

concentrated beneath the stokepit, while barrel-shaped jugs come mainly from the fill of kiln and stokepit. The upper fill in the kiln and stokepit may well be part of a waster heap that had accumulated over a long period, before being used as backfill. This, and other problems, will be discussed further in the final report. The purpose of this report is simply to enable excavators to identify potential Cheam white ware with reasonable confidence. Examples of complete vessels are on show at Whitehall, Cheam and Kingston Museum; the bulk of the pottery is currently stored at the Upper Mill, Ewell, and type sherds have been given to the DUA's Fab-

ric Type Series.

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Historic Mural at Charing Cross

PASSENGERS USING THE modernised Northern Line platforms at the new Charing Cross tube station will see an exciting new concept in Underground station decor—and get a bit of a history lesson. A 350-foot-long black and white mural forms the main feature on each of the 71-year-old platforms.

Each mural tells the story of the design and building of the original Eleanor Cross, erected nearly 700 years ago by King Edward I, in memory of his wife, Queen Eleanor of Castile. It was the most splendid of the twelve Eleanor Crosses erected to mark the successive places where her body rested on its way from Lincoln to Westminster Abbey, and it stood near here until it was destroyed in 1647. Richard of Crundale and Roger of Crundale were the master masons. The stone came from Corfe in Dorset and Caen in Normandy; Richard of Corfe and John of Corfe cut the English stone. Alexander of Abingdon and William of Ireland carved the statues of Queen Eleanor which stood halfway up the Cross, and Ralph of Chichester carved some of the decoration. Many others whose names are forgotten took part in the work: quarrymen, rough-hewers, masons, mortarers, layers, setters, carpenters, thatchers, scaffolders, labourers, falcon or crane-men, apprentices, hodmen, drivers, horsemen and boatmen.

The murals are the work of the designer David Gentleman, and are rather different in scale from some famous designs for which he has been responsible—British postage stamps. He carried out considerable research into the methods, materials and tools used in the 13th century before designing and engraving over 50 separate wood blocks—each no more than four inches high.

Each mural is an integral part of the complete platform design, which includes the main station name signs and small sites for London Transport information posters, in such a way that the visual story is broken only by the gaps for entrance and exit passageways.

The panels were manufactured by Perstop Ware-rate Ltd., of London, W1, who enlarged the prints of the four-inch-high originals to about six feet and impregnated the black designs into a series of eight-foot-high plastic-coated panels shaped to the curve of the wall. The upper part of the panels contains the station name and Northern Line roundel, repeated as a frieze along the platform length.

The whole mural is set in a black “frame” formed by a shallow plinth at the bottom, subway entrances at the sides and the cover of the cable duct at the top; this cover also conceals continuous lighting.

