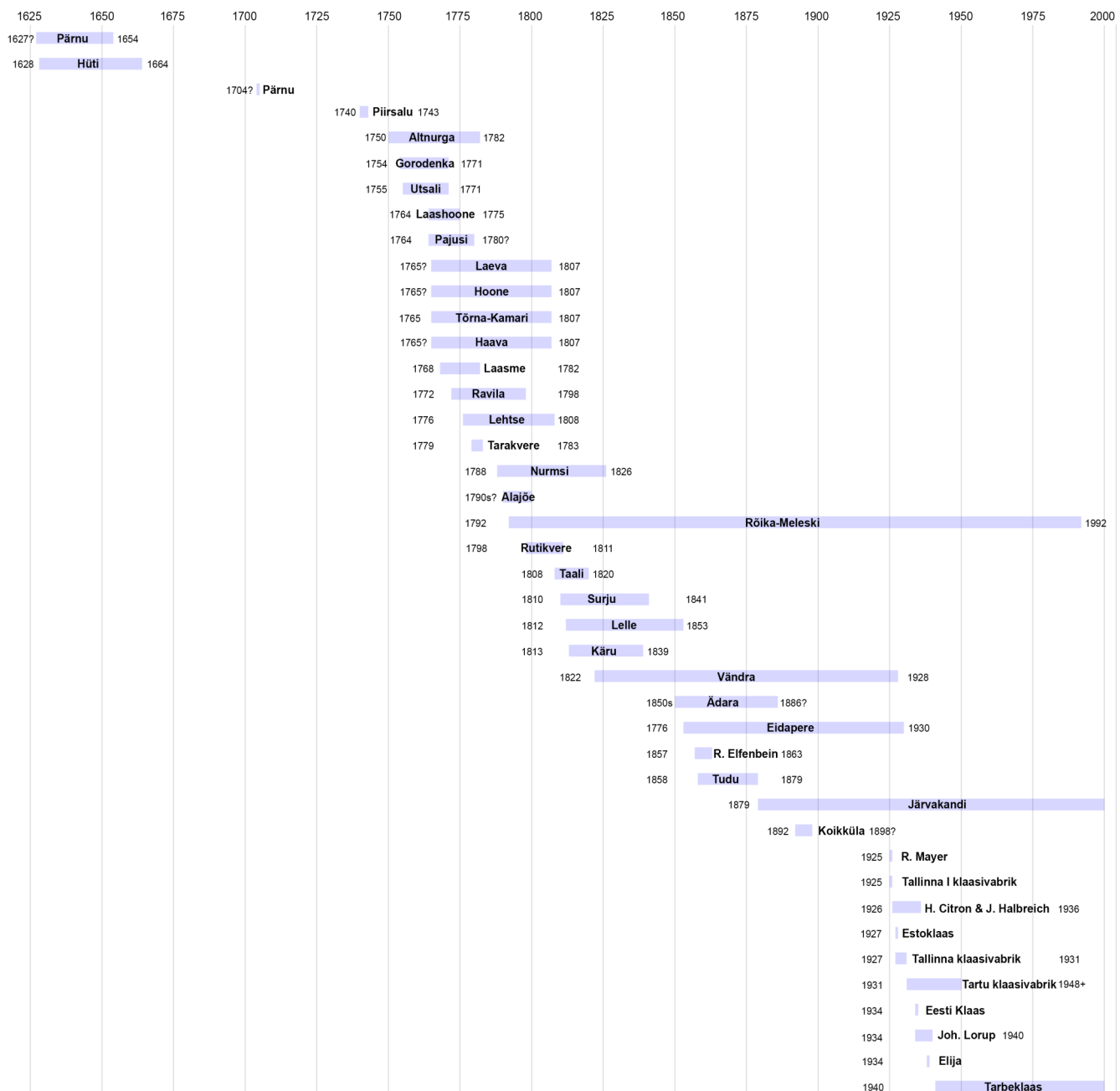


Figure 1: *Timeline of the Industry.*

POST-MEDIEVAL RESEARCH CONTINUED...

With my work, I was able to compile the most detailed and up to date chronology of the industry (Fig. 1). In total, glass was produced in at least 42 different sites in Estonia from the 1620s until the 1940s. In the second half of the 18th century, the number of sites increased significantly with the founding of several small glassworks by manors. Western Estonia had been the birthplace of glass production in Estonia, but Central Estonia flourished in the 18th century. In the 19th century, the industry was concentrated in Western Estonia again and larger industrial factories became more common with the smaller production sites dying out almost completely by the early 20th century.

The raw dataset about the glassworks is available Open Access and includes coordinates for the locations of the sites, many of which had previously been erroneously assigned or not given at all. The dataset also includes information about the owners of the glassworks and factories – at least a third were found to be related to each other by blood or marriage. Unfortunately, the study also revealed that the preservation of the sites is under threat due to farming and property development as only six of the sites are under heritage protection and no restrictions apply for the other sites.

Glassmakers

To highlight the role of the workers in the development of the industry and examine how their community functioned, I also set to collect genealogical information about the individuals who made or worked glass in Estonia during the post-medieval period. Although glaziers worked in Estonia from the medieval period and beads had been made in the 13th–14th centuries in Tartu and Tallinn, the first glass production sites in Estonia were founded only in the 17th century. Access to glass-related skilled professions was restricted by a guild-based division of labour from the medieval times so the enserfed locals were only able to work in the field as unskilled labour, mainly to pay their tithes. The glass industry relied almost exclusively on migrant workers of German origin. The genealogical records showed very little interaction with the locals – the glassworking community intermarried, and descendants of the workers mostly worked at the glassworks themselves.

Although at the end of the 18th century, some factories tried to encourage more locals to start working at glass production sites after the guild-based restrictions were eradicated in 1785, and some were indeed employed as grinders and polishers, serfdom was not abolished in the Governorates of Estonian and Livonia until 1816 and 1819 respectively. The locals remained bound to their landowners for decades and were not able to start working in the industry until the 1840s which is also visible in the written records. Despite the changes, there was no complete changeover of workforce and until the 1920s, workers of German origin dominated the industry.

In total, I collected information about 1,248 individuals and their family members. I used the dates and locations for key life events to trace the movements of workers, the operation of sites, and the relative number of workers at any site. I discovered that in the 17th–18th century, migrant glassworkers emigrated to Estonia mainly from Lower Saxony and Mecklenburg-Western Pomerania in Germany. During this time, glassworkers moved around within Estonia and Livonia, only staying at a single site for around 1–3 years. The 19th century brought more stability in the workers life and internal migration slowed down.

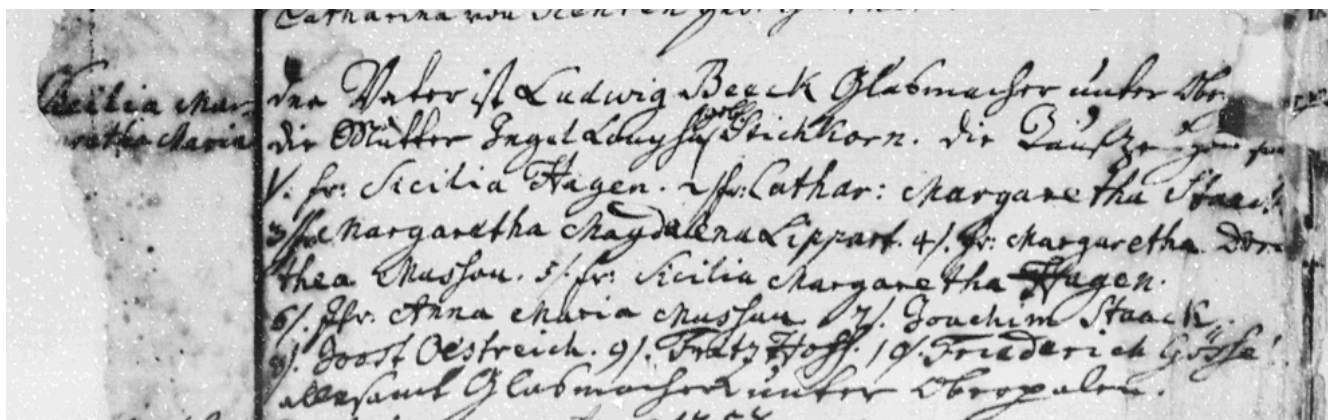


Figure 2. Birth and baptism record for Cecilia Margaretha Maria (1757 - 1758), daughter of Oberpahlen (Põltsamaa) glassmaker Chistian Ludwig Baeck and Ingel Louisa, née Stichkorn. Cecilia's father was a stoker at Utsali glassworks, her mother was the daughter of a hollow glass maker from Bohemia who arrived in Estonia in the 1740s. Cecilia had 10 godparents. EAA.1257.2.1, f. 170a.

POST-MEDIEVAL RESEARCH CONTINUED...

Most of the individuals involved in the industry were listed as workers, glaziers, or mirror makers, but 51 professions were identified in total. Some rarer professions include bookkeeper and teacher. As teachers were found to be working by almost a dozen of the glassworks, it seems the local church law which stipulated that 7-to-12-year-old children had to attend school to learn to read also applied to the children of the workers. Children played a key part in the community as godparenting was discovered to have been integral in community-building and networking. Although the Lutheran Church only required three godparents, on average, every child of a glassworker had six. In some case, they had 15–20 godparents.

Glass finds

Although most of the 24,067 glass finds examined in this study were not from production sites, some could be linked to certain places or even individuals. These include glass seals with dates and the maker's/master's initials or products with embossed trademarks. Most of the locally made glass was of green forest glass, and this was also the type of glass most often stored at the collections. Most finds dated to the post-medieval period but to get an understanding of changes in glass consumption, I included earlier finds as well.

As vessel glass formed the largest part of the collections, I was able to highlight changes in food and drink culture through the vessel types. For example, the most common beakers in 17th-century Estonia were the octagonal *Passglas* beakers, associated with taverns, communal drinking, and beer consumption. The use of glass jars increased in the 18th century as preserving and canning became more popular. Wide glass bowls for milk-souring as well as colourless tumblers associated with the consumption of mineral water came into use at the same time. All these items were produced locally. From imported wares, the effects of the baroque period were most visible in the appearance of highly intricate vessels such as ice glass beakers, and compound-stem goblets. Opaque white glass cups imitating porcelain are linked with the arrival of tea and coffee in Estonia in the end of the 17th century.

But other changes were also visible. Flat glass formed a third of the finds. I discovered that in Estonia, glass knapping was replaced by cutting during the 17th century whilst the shape and size of the panes (Fig. 3) – from polygonal and rhomboid to square or rectangular panes – changed only in the 18th century. With the high number of mirror makers, it was surprising to discover that only 6 individual mirrors have ever been deposited at the studied collections. The number of stained glass fragments was relatively low but painted glass seems to have been preferred over coloured glass. Similarly rare but evocative were personal objects – such as glasses, buttons, and marbles but also signs of large technological changes, such as the appearance of light bulbs in late 19th-century contexts.



Figure 3. 17th-century window light from a glazier's workshop at St John's Almshouse, Tallinn. AI 6467: 585.

Focusing on the places, people, and objects enabled me to provide a holistic view of the post-medieval glass industry in Estonia but the scale of the raw dataset could support decades of research. For this reason, I made all three datasets detailing the objects, people, and places available Open Access. The results of this study have been partially published in *Post-Medieval Archaeology* in 2023. My project received a research grant from the Society for Post-Medieval Archaeology in 2020 and it was also supported by the Estonian Research Council grants no. PRG2026 and EKKD111. The project was supervised by Associate Professor Andres Tvauri (University of Tartu), Professor Georg Haggrén (University of Turku), and research fellow and SPMA Council Member Erki Russow (Tallinn University).

NOTES FROM THE FIELD: PhD PROJECTS

SUSANA PACHECO (CFE-HTC| NOVA UNIVERSITY OF LISBON|FCT)

As part of my PhD project “The Industrial HER. An archaeological vision of women’s lives and stories through photography”, this summer, I’m developing a somewhat different type of fieldwork. Perhaps it is better to call it laboratory work, or is it?

The main goal of this project is to understand the role played by women in the Portuguese industry, focusing essentially on the textiles and canning sectors. Recognising the problems they faced, both directly as members of a community in which they were not always well-accepted or sometimes not even treated as human beings, or indirectly as they were erased from documents, historiography and archaeological records. To fulfil this goal, a different type of materiality was chosen – photographs.

For that reason, photographic objects are being archaeologically analysed, just like one archaeologist would do with ceramics. Following a new methodology, these artefacts are being analysed in every possible way. Their materiality is being considered. Their formats, signs of use, marks of the passage of time, dimensions, biographies, and every aspect that one would consider for a piece of ceramics and beyond.

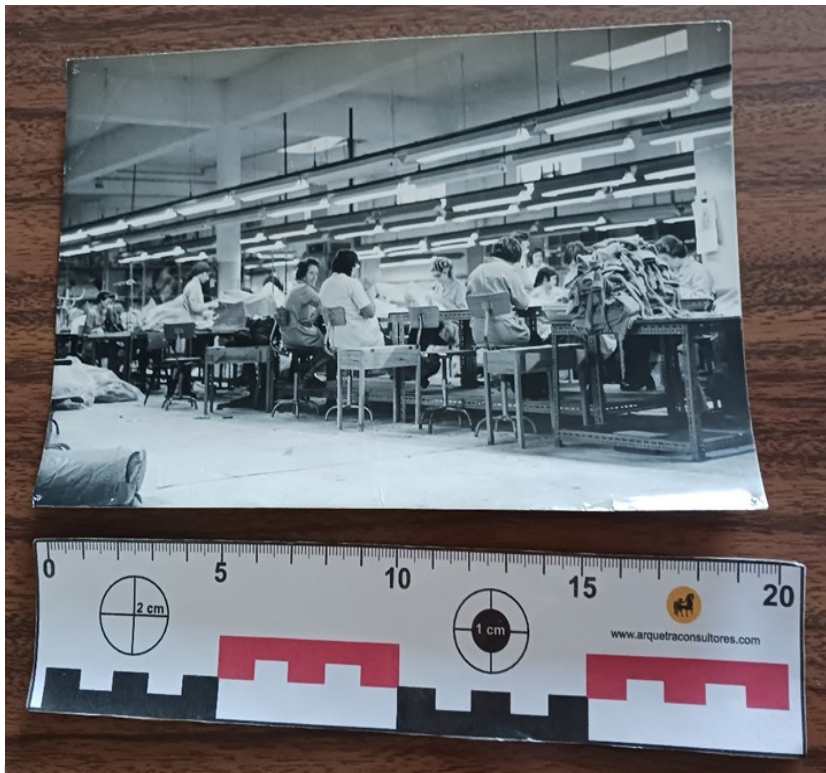


Image: Photograph from the Factory Cintideal (Source: Sindicato dos Trabalhadores TÊXTEIS, Lanifícios, Vestuário, Calçado e Curtumes do Sul)

At the same time, their decoration (the image itself) is also being analysed, or “excavated”. In the words of Ralph Mills: “Objects within the same stratified deposit, physically and temporally, form an assemblage. While this might be within a three-dimensional soil layer, it can also be a ‘deposit’ depicted in the two-dimensional stratigraphy of a painting or photograph that captures assemblages frozen together in time. It is therefore possible to ‘excavate’ an image in an archaeological sense” (2017: 116). So, one could say that a photograph is an archaeological context. Therefore, it can be excavated just like any type of ruin.

In this sense, the fieldwork being developed for the past few months (and that will be carried out during the next ones as well) consists of an archaeological analysis (and “excavation”) of this unconventional type of post-medieval materiality. Their study allows us to learn so much about the historical subjects (women) that are the main focus of this project. Like almost no other materiality, they enable us to see their facial expressions. An interpretation of their emotions, recognising their possible fears and understanding their relations with the people and objects surrounding them in their daily lives are just some of the possibilities they offer archaeologists.

This fieldwork (or laboratory work) brings immense new perspectives on the lives of these agents who are often undervalued by Portuguese archaeology.

References:

Mills, R. (2017). *An investigation of miniaturisation focusing on nineteenth century mass-produced miniature objects in working class contexts*. Unpublished PhD Dissertation. Manchester: The Manchester Metropolitan University.

CONFERENCE DIARY

THE POST-MEDIEVAL ARCHAEOLOGY CONGRESS



The Post-Medieval Archaeology Congress will take place in Lisbon on the 11th April to 13th April 2025.

SOCIETY FOR HISTORICAL ARCHAEOLOGY, NEW ORLEANS

The Society for Historical Archaeology 2025 Conference on Historical and Underwater Archaeology *Landscapes in Transition: Looking to the Past to Adapt to the Future* takes place in New Orleans, Louisiana on January 8th to January 11th, 2025.

EUROPEAN ASSOCIATION OF ARCHAEOLOGISTS, 31ST ANNUAL MEETING

The European Association of Archaeologists 31st Annual Meeting takes place in Belgrade, Serbia on the 3rd to 6th September 2025.

8TH INTERNATIONAL CONGRESS FOR UNDERWATER ARCHAEOLOGY (IKUWA)

The International Congress for Underwater Archaeology takes place in Oostende (Belgium) on the 13th October to 17th October, 2025.

CALL FOR NEWSLETTER CONTENT!

Calling all Early Career Researchers!

Want to write for publication but don't feel ready for peer review yet? We'd like the newsletter to be a stepping stone for you. As with our prize winners and grant recipients, you could have two to three pages of A4 (depending on how much room we have) of A4 for text and images to share your research.

MA or PhD recently completed?

We'd love to hear about your research and help share it further with your 150-250 word abstract, an image, contact details and a link to your work.

Academics!

Do you have cohort of undergrad or MA students who'd like to do a takeover/partial takeover? We're open to suggestions for content!

All members!

Other news of interest is also welcome: upcoming conferences, opportunities for Continued Professional Development, new university courses, fieldwork and volunteer opportunities? Get in touch!

Copy deadlines

We have changed our newsletter publication to Summer and Winter issues, but copy deadlines are always open. For enquiries email newsletter@spma.org.uk

OTHER NEWS: NEW BOOK PUBLICATION

NEW BOOK PUBLICATION RELEASE:

Arteries of Sustainable Industry: The Swansea Canal and its Early Railways

Stephen Hughes (2024)

The Royal Commission on the Ancient and Historical Monuments of Wales (UK) and the Swansea Canal Society have published *Arteries of Sustainable Industry: The Swansea Canal and its Early Railways* by Stephen Hughes, former Secretary-general of the international industrial archaeology group TICCIAH. This is an archaeological and historical study of the Swansea region: one of the earliest intensive industrial landscapes in the modern world. At its centre was a Canal and public railway system authorised by an Act of Parliament in 1794. This integrated transport system enabled the development of the world centre of a series of international industries – copper, tinsplate, iron, coal and early railway development. Some of the first public railways were planned for early locomotives, engineers involved built tunnels from the 1760s and iron railway bridges from the 1780s. The canal engineers reintroduced Roman techniques of waterproofing waterways and the international background of a multipurpose waterway unique in Britain is explored. It was unique in the extent that it provided a water-power resource attracting new industry that also used the water for transport and processing. The international development of canal & early railway use is explored in detail in two of the four chapters. The book can be purchased for £45 online at www.swansea-canal-society.com/swansea-canal-book-sales and the 82 reconstructions painted by the author for the book can be seen at [CanalArchaeology - Etsy UK](https://www.etsy.com/uk/shop/CanalArchaeology).



Image: Reconstruction of the Landore Copperworks, Swansea, and Morris Canal, c. 1790, copyright Stephen Hughes.

SPMA CURRENT MEMBERSHIP RATES

Ordinary members (25 years & older) £36/US \$69
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 Young person (under 25 years old / full-time student) £20/US \$40

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