



Salisbury Museum, West Walk Salisbury, Wiltshire

Archaeological Excavation
for the Festival of Archaeology



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Summary

A 1 m square test pit excavation was undertaken in gardens at the rear of the King's House, Salisbury as part of the 2016 Festival Of Archaeology. The simple excavation was designed to demonstrate to the general public how all aspects of the archaeological process can combine to tell the story of a location.

The excavation exposed natural river gravel at the base of the test pit, on which layers of alluvium, dumped gravel and garden soils had accumulated to raise the ground surface to its current level. Successive episodes were accompanied by a chronological sequence of finds extending from them 13th–14th centuries to the present day.

The story of the test pit and the small finds assemblage has provided a chronological sequence from medieval to modern which, in microcosm, reflects the history of the city. The excavated layers, and the artefacts they contain, complement those from a nearby 2010 test pit excavation, and include characteristics which replicate other larger assemblages recovered from various sites around the city.

Acknowledgements

The test pit was dug, recorded and interpreted by Phil Harding and Lorraine Mephram of Wessex Archaeology, who also wrote this report. Thanks, and appreciation for the encouragement to undertake the challenge, are extended to staff at Salisbury Museum, especially Owain Hughes, Learning Officer, and Adrian Green, Museum Director. Thanks are also extended to Nikki Ramsay and Molly Smyth from Wiltshire College for their contribution making the results of the excavation accessible to the general public through film.

Salisbury Museum, The King's House, Salisbury, Wiltshire

Test pit excavation for the 2016 Festival of Archaeology

1 INTRODUCTION

1.1 Project background

- 1.1.1 The Festival of Archaeology is an annual nationwide event which aims to promote archaeology to the general public in a series of events and open days. The occasion provides an opportunity to tell people what archaeology is all about. During the event at Salisbury Museum in 2015 it was observed that many people showed very little awareness of those processes of excavation, observation and recording that are involved in the interpretation of an site as a means of 'telling the story' of the site. No actual excavations were being undertaken during the festival despite the fact that 'digging' epitomises what ordinary people consider that archaeologists do.
- 1.1.2 It was suggested that a 'dig' could be included in the Festival programme for 2016 within the grounds of the museum (**Fig. 1**). This excavation aimed to communicate the 'process' of archaeology, and to reveal the textures, colours, sounds and character of layers, the information that they contain, and the way in which this information is analysed to 'tell the story'.
- 1.1.3 The work was designed as a genuine piece of excavation within a 1 m square test pit (**Fig. 2**). This would be excavated, archived, interpreted and the results disseminated, using the same approach adopted on larger and more complex excavations. All aspects of the excavation, including finds, would be presented to the public, as they were made, in such a way to show that the most mundane objects can be interesting. The combined results of the test pit excavation were related to the public on the following day.
- 1.1.4 This approach, to bring archaeology to the people as it happens, the use of test pit excavations to demonstrate archaeology and the idea that interesting archaeology is contained within most back gardens, borrows much from ideas that were championed by the late Mick Aston and used by Channel 4's 'Time Team'.

1.2 The site

- 1.2.1 The King's House, which now houses Salisbury Museum, was originally constructed in the 13th century as the residence of the Abbot of Sherborne (RCHM 1993). The residence was replaced by the 15th-century building which now occupies the site, with brick-built ranges added in the early 17th century.
- 1.2.2 The garden at the rear lies on the floodplain of the River Avon, approximately 100 m east of the river channel (**Fig. 1**). The test pit was located at NGR 414068 129465, with the ground level at 45.6 m OD. The underlying solid geology is mapped as Newhaven Chalk Formation, overlain by within the river valley by alluvium (clay, sand and gravel) (British Geological Survey online viewer).

1.3 Archaeological background

- 1.3.1 Excavations were made previously in the museum garden by the Avon Valley Archaeological Society (AVAS 2010) (**Fig. 1**). Their excavation formed part of the 2010 Festival of Archaeology, but was undertaken before the public event. The 2010 trench measured 1 m by 3 m and contained three layers of garden loam separated by bands of chalk, and a garden path. The deposits were poorly dated but showed a broad chronology from the mid-20th century at the surface to the 17th century near the base. Clay (tobacco) pipe fragments included bowls with the stamp of the Gauntlet family, who produced pipes from 1630–1680. Natural gravel was not located.

2 METHODOLOGY

2.1 Fieldwork methodology

- 2.1.1 Prior to the excavation of the test pit in 2016, a detailed gradiometer survey was carried out over the lawn area (Wessex Archaeology 2016), which picked up no anomalies of archaeological interest.
- 2.1.2 The 1 m square test pit was dug in an area of lawn to the rear of the museum (**Fig. 1**). Its location was selected to avoid the 2010 excavations and also the roots of a mature tree; the root bole of a former copper beech tree had seriously disturbed the upper parts of the archaeological layers recorded in 2010.
- 2.1.3 Excavation was undertaken by hand, using mainly pick and shovel, with spoil stored on plastic sheeting at the side of the test pit. The stratigraphy was recorded using Wessex Archaeology's standard pro forma recording sheets, and was photographed using a digital camera. The test pit was located using GPS survey equipment.

3 ARCHAEOLOGICAL RESULTS

3.1 Introduction

- 3.1.1 **Figure 2** and **Plate 1** show the west-facing section of the test pit after excavation. Full descriptions of the excavated contexts are given in Appendix 1.

3.2 Stratigraphy

- 3.2.1 The turf layer/modern topsoil (100), which was lifted and stored for reinstatement at the conclusion of the excavation, comprised a mid-brown loamy topsoil containing fragments of post-medieval pottery and roof tile (ie, ceramic building material – CBM). It overlay a thin layer (101), which contained stones that had sorted down through the topsoil, separating the topsoil from an earlier garden soil (102) below. The garden soil was of a similar composition to layer 100, and likewise contained medieval and post-medieval CBM. The two soil layers collectively were approximately 0.2 m thick.
- 3.2.2 The upper garden soil covered a layer (103), approximately 0.15 m thick, that contained quantities of chalk and limestone. Fragments of pottery and CBM confirmed that this deposit was also of post-medieval date. This layer, which probably equates with one of the chalky layers recorded in the 2010 trench (AVAS 2010), is likely to represent material introduced to make-up or landscape the garden following the construction in the 1950s of the wing at the rear of the museum which now houses the Wessex Gallery. Evidence of this construction may be represented by a thin layer of mortar (104), approximately 0.02 m thick, which separated layer 103 from the underlying deposit (105).

- 3.2.3 Layer 104 lay directly on the surface of mid-grey/brown slightly sandy silt (105), approximately 0.3 m thick, which included fragments of river gravel flint. Artefacts from this layer included pottery, CBM, glass, animal bone and clay pipe fragments including a number with stamped bowls which could be dated to the mid-17th century. The structure of this deposit suggested that it represents a cultivated garden soil that may have been manured with domestic refuse. It represents the equivalent deposit which formed the base of the 2010 trench.
- 3.2.4 The lower garden soil (105) was formed on a layer of poorly sorted flint gravel (106) which contained quantities of pea grit and a piece of medieval pottery. Many of the individual pieces of gravel were patinated white, in contrast to the underlying flood plain gravel. This observation, together with the poorly sorted character of the individual components, suggests that layer 106 was not deposited by water but was introduced from elsewhere. It is likely that this resulted from the need to raise and consolidate the flood plain deposits when the first building was constructed on the site.
- 3.2.5 The basal part of the test pit comprised grey/brown clay and silt (107), representing alluvium, which overlay and graded into compact, orange sandy flood plain gravel. The alluvium also contained a piece of medieval pottery, confirming that this surface probably formed the original land surface when what became the King's House was first constructed.

4 FINDS

4.1 Introduction

- 4.1.1 The test pit produced a small assemblage of finds, ranging in date from medieval to post-medieval, with a few possible prehistoric items. The finds belong to types which occur commonly across the city (eg, pottery, CBM, bottle glass). The occurrence of a post-medieval gunflint is of interest. All finds have been quantified by material type within each context, and the results are presented in Appendix 2.

4.2 Pottery

- 4.2.1 Thirty-two sherds (weighing 252 g) were recovered, of which two were of medieval date and the remainder post-medieval. The two medieval sherds (one each from lower layers 106 and 107) were from glazed fineware jugs, and can be identified as products of the Laverstock kilns outside Salisbury. These kilns were operating from soon after the foundation of the city in the 1220s into at least into the early 14th century and possibly beyond (Musty *et al* 2001).

4.3 Ceramic building material

- 4.3.1 CBM dominated the assemblage (131 fragments, weighing 5304 g). Fragments of post-medieval brick and roof tile were encountered in the upper layers (100–104). There was also a single small fragment of a decorated floor tile, too small to determine the design.
- 4.3.2 The majority of the CBM, however, consisted of fragments of medieval roof tile. These tiles were typically handmade in poorly wedged, pale-firing clays with prominent iron oxides occurring as red/brown pellets, and were often glazed over the lower third of the tile (the visible part, after tile-hanging). Roof tiles were almost certainly made locally; one source is documented at Alderbury from the mid-14th to the late 15th century (Hare 1991), but either this or some other local source must have been supplying the city from its

foundation, as roof tile fragments appear from the earliest levels. Their use may have been required by law, to avoid the fire risk posed by thatch.

- 4.3.3 Flat roof tiles were not normally made in the same place as pottery, so do not feature in the products of the Laverstock kilns, but the kilns were producing more elaborate roof furniture such as ridge tiles and finials (Musty *et al.* 2001, 173–5, figs 72–3). There is one fragment here of a glazed roof tile (from lower layer 106), almost certainly from a ridge tile, in a fabric matching the Laverstock fineware pottery.

4.4 Clay tobacco pipe

- 4.4.1 Twenty-seven fragments of clay pipe were recovered. The majority of these were plain stem fragments, but some more datable pieces were also found. The lower garden soil (105) produced two complete bowls, one with a heel stamp, with a second heel stamp on a partial bowl. The complete bowls are both of mid-17th-century data (Oswald 1975, fig. 3,G, no 6; fig. 6), and the incomplete example is probably of similar date.
- 4.4.2 One heel stamp is of an animal, drawn sideways; this stamp has been linked with a pipe-maker called Fox in Amesbury, although no further details are known (Atkinson 1970, 177–9, fig. 1, 2). The illustrated example is dated c. 1630–40, but the bowl is probably slightly later, perhaps c. 1650 (*ibid.*, fig. 1, 3). The second stamp from layer 105 is an example of the Gauntlet mark. This example shows a realistic hand with splayed fingers, on a shield in a heart-shaped border. A number of Gauntlet marks are known, the more naturalistic dating to the period c. 1650–70 (*ibid.*, 179, fig. 1, 6).
- 4.4.3 A third heel stamp was found in layer 104 (the rest of the bowl did not survive). This is also a Gauntlet mark, but is the slightly later, more debased form of the mark known as the 'monkey's paw', dated c. 1670–80 (*ibid.*, 179, fig. 1, 12).

4.5 Worked flint

- 4.5.1 One large fragment of walling flint was found in the upper garden soil (102), consisting of a long, roughly cylindrical nodule with one end struck off to form a flattish surface. Traces of mortar adhering to the cortex attest to its use. Eight waste flakes could also relate to the preparation of walling flint, although some show edge damage, and the possibility that one or two could be of prehistoric date cannot be ruled out.
- 4.5.2 Of most interest, however, was a gunflint, also from layer 102. This piece was made using the 'wedge technique', a method of gunflint manufacture that is characteristic of the 17th and 18th centuries and is a less efficient method of gunflint manufacture than the better known blade technique that was perfected at Brandon in the 19th century. The grey colour of the flint and the use of the 'wedge technique' indicates that the gunflint is probably of local manufacture; gunflint work shops were well established around Salisbury before 1800.

4.6 Glass

- 4.6.1 The glass included both vessel and window glass (a total of ten fragments). Four fragments were from green wine bottles dating between the mid-17th and early 19th century, and one of these (from lower garden soil 105) belonged to a bottle of 'onion' form, dated c. 1680–1730 (Dumbrell 1983). One fragment (from upper garden soil 102) was from a vessel in opaque white glass, possibly a lampshade or other decorative item.

- 4.6.2 Two fragments from window glass from layer 103 were in a thin, greenish metal with laminating surface iridescence; these are typical of the early post-medieval period. The other three fragments of window glass were modern.

4.7 Animal bone

- 4.7.1 Of the total of 31 pieces of bone recovered, 16 were identifiable to species. These consisted largely of cattle (eight pieces) and sheep/goat (seven pieces), with one pig. Body parts vary – the single pig bone was a skull fragment, the cattle consisted mainly of vertebrae and foot bones, and the sheep/goat included lower leg and foot, vertebrae, mandible and ribs.

4.8 Marine shell

- 4.8.1 All of the marine shell (14 fragments) comprised oyster. Both right and left valves were represented, ie, both preparation and consumption waste. A few shells preserved original measurable dimensions. The oysters are most likely to have been brought to Salisbury from Poole Harbour, the closest source, and formed an important part of the diet from the medieval period through to the beginning of the 20th century.

4.9 Other finds

- 4.9.1 Other finds comprise two iron nails and a short length of narrow iron tube, and two small fragments of roofing slate. All these are likely to be of post-medieval date.

5 DISCUSSION

- 5.1.1 The test pit excavation was designed to recover sufficient material and evidence to make it possible to 'tell the story' of this piece of land at the rear of the King's House. It was hoped that the results, combined with those from previous work at the location in 2010 (AVAS 2010), could be extended to make comparisons with archaeological discoveries in other parts of the city.
- 5.1.2 The base of the test pit was formed by river gravel of the Avon valley. This deposit is crucial to the city of Salisbury as it forms the deposit on which the cathedral itself is founded, and with it the long term prosperity and development of the city. The gravel was laid down entirely by the action of the River Avon at a time when the river flowed at a much greater velocity than it does today. The upper parts of the gravel were covered by silt which resulted from natural flooding; this alluvium was found consistently in most layers of the test pit.
- 5.1.3 The ever present relationship of the river and the city, the constant threat of flooding and effects of water-logging made it necessary to consolidate the surface of the alluvium by introducing gravel from pits from the locality. Consolidation of foundation layers is a recurring feature (Wessex Archaeology 2014) of the preliminary construction of buildings in Salisbury during the 13th and 14th centuries. It is uncertain whether this spread of gravel was localised, formed part of a path or yard or was extensive. In any case it provided a firm base on which people could move dry-shod in the vicinity of the river.
- 5.1.4 Medieval pottery and roof tile from the lowest layers (106 and 107) of the test pit can be dated to this period and relate to activity shortly after the foundation of the city and cathedral. It is unclear how long this scenario persisted; the story contains nothing to document activity in the 15th and 16th centuries, a period when the King's House was being rebuilt (RCHM 1993) in a style that is recognisable in the present structure.

Perversely, the absence of artefacts to document this period is in line with evidence from elsewhere in the city, where late medieval deposits are rare.

- 5.1.5 The chronological sequence jumps to the 17th/18th century when the area apparently contained cultivated ground. These layers mirror those recorded in the 2010 excavation (AVAS 2010). Pottery, clay tobacco pipes and bottle glass, particularly from the garden soil 105, complement one another and provide a firm date for this layer, which probably accumulated over time as it was manured and cultivated. It is tempting to see the 17th-century clay pipes, and the gunflint, as possible evidence from the Civil War period. Alternatively they may be associated directly with Thomas Sadler II or Mary Millar, who occupied the house from 1623 to 1698.
- 5.1.6 The upper layers (100–104) reflect the most recent phases of activity on the site. Layers 102 and 103 probably relate to the construction of the range at the rear of the King's House. The story comprised evidence for construction (104) and subsequent landscaping (103). These layers contained a mixture of artefacts, including residual medieval roof tiles with 17th-/18th-century pottery, but also of 19th-/20th-century date which showed the layers were of more recent date. The two layers of topsoil also hint at phases of landscaping, possibly documenting work to reshape the garden after the removal of a tree.
- 5.1.7 The emphasis of the finds assemblage from the test pit was on building material, particularly medieval roof tiles, rather than domestic refuse such as pottery and animal bone.
- 5.1.8 The story of the test pit and the small finds assemblage has provided a chronological sequence from medieval to modern which, in microcosm, reflects the history of the city. The excavated layers, and the artefacts they contain, complement those from the 2010 test pit excavation, and include characteristics which replicate other larger assemblages recovered from various sites around the city.

6 STORAGE AND CURATION

6.1 Museum

- 6.1.1 The project archive, which is currently held at the offices of Wessex Archaeology in Salisbury, will be deposited with the Salisbury Museum, following the museum's guidelines for archive preparation, and in general following national guidelines (Brown 2011; ClfA 2014).

6.2 Preparation of the archive

- 6.2.1 The archive, which includes paper records, graphics, artefacts, ecofacts and digital data, will be prepared following the standard conditions for the acceptance of excavated archaeological material by Salisbury Museum, and in general following nationally recommended guidelines (SMA 1995; ClfA 2014b; Brown 2011; ADS 2013).
- 6.2.2 All archive elements are marked with the site code, and a full index will be prepared. The physical archive currently comprises the following:
- 1 cardboard box of artefacts, ordered by material type
 - 1 file of paper records and A4 graphics

6.3 Selection policy

- 6.3.1 Wessex Archaeology follows the guidelines set out in *Selection, Retention and Dispersal of Archaeological Collections* (Society of Museum Archaeologists 1993), which allows for the discard of selected artefact and ecofact categories that are not considered to warrant any future analysis.
- 6.3.2 In this instance, the finds belong to types already well represented and well documented within the city, and earlier excavations have provided good datasets of this material, in particular pottery, animal bone, ceramic building material, glass and clay tobacco pipes. This small assemblage adds nothing new to the known material culture of Salisbury, and as such does not warrant retention for long-term curation. Selected items, however, will be offered to the museum for teaching purposes (eg, selected pottery, stamped clay pipes, gunflint).

6.4 Security copy

- 6.4.1 In line with current best practice (e.g. Brown 2011), on completion of the project a security copy of the written records will be prepared, in the form of a digital PDF/A file. PDF/A is an ISO-standardised version of the Portable Document Format (PDF) designed for the digital preservation of electronic documents through omission of features ill-suited to long-term archiving.

6.5 Copyright

Archive and report copyright

- 6.5.1 The full copyright of the written/illustrative/digital archive relating to the project will be retained by Wessex Archaeology under the Copyright, Designs and Patents Act 1988 with all rights reserved. The client will be licenced to use each report for the purposes that it was produced in relation to the project as described in the specification. The museum, however, will be granted an exclusive licence for the use of the archive for educational purposes, including academic research, providing that such use shall be non-profitmaking, and conforms to the Copyright and Related Rights Regulations 2003. In some instances, certain regional museums may require absolute transfer of copyright, rather than a licence.
- 6.5.2 Information relating to the project will be deposited with the HER where it can be freely copied without reference to Wessex Archaeology for the purposes of archaeological research or Development Control within the planning process.

Third party data copyright

- 6.5.3 This document and the project archive may contain material that is non-Wessex Archaeology copyright (eg, Ordnance Survey, British Geological Survey, Crown Copyright), or the intellectual property of third parties, which Wessex Archaeology are able to provide for limited reproduction under the terms of our own copyright licences, but for which copyright itself is non-transferable by Wessex Archaeology. Users remain bound by the conditions of the Copyright, Designs and Patents Act 1988 with regard to multiple copying and electronic dissemination of such material.

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APPENDICES

Appendix 1: Context descriptions

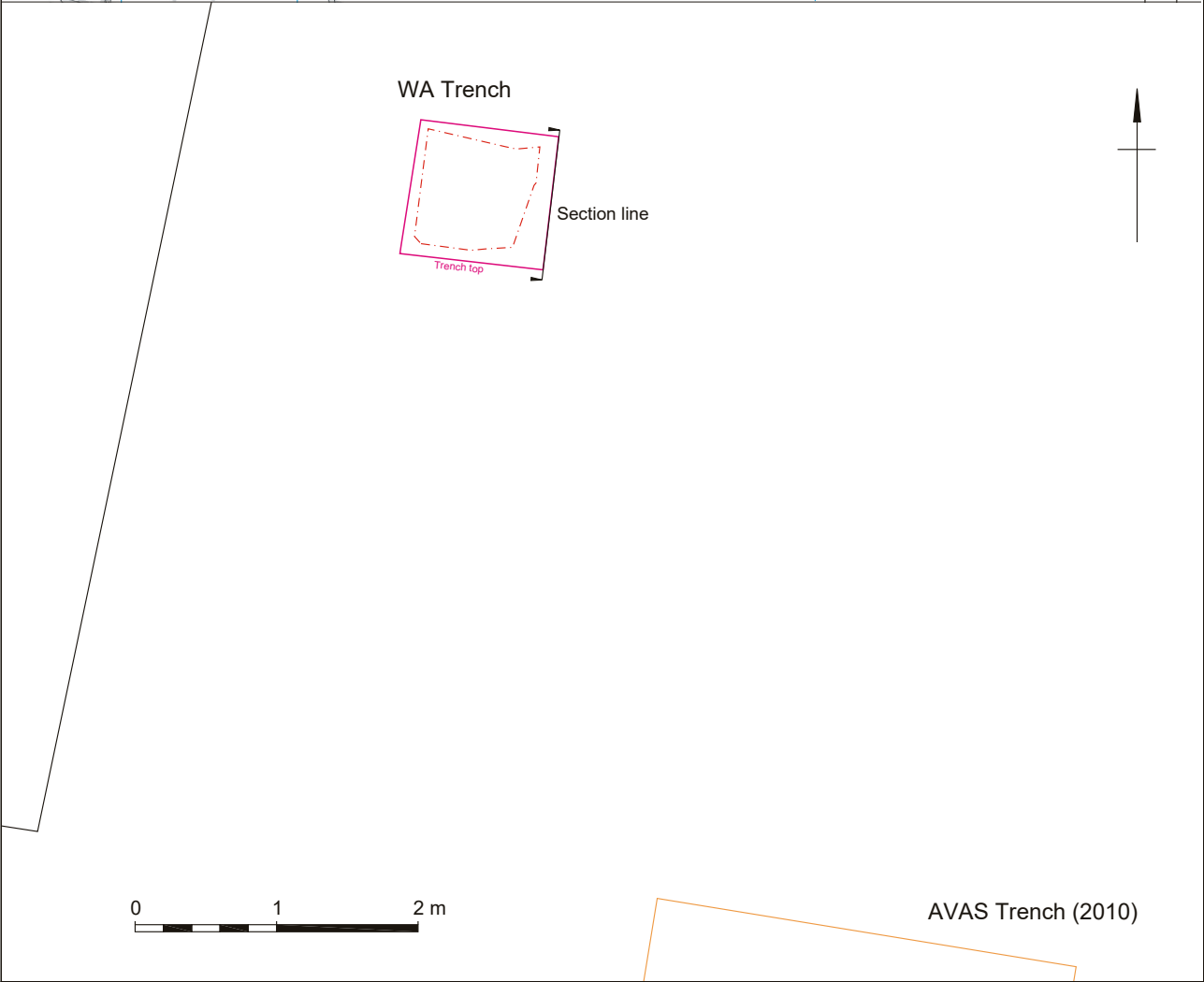
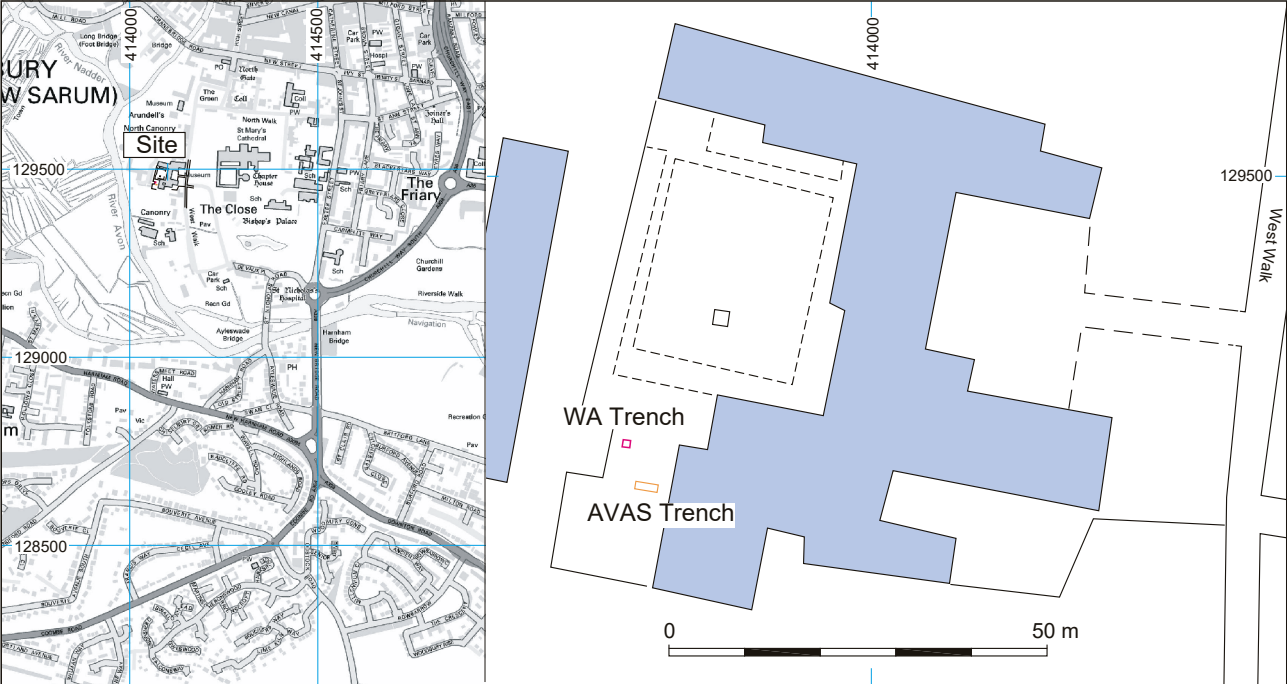
Context	Context type	Description	Depth (m)
100	Layer	MODERN TOPSOIL: mid brown to grey/brown loam with some root disturbance; occasional chalk flecks; post medieval pot and CBM	0.00–0.10
101	Layer	TOPSOIL: sorted horizon at interface between 100 and 102; no finds	0.10–0.15
102	Layer	UPPER GARDEN SOIL: stone-free grey/brown loam; post-medieval pot and CBM	0.15–0.22
103	Layer	MAKE-UP: friable loam with chalk flecks; clear contact with 102 above; post-medieval pot and CBM with some of medieval date	0.22–0.35
104	Layer	MORTAR SPREAD: thin band of mortar, possibly related to construction of museum extension	0.35–0.37
105	Layer	LOWER GARDEN SOIL: loose, mid grey to grey/brown slightly sandy silt; some gravel but generally few inclusions; relatively plentiful domestic refuse suggests use as cultivated ground; 17th–18th pot and clay pipe	0.37–0.67
106	Layer	MAKE-UP: poorly sorted medium flint gravel with much pea grit; clasts individually patinated white; clear contact with 105 above and 107 below; medieval/?post medieval pottery	0.67–0.75
107	Layer	FLOOD PLAIN GRAVEL: Grey to grey/brown clay silt grading to orange matrix with poorly sorted flint gravel; some root penetration; clear contact with 106 above; medieval pottery	0.75+


Appendix 2: Quantification of finds by context

Context	Material	No.	Weight (g)	Comments
100	CBM	3	76	post-medieval brick frags
	CBM	1	10	medieval decorated floor tile fragment
	CBM	9	146	medieval roof tile
	clay pipe	1	4	plain stem fragment
	flint	1	17	flake, probably walling
	glass	1	5	modern window
	pottery	1	22	modern redware flowerpot
	pottery	1	1	pearlware (C19); backstamp [...S]PODE
102	CBM	2	35	brick
	CBM	29	1623	medieval/post-medieval roof tile (1 medieval glazed)
	clay pipe	1	3	plain stem fragment
	flint	1	1075	walling flint (nodule with struck flat face, traces of mortar)
	flint	1	5	gunflint (flintlock musket, C17/C18)
	flint	3	100	flakes (1 lightly patinated); walling?
	glass	2	6	modern window
	glass	1	2	opaque white glass: decorative vessel or (eg) lampshade
	iron	2	151	short length of tube/collar; nail
	pottery	1	6	refined whiteware (C19/C20)
	pottery	1	16	Verwood-type earthenware
	stone	1	11	roofing slate
103	animal bone	1	2	unidentifiable
	CBM	12	502	medieval/post-medieval roof tile (2 medieval glazed)
	CBM	1	43	post-medieval brick fragment
	flint	1	3	flake
	glass	2	29	post-medieval green wine bottle (mid C17-early C19)
	glass	2	2	early post-medieval window
	pottery	5	48	post-medieval: Verwood-type earthenware
	pottery	1	1	English stoneware (C19/C20)
	pottery	1	1	pearlware (C19)
	pottery	1	2	refined whiteware (C19/C20)
	shell	3	26	oyster: 3 left valve
	stone	1	6	roofing slate
104	animal bone	1	15	cattle 3rd phalanx
	CBM	1	25	post-medieval brick fragment
	CBM	1	106	medieval roof tile
	clay pipe	1	4	stem with bowl heel, mid/late C17; heel stamp (monkey's paw)
	clay pipe	3	9	plain stem fragments
	glass	1	6	post-medieval green wine bottle (mid C17-early C19)
	pottery	2	5	refined whiteware (C19/C20)
	pottery	1	2	Verwood (Horton C17?)
	shell	2	46	oyster: right valve + fragment
105	animal bone	26	285	7 cattle (mostly vertebrae and foot bones); 8 sheep/goat (astragalus, metapodial, vertebrae, mandible, ribs)
	CBM	68	2612	medieval/post-medieval roof tile (9 glazed, 1 ?ridge)
	clay pipe	18	63	plain stem fragments
	clay pipe	3	20	bowls 1640–60; 2 stamped (1 Fox, 1 Gauntlet)
	flint	2	43	flakes

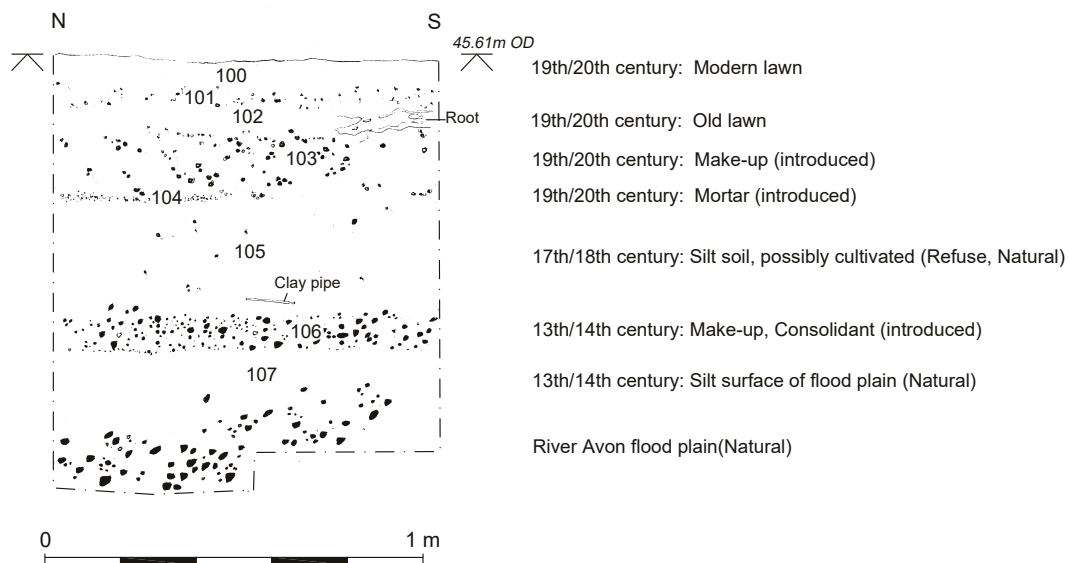


Context	Material	No.	Weight (g)	Comments
105	glass	1	31	post-medieval green wine bottle; base from onion form (1680-1730)
	iron	1	9	nail
	pottery	5	17	tinglazed earthenware: monochrome white (C17/C18)
	pottery	9	96	Verwood, including 1 flanged dish (Horton C17?)
	pottery	1	7	medieval: Laverstock fineware
	shell	8	168	oyster: 4 left, 4 right valves
106	animal bone	1	2	sheep rib
	animal bone	1	8	sheep stragalus
	CBM	2	59	medieval roof tile (1 glazed ridge, Laverstock type)
	flint	1	14	flake, rolled
	pottery	1	8	medieval: Laverstock fineware
107	animal bone	1	15	pig skull
	CBM	2	67	medieval roof tile
	pottery	1	20	medieval: Laverstock fineware
	shell	1	12	oyster: right valve



 <p>Coordinate system: OSGB36 (OSTN15/OSGM15)</p>	<p>Contains Ordnance Survey open data © Crown Copyright and database right 2016. This material is for client report only © Wessex Archaeology. No unauthorised reproduction.</p>		
	Date:	19/12/2016	Revision Number: 0
	Scale:	1:1000 and 1:50	Illustrator: SEJ
	Path:	X:\PROJECTS\Festival Of Archaeology Salisbury_July_2016\Graphics_Office\Rep figs\lassess_pub\2016_12_19	

Site location Figure 1



Section viewed from the west



Coordinate system:
OSGB36
(OSTN15/OSGM15)

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Date:	19/12/2016	Revision Number:	0
Scale:	1:20	Illustrator:	SEJ
Path:	X:\PROJECTS\Festival Of Archaeology Salisbury_July_2016\Graphics_Office\Rep figs\lassess_pub\2016_12_19		



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