

Archaeological Report
On The
Recording Of A Fireplace
At The
Queen Elizabeth's Hunting Lodge, Chingford.

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This report sets out the details of the recording of a fireplace at the Queen Elizabeth Hunting Lodge, Chingford. The recording of this fireplace took place over a seven month period as different parts of the fireplace were revealed at different times during its restoration. The results of the work are set out here in an ordered and structured form to facilitate the checking of the results and use of the site archive.

The results of the work can be summarised as follows:

The survey found and recorded evidence for the insertion of a Tudor fireplace into an already existing timber framed wall. The Tudor fireplace consisted of an arched opening with a brick built front. The decorative element consisted of different brick bonding patterns, with a rare form of pointing. The back and floor of the fireplace could only be seen behind a later structure. The fireplace contained a large ash deposit probably of an Eighteenth century date, containing quantities of bone, which should give dietary information on the inhabitants of the lodge. In the Nineteenth century the Tudor fireplace had a smaller fireplace inserted into it. At the turn of this present century the fireplace was completely blocked up.

The report is divided into the following sections:

SITE INTRODUCTION AND METHOD
GROUP DISCUSSION
PHASE DISCUSSION
SUMMARY AND CONCLUSIONS
BIBLIOGRAPHY
ACKNOWLEDGEMENTS
ILLUSTRATIONS
APPENDICES

The purpose of the work, work method, contract details, dates and project management details are set out in the "SITE INTRODUCTION AND METHOD".

In the "GROUP DISCUSSION" the contexts recorded on site are discussed in discrete groups. A context is any event in time represented by physical remains, eg a ditch, the material filling a ditch, a wall, a rebuild of a wall or a layer of soil. When several contexts are related, eg a pit and the material filling it, a line of postholes, a wall and its foundation trench, they are discussed together so as to see fully their archaeological

implications.

Firstly the stratigraphic relationships between the contexts under discussion is illustrated in a matrix form:

eg 27
 I

In this diagram the stratigraphic relationships are shown as follows: context (27) happens after both contexts (28) and (30), context (28) happens after context (30) but before context (27) while context (30) happens before both contexts (27) and (28).

Then the contexts are listed with short descriptions. The nature of the group is then described in text. Finally a list of plans, sections, black and white photographs and colour slides relevant to that group, are given for accessing the site archive. The site archive is stored in the Passmore Edwards Museum.

In the "PHASE DISCUSSION" the groups of contexts are drawn together into phases. Phases are significant blocks of archaeology representing single or related activities within a band of time on the site under discussion, eg the occupation of a house or settlement, the complete renovation of a house, the change of settlement pattern or the abandonment of a house or settlement. When a significant change in activity is found in the archaeological record of a site then a change of phase can be said to have happened. By discussing phases and comparing them we can see the overall sequence of events at the site.

In the "SUMMARY AND CONCLUSIONS" the archaeological and specialist reports are drawn together to give dates for the various phases and more details for the activities. In this case detailed finds analysis (apart from bricks) and environmental analysis will have to await the completion of conservation work on the organic finds and assessment of the bone material.

The "BIBLIOGRAPHY" lists publications used in this report while the "ACKNOWLEDGEMENTS" thanks all the individuals and organisations involved in the archaeological fieldwork and in the production of the report.

The "ILLUSTRATIONS" include figures showing plans, sections and elevations of the structures under discussion. A site matrix illustration is also included so that the exact relationship between any contexts on the site can be checked.

The "APPENDICES" include any specialist reports, other than the archaeological one, resulting from the field work. In this case there is a brick report, the analysis for which was carried out at the site. It describes and dates the large number of different brick types found. There is an appendix for the finds where the finds from the excavation of the ash deposits are listed. The small animal bones, which will be extracted from the ash samples taken from site (by flotation and wet sieving methods), have not been listed. They will be assessed for their potential for informing us of the diet of the Hunting Lodge inhabitants before a decision on their further analysis is made. Detailed analysis

of the finds will not take place until the completion of all archaeological work at the site.

Site Introduction and Method

The Passmore Edwards Museum was requested by the Purcell, Miller, and Tritton on behalf of the Corporation of London, to record a fireplace on the ground floor of the Queen Elizabeth Hunting Lodge. (See site location plan fig. 1.) The site was negotiated by Peter Moore and Patricia Wilkinson and directed by Peter Moore on behalf of the Passmore Edwards Museum. As a consequence the fireplace was recorded between the 24th and 27th August 1992, before restoration began. Over a four day period between the 25th March and the 1st April 1993 the recording of a sequence of builds, rebuilds and repairs was supervised by the author.

To facilitate the restoration and recording of the fireplace the modern wall blocking up the fireplace was removed by the contractors. It was then requested by the author that two "entrance ways" be cut through a further brick structure so as to gain access to the back of the earliest fireplace. This was carried out by the contractors on site and supervised by the structural engineer.

GROUP DISCUSSIONS

Group 1

|
22
|
40
|
39

Context (22) - Horizontal timber beam
 (39) - Horizontal timber beam
 (40) - Vertical timber up-right

Group 1 represents the timber beams associated with the original timber framed structure of the building. (22) is the top horizontal beam, (39) the bottom horizontal beam, and (40) the

vertical beam on the west side. There would have been a vertical beam on the east side but this was replaced at a later date (see group 12, context(41)). See fig. 2 A.

Elevation 1
B/W 2,12-18
C/S 4,8-11
Phase 1

Group 2

```
  |   |   |  
42 44 43  
  |   |   |  
   45
```

Context (45) - Cut
(42) - Brick face on east side of fireplace
(44) - Brick face on east side of fireplace
(43) - Brick face on west side of fireplace

Context (45) is the cut that was made truncating the bottom horizontal beam (39), so enabling the construction of the Tudor fireplace to be accomplished. Contexts (42), (44), (21) & (43) represents the brick work on the west and east sides of the fireplace opening. See fig. 2 A.

Elevation 1
B/W 3,6-9
C/S 6,14-17
Phase 2

Group 3

```
  |  
28  
  |  
23  
  |  
29
```

Context (28) - Brick face above arch, stretcher bond
(23) - Brick face above arch, English bond
(29) - Brick face above arch, alternate stretcher and header bond

Contexts (28), (23), (29), represent the brick work above the arch. The different bonding patterns are probably for decorative purposes. See fig. 2 A.

Elevation 1
B/W 2, 4-18
C/S 4, 2-11
Phase 2

Group 4

|
30
|

Context (30) - Brick arch

Context (30) represents what remains of the original brick arch over the fireplace. The form of this arch is unusual in that it has a "four-centred chamfered brick arch", (Mercer, p.156). The original arch would have extended to the east and west, but this brickwork has been replaced by modern Tudor style bricks, as part of the present restoration work. (See group 16, contexts (52) & (53)). See fig. 2 A.

Elevation 1
B/W 2, 23-25
C/S 5, 8-9
Phase 2

Group 5

|
38
|

Context (38) - Mortar jointing between brick courses

Context (38) represents what is left of the original 'bed'(horizontal) and 'perpend' (vertical) jointing ie. the use of mortar between the bricks as bedding and spacing material. This pointing was of the 'double struck' (Spence) or 'beaked' kind, and was painted red, probably for cosmetic reasons.

Elevation 1
B/W -
C/S -
Phase 2

Group 6

| |
48 50
| |

Context (48) - Brick back face of fireplace
(50) - Brick back face of fireplace

Context (48), and (50), represent what can be seen of the original back face of the Tudor fireplace, which is a vertical flat face See fig. 2 C.

Elevation 3, 4
B/W 3, 2-5
C/S 6, 10-13

Phase 2

Group 7

|
55
|

Context (55) - Brick floor

Context (55) describes what can be seen of the original brick floor to the Tudor fireplace. Whilst no pattern could be distinguished, the bricks appear to be laid on bed to form a floor. See fig. 3 section B-B.

Section 5
B/W -
C/S -
Phase 2

Group 8

| |
49 51
| |

Context (49) - Broken brick and mortar repair
(51) - Broken brick and mortar repair

Contexts (49), (51), represent what can be seen of patches of irregular brick coursing on the back face of the Tudor fireplace. This has been interpreted as repair work to the back face. See fig. 2 C.

Elevation 3, 4
B/W 3, 2-5
C/S 6, 10-13
Phase 3

Group 9

|
32
|
34
|
35
| | |
36 37 58
| | |

Context (32) - Ash and fire debris
(34) - Ash and fire debris
(35) - Ash and fire debris
(36) - Ash and fire debris
(37) - Ash and fire debris
(58) - Ash and fire debris

Contexts (32), (34), (35), (36), (37), and (58) represent the accumulation of ash within the Tudor fireplace prior to its being blocked up by the Nineteenth century fireplace (see group 10, context (31)). As no recognisable stratigraphy could be seen within the ash, spits were used to check for differences in the bone content of various parts of the ash deposit. Contexts (32), (34), (35), and (36) were excavated in arbitrary 20cm spits, with context (32) being the top spit and context (36) being the bottom spit. However context (37) was removed as a single context because of time constraints. Context (58) was removed by the contractors and set aside before the author had arrived on site.

C/S 6, 2-4
C/S 6, 6-9
Phase 4

Group 10

|
60
|
31
|

Context (60) - Concrete surface
(31) - Brick structure

Context (31), represents the construction of a new fireplace set within the earlier Tudor fireplace. Context (60) represents the concrete base of this new fireplace.
See fig. 2 B and fig. 3.

Elevation 2
Section 5
Plan 31
B/W 2, 26-29
C/S 5, 10-11
Phase 5

Group 11

|
56
|

Context (56) - Cut

Context (56) represents a cut through the centre of the Nineteenth Century fireplace (group 10, context (31)). (See fig.2 B.) Possibly to allow the insertion of a pipe-flue for an oven.

Elevation 2
B/W 2, 26-29
C/S 5, 10-11
Phase 5

Group 12

41
|

Context (41) - Vertical timber up-right

Context (41), is the timber replacement of the vertical timber up-right that would have been part of the original timber framed structure (see group 1, contexts (22), (39), (40)). See fig. 2 A.

Elevation 1
B/W 3, 6-9
C/S 6, 14-17
Phase 6

Group 13

27
|

Context (27) - Layer, batten and plaster

Context (27), represents a plaster and wooden batten facade covering the top horizontal timber beam (group 1, context (22)). See fig. 2 A.

Elevation 1
B/W 3, 6-9
C/S 6, 14-17
Phase 6

Group 14

|
26
|

Context (26) - Brick wall

Context (26), represents the in-filling of the fireplace. See fig. 2 A.

Elevation 1
B/W -
C/S -

Phase 6

Group 15

|
57
|

Context (57) - Cut

Context (57), represents the removal of brickwork (group 14, context (26)), by the contractors, so as to open up the fireplace.

Elevation -
B/W -
C/S -
Phase 7

Group 16

24 25 52 53
| | | |

Context (24) - Brick face
(25) - Brick face
(52) - Brick arch
(53) - Brick arch

Context (24), (25), (52), (53), represent the present restoration work carried out by NIMBUS on the face and arch of the Tudor fireplace. See fig. 2 A.

Elevation 1
B/W 2, 21-22, 30-31
C/S 5, 6-7, 14-15
Phase 7

Group 17

46 47 61
| | |
33
|

Context (61) - Cut
(46) - Cut
(47) - Cut
(33) - Layer

Contexts (46), (47), (61) represent the cuts put through the Nineteenth Century fireplace (group 10, context (31)) by the contractors. (See fig. 2 C.) This was done to allow the

archaeological excavation of the ash deposits (group 9, contexts (32), (34), (35), (36), (37), and (58)) and the archaeological recording to the back face of the Tudor fireplace and its floor (group 6, contexts (48), (50), group 8, contexts (49), (51), and group 7, context (55)). Group 17, context (33) represents the ash and rubble which was disturbed, and fell from above during the making of the cut (46).

Elevation 3, 4
C/S 6, 6-9
C/S 6, 2-5
Phase 7

Group 18

Context (59) - Deposit from custodians store

Context (59), represents the material from under the floor slab in the custodian's store which was saved by the contractors for inspection by the archaeologists, prior to the archaeologist being informed of this work.

Elevation -
B/W -
C/S -
Phase 7

PHASING DISCUSSION

From the archaeological recording it has been possible to distinguish seven separate periods of activity associated with the fireplace on the ground floor.

Phase 1

Phase 1 consists of group 1 and represents the original timber frame for the southeast external wall. Apart from these timbers no other traces of this wall were seen.

Phase 2

Phase 2 consists of group 2, group 3, group 4, group 5, group 6, and group 7. This phase represents the partial demolition of the original external wall, the insertion of a large open fireplace and the construction of an external chimney at sometime within the Tudor period, as dated by the bricks (see appendix A). The complex design of the brickwork and pointing show the high status of the building.

Phase 3

Phase 3 consists of group 8. This phase represents the repair to the back of the fireplace, at some time during the working life of the Tudor fireplace.

Phase 4

Phase 4 consists of group 9. This phase represents the accumulated ash which seals the repair to the back of the Tudor fireplace (phase 3). The ash must therefore post-date the repair phase. The end of phase 4 marks the end of the use of the Tudor fireplace as a large open fireplace.

Phase 5

Phase 5 consists of group 10, and group 11. This phase represents

the construction of a new fireplace inserted within the earlier Tudor fireplace during the Nineteenth century, as dated by the brickwork (see appendix A). Also the probable insertion of a pipe-flue probably for an oven.

Phase 6

Phase 6 consists of group 12, group 13, and group 14. This phase represents a change of use of the building. In 1900 (V.C.H. Vol. V, p.108) the building ceases to be a dwelling and was converted into the Epping Forest Museum. The fireplace was completely blocked up. Also at this time it was probable that the up-right timber on the east side was replaced, and the top horizontal beam covered over by timber battens and plaster.

Phase 7

Phase 7 consists of group 15, group 16, group 17 and group 18. This represents the current restoration work carried out to-date. This includes the removal of the brick in-filling of the fireplace front, part rebuilding of the Tudor fireplace's brick face and part of the arch. Also the knocking through of three holes through the Nineteenth Century fireplace, so as to record and inspect the back of the fireplace.

Summary and Conclusion

The purpose of this archaeological investigation was to record the fireplace on the ground floor of the Queen Elizabeth Hunting Lodge. The investigation revealed two separate fireplaces. The earliest one was built during the Tudor period but as an addition to the original building. The Tudor fireplace had a number of interesting features, including the use of different pattern brick courses, "beaked" pointing, and a chanffered edge to the arch.

Excavation of the ash deposits within the Tudor fireplace revealed the original back wall of the fireplace. Perhaps, even more surprisingly the original floor surface to the Tudor fireplace was also seen in part to have survived.

A second fireplace sealed ash deposits dating from the period when the Tudor fireplace was still in use. Significant finds were recovered from these ash deposits which in due course may more accurately date the end of the Tudor fireplace's life.

The Tudor fireplace remained in use as a large open fireplace for a considerable time, probably until at least the Eighteenth century. During the Nineteenth century a second smaller fireplace was built set within the earlier Tudor fireplace.

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for all his work on site. Graham Reed for the illustrations. Chris Jarrett for the original recording of the fireplace. Patricia Wilkinson for setting the site up, and Peter Moore for help with the excavation report.

APPENDIX A

Brick Report

During the archaeological recording of the Tudor fireplace no brick samples could be taken. But a detailed examination of the brick-work in situ was undertaken. For the Nineteenth century fireplace a brick sample was taken, so that detailed study and recording of the bricks could be carried out. The description of the brick-work for both the Tudor and Nineteenth century fireplaces has been summarised in the accompanying table. It should be noted that dimensions are given in mm. in order of

length, height, and width. The fabric number refers to the classification system used for building material by the Museum of London and the Passmore Edwards Museum, examples of which can be found in their reference collections.

I shall consider the earlier fireplace first. The contexts (21), (23), (28), (29), (30), (42), (43), (44), (48), (50), represents the brick-work in the earliest fireplace. This brick-work is composed exclusively of the fabric type 3033 and/or 3046, which has been dated to the period c1480 - c1700. The bonding material a yellowish/grey sandy lime mortar with chalk flecks, is also common to all of these contexts, suggesting a single phase of construction. The evidence is therefore consistent with the probability that the fireplace was built at some time during the Tudor period. Of special note is context (30), which represents the arch above the fireplace opening. The arch incorporates King closer bricks on edge which produces a chanfered edge, probably as a decorative feature. This brickwork is also composed of fabric type 3033 and/or 3046, and dated to the period c1480 - c1700.

The later fireplace is represented by context (31), and is set within the earlier one. Identified fabric types included 3035, 3032, 3039 dated to the post - 1800 period. The bonding material was consistent throughout the structure and was a grey coarse sand mortar. Therefore the evidence would suggest that the later fireplace was built in a single phase at some time during the Nineteenth century.

APPENDIX B

Finds Discussion

The finds recovered from the Tudor fireplace were all from within the ash layers context (32), (33), (34), (35), (36), (37), and (58). They consist of bone, metal, lace, and wooden objects. As no pottery was recovered the dating of these finds will have to await their conservation and study. Context (33) represents contamination from the first floor blocking of the chimney and therefore cannot be regarded as significant in providing dating evidence for the deposition of the ash. However the finds from the other ash layers will help to provide dating evidence. The finds are at present being conserved and processed. Environmental samples were also taken from the ash layers context (32), (34), (35), (36), and (37). These samples are at present

awaiting processing and assessment.

Finds were also recovered from underneath the floor-slab in the custodian's store, context (59). These finds too, are being processed.