Sussex Archaeological Society

Design and Destiny: Arts and Crafts of the Iron Age

Saturday 20 October 2018

Late Iron Age harness fitting
Image courtesy of the Portable Antiquities Scheme

Conference handbook
Welcome to our conference on Arts and Crafts in the Iron Age. Today our speakers will reveal aspects of the skills of designing and making a variety of types of artefacts in use in both the British and European centuries that fall within the Iron Age. Our title “Design and Destiny” questions the purposes of various objects, whether utilitarian and functional, or perhaps destined for particular people and specific occasions. Above all I hope that today brings out the craftsmanship and the artistic abilities of people between two and two and a half thousand years ago who made, commissioned or used these artefacts. What influenced choice? How did styles develop? What cross-over occurs between the makers of one type of object and another?

Many of the objects to be discussed will fall into the often used term “Celtic Art”. To my mind this term should encompass all aspects of decoration on objects during this period, but it can also have two limitations - firstly, some authorities confine the term to metalwork predominantly and secondly, the word “Celtic” introduces both an ethnic confusion and lends itself to being extended to the beautiful Irish artworks that reach new heights in the Early Christian period. Today we concentrate on the era between about 500 BC and 100 AD. We also extend our focus not just on metalwork but to consider pottery, glass working, enamelling and what we can learn about those materials that so often disappear from the archaeological record: fabric, leather, gut, twine, basketry, woodwork to name a few. We can also use our imaginations to brighten the Iron Age. Did folk use feathers for decoration, for instance, like Polynesians? The Iron Age can seem very black or grey (even the pottery) with just a glint of gold or silver. But that is a product of age and archaeology. At the time it would have been colourful - new shiny bronze - burnished horse tack - glass beads or bangles of blue and white, or yellow and every colour. The analysis of rare preserved fabrics remnants reveal woven patterns of alternating colours and the use of dyes derived from various plants or other sources. The aim of today is to widen and deepen our understanding of this period of prehistory by illuminating the skills and knowledge base of its technicians.
Welcome

Many of you will be familiar with our conferences, and we are pleased to see you back. If this is your first time, we are delighted to welcome you.

In order to make the day run smoothly, we do ask that you observe the timings of the day carefully. It is a full programme, and we aim to run to time as we are aware many of you may have a long journey home. You can help this by making sure that you are back in your seat punctually at the end of each break so we can resume each session on time.

Once you have helped yourself to refreshments, please move well away from the queue to eat and/or chat, so that others can move through the line quickly, and allow yourself plenty of time for toilet breaks!

Our speakers will have name badges, and we ask them to gather in the corner of the hall to the left of the stage (looking from the audience) at breaks so that you may easily identify them and ask questions. To facilitate this, please allow them to move to the head of the refreshment queue.

Do share your opinion on today’s conference by filling in and returning an evaluation form. If you did not receive a form with this handbook you can pick one up from the registration desk. Completed forms can be left on the desk at the end of the day or returned later (details are at the end of the form).

Most of our members’ events are listed on the Society’s website www.sussexpast.co.uk and details of all of them are in our newsletter, Sussex Past and Present, which members receive in April, August and December. While many of our events are open to non-members, we do urge you to consider joining the Society to support our work. Our current subscription rate is £40 for individual members and £58 for joint members. Application forms are available on the registration desk or you can join online at https://sussexpast.co.uk/become-a-member

We hope you enjoy the day!

Lorna Gartside
Membership Secretary
Sussex Archaeological Society
Design and Destiny: Arts and Crafts of the Iron Age

Programme

10.00am Welcome and introduction by Conference Chair
Caroline Wells, President, Sussex Archaeological Society (2012-2018)

10.05am What did Celtic art do and why decorate?
Dr Jody Joy, Senior Curator (Archaeology), Museum of Archaeology and Anthropology, University of Cambridge

10.45am Cause and effect in Iron Age brooches
Dr Sophia Adams, Research Associate, Scottish Universities Environmental Research Centre, University of Glasgow

11.25am tea/coffee

11.45pm Beyond repair: investigating the use, damage and modification of Celtic Art objects
Dr Helen Chittock, Project Officer, AOC Archaeology (South)

12.25pm Pattern and playfulness: playing with forms and textures in Celtic art
Dr Julia Farley, Curator of British and European Iron Age Collections, British Museum

1.05pm lunch
Afternoon session to be chaired by Jaime Kaminski

2.00pm The art of the chariot
Dr Melanie Giles, Senior Lecturer in Archaeology, University of Manchester

2.40pm A pot of gold: mining ceramic data
Anna Doherty, Senior Ceramicist, Archaeology South East

3.10pm Recent Iron Age finds from East and West Sussex
Edwin Wood, on behalf of the Portable Antiquities Scheme

3.20pm tea/coffee

3.45pm The craft of the Iron Age helmet: production, function and design
Dr Jaime Kaminski, Senior Lecturer, University of Brighton

4.15pm Objects of adornment, self-identity and the evolution of social currencies in south east Britain
Dr John Creighton, University of Reading

5.00pm Questions and end
What did Celtic art do and why decorate?
Dr Jody Joy

Archaeologists have long sought for the meanings behind Celtic art but recent studies have questioned not what Celtic art meant but rather what did it do. For example, a number of researchers have examined how the complexity of patterns can draw the viewer in, leading the eye in different directions. In previous work I have also found the question ‘why decorate?’ to be helpful in examining Celtic art. Since so few Iron Age objects were decorated, the decision to decorate must have been a significant one and by asking why an object was decorated it can provide clues as to what the art was made to do.

Drawing on insights from other researchers, in this presentation I will explore the questions ‘what did Celtic art do?’ and ‘why decorate?’ I hope to show that there is no single answer to these two questions.

Biographical note
Jody Joy is senior curator at the Museum of Archaeology and Anthropology, University of Cambridge, with responsibility for British and European Archaeology. He specializes in the archaeology of northwest Europe during the first millennium BC but his research interests also include the later Bronze Age and early Roman periods.

His main interests concern art and technology and he is currently involved in research projects examining: the technology of Iron Age cauldrons and their role as feasting vessels;
Iron Age torcs and their relationship with the human body; and the role of so-called Celtic art in Iron Age society. He is also interested in human remains, particularly exploring issues surrounding display and storage in museums. He has previously worked at the British Museum, where he was Curator of European Iron Age Collections for eight years.

Further reading


*Cause and effect in Iron Age brooches*
*Dr Sophia Adams*

This paper explores the directions of influence in the design of Iron Age brooches. The final form and deposition context of each brooch is the result of a non-linear series of decisions that take place before and during the making of the brooch, and during and after the use-life of the object. This paper asks whether the destiny of the brooch had any effect on its design? And whether the design had an influence upon the destiny? I will explore how we
might answer such questions from the archaeological evidence and what data we already have to examine these issues. This is an opportunity to discover the technical wonders of making prehistoric artefacts and the human interactions that made these objects possible. The focus is on the period c. 450-150 BC in southern Britain but will draw on wider connections in Britain and Europe. This is a story of burials, of pits, of clasped pins and missing textiles. It is about the intentional and unintentional connections between artefacts and personal identity. It explores local diversity and regional connections during a period of innovation in the later prehistory of Britain. It is also a chance to show how the discoveries made by archaeologists and metal detectorists in Sussex inform and challenge our understanding of the Iron Age in Britain.

Biographical note
Sophia Adams is a Post-Doctoral Research Associate at SUERC, University of Glasgow, working with Dr Derek Hamilton on a Leverhulme Trust funded project: Setting Artefacts Free. Their research investigates the chronology of Iron Age brooches through a combination of Bayesian statistical analysis and artefact study. From 2014-2017 she was a PDRA at the University of Bristol, working with Prof. Joanna Brück and Dr Leo Webley on The Social Context of Technology: non-ferrous metalworking in Later Prehistoric Britain (c. 2500 BC – AD 50); to be published by the Prehistoric Society in 2019. During the early years of her career, Sophia worked on excavations in Sussex with AOC Archaeology and ASE. Sophia’s research interests focus on Bronze Age and Iron Age artefacts: their production, use and deposition. She is currently a member of council for the Historical Metallurgy Society, the Prehistoric Society and the Later Prehistoric Finds Group.

Further reading

Credit: Sophia Adams
Beyond repair: investigating the use, damage and modification of Celtic Art objects
Dr Helen Chittock

Celtic Art objects were, and are, powerful objects, with some facets of their power deriving from the masterful ways in which they were designed and made. This group of objects dates to the Middle-Late Iron Age and includes objects such as weaponry and jewellery, made primarily from bronze or gold, with elaborate cast forms and intricate swirling patterns incised onto their surfaces. Most were made from complex combinations of components, sometimes including inlays or other applied decoration made from of glass, coral or bone.

The initial production of an object of Celtic Art, however, was just one aspect of what was sometimes a history of use and re-making that stretched over generations. Evidence
suggests that some of these composite metal objects were curated over prolonged periods of time, during which they were well-used and damaged, then repaired to extend their useful potentials. Other types of modification also took place over time, and the deliberate visual emphasis of repairs and modifications on some objects suggests they were meant to be seen. Repair and modification, therefore, were processes that were vital in extending and defining the histories of objects, and may have contributed to their powerful statuses.

This paper will explore the use, damage, repair and modification of Celtic Art objects, resting firstly on the relevant technologies of repair and modification and secondly on the possibility that repairs and modifications did more than just mend damaged objects and extend their useful lives.

Biographical note
I am an archaeologist specialising in the study of Iron Age finds with a particular interest in the social functions of decorated objects. Between 2013 and 2016, I carried out PhD research entitled Pattern and Purpose in Iron Age East Yorkshire as the holder of a Collaborative Doctoral Award with the British Museum and University of Southampton. Following this, I worked as a Postdoctoral Researcher on the European Celtic Art in Context project at the Institute of Archaeology, Oxford, and am currently working in the Post-Excavation department at AOC Archaeology (South) as a Project Officer. I sit on the committee for the Later Prehistoric Finds Group, and am currently Deputy Chair.

Further Reading
For more information on the ideas in this talk and the research they have been drawn from, please see the following article, which is freely available in PAST: Chittock, H. (2017). An Iron Age patchwork: New evidence on the biography of the Grimthorpe shield, PAST: The Newsletter of the Prehistoric Society, Number 87

Or for further detail, look out for the following paper, which will be in print next year: Chittock, H. Forthcoming, Pattern as Patina: Iron Age ‘kintsugi’ from East Yorkshire, in A. Jones and I. Back Danielsson (Eds.) Images in the Making, Manchester: Manchester University Press.
Pattern and playfulness: playing with forms and textures in Celtic art
Dr Julia Farley

This paper will examine how skeuomorphic forms and textures are used in Celtic art objects from Britain. Many types of metal objects display details such as pseudo-stitching or twisting that may reference organic materials and crafts. In particular this paper will consider the use of openwork and so-called ‘basket-weave’ infilling, arguing that organic textures now missing (such as clothing, wood, leather and horse hair) could have transformed how these objects were perceived within, and interacted with, their surroundings. For example, ‘basketweave’ is predominantly used on objects worn and carried by people, perhaps a playful reference to woven clothing fabric. Openwork, in contrast, is predominantly used on objects that were affixed to or lay against organic materials: wood, leather, horse-hair. Placing these objects back into their wider context gives a sense of playing with visibility vs. invisibility, foreground vs. background, stillness vs. movement, looking at vs. seeing through.

Biographical note
Julia Farley is curator of the British and European Iron Age collections at the British Museum and is responsible for the British and continental European Iron Age collections. Her research interests include craft and production, Iron Age ritual and depositional practices, and the colonial encounter between communities in Iron Age Britain and the Roman world. She was lead curator on the major British Museum exhibition, Celts: art and identity (Sept 2015 – Jan 2016), organised in partnership with National Museums Scotland, and contributed to and co-edited the associated exhibition catalogue. Julia completed her PhD at the University of Leicester in 2012, under the supervision of Prof. Colin Haselgrove. As part of her PhD research, she co-ordinated the scientific analysis of silver objects from the Iron Age shrine at Hallaton in East Leicestershire. Prior to joining the British Museum, she held a Leverhulme Early Career Fellowship at Leicester, researching the circulation of gold and silver in Iron Age and Roman Britain. She is currently working towards publication of the Iron Age site at Snettisham in Norfolk, with Jody Joy from the Cambridge Museum of Archaeology and Anthropology.

Recent publications include:

The art of the chariot
Dr Melanie Giles

The Iron Age chariot was a marvel of technological design whose purpose was manifold. As a martial vehicle it assisted certain kinds of combat but it was also designed to intimidate enemies and inspire combatants. Out of conflict, it provided an impressive means of showing-off horsemanship, daring and agility. Its box raised and framed individuals, enhancing arrivals or departures, and giving them a platform for oration and ceremony. In Yorkshire, along with one example from Scotland, it was also used as a funerary vehicle: hearse and then coffin, for a choice number of men and women. What role did decoration play in these endeavours? Was it for show, prestige or personal pleasure? What materials, substances and designs were deployed on the chariot and how do these relate to other decorated artefacts? What does their design and final destiny tell us about relations between groups and further afield, to the Continent? Arguing that there is literally more than meets the eye, we will finally touch on the sacred and supernatural elements of the art of the chariot.

Biographical note
Melanie Giles is Senior Lecturer in Classics, Ancient History and Archaeology, University of Manchester. She is known for a number of publications including “A Forged Glamour: Landscape, Identity and Material Culture in the Iron Age” and “Archaeologists and the Dead”. She is a researcher in Iron Age funerary rites, with a particular interest in ‘Grave Goods’ (the current topic of a major AHRC project between the Universities of Manchester, Reading and the British Museum). She has also worked on Celtic art and technology, with a particular interest in violence and weaponry in the Iron Age, including research on bog bodies such as Manchester Museum’s ‘Worsley Man’. Her approach is best characterised by an interest in life-stories, not just of people but also places and things.
Publications


A pot of gold: mining ceramic data
Anna Doherty

Pottery is an artefact class predominantly – though not exclusively – used in domestic settings from small farmsteads to the centres of elite power. In the Iron Age of south-eastern Britain, it occurs ubiquitously, becoming especially abundant as contacts with the Gallo-Roman world developed. Arguably then it provides both a much larger dataset and a slightly different lens for examining the societal changes leading up to the Roman Conquest than for example, most forms of metalwork, which were perhaps more consciously tied to displays of identity and power and probably more often designed for use by restricted elite groups or in specific cultural settings.

Academic researchers are starting to make use of the huge ceramic datasets being created by commercial archaeology. Methodological issues mean that such research has tended to focus on Roman assemblages recorded using relatively standardised typologies. Where Iron Age data is tackled, there has been a tendency to focus on the most visible Late Iron
Age high status imported table wares. Nevertheless, recent research has started to engage with and assimilate pottery data which until recently tended to be buried in standalone specialist reports published within individual site narratives in monographs or local county journals.

Using some small-scale examples of my own ceramic data together with others from published pottery reports, I would like to examine approaches to the wider analysis of Iron Age ceramics. Specifically, I will look at how the art and craft of pottery making changed over the course of the later Middle Iron Age to the early Roman period in south-eastern Britain. This was a period of profound change in the ceramic record. Production went from a predominantly household based task carried out alongside other subsistence activities to one practiced by specialists, manufacturing at scale and distributing over wide territories, while making use of new kiln and wheel-throwing technology. Over the same period, the La Tène influenced Saucepan tradition gave way to the complex cordons and carinated profiles of Aylesford-Swarling style vessels.

The analysis of pottery fabric, form and decoration presents a way of examining all sorts of questions about how material culture was produced and consumed. How common, for example, was decoration on Middle Iron Age ceramics, and did its use change over time? Is there any evidence that decorated vessels were more likely to be manufactured by specialists and were they made for use in specific high-status contexts or other restricted settings? To what extent, was ceramic change in the 1st century BC precipitated by the arrival of immigrant potters? Were there rapid and sweeping stylistic and technological changes or can we identify elements of hybridisation between these different cultural traditions, which might suggest learning and adaptation by existing potters or catering to local tastes by incoming craftspeople? Were stylistically/technologically different vessels used contemporaneously by different groups of people or simply used and deposited in different ways? Finally, how did these patterns vary from area to area and what does this tell us about the wider social and political climate?

Biographical note
Anna Doherty works as a prehistoric and Roman pottery specialist for Archaeology South-East, the contracting division of the Centre for Applied Archaeology, within the Institute of Archaeology, UCL. She has contributed to a diverse range of commercial and research projects ranging from a reassessment of the pottery archive from the Whitehawk Early Neolithic Causewayed Enclosure to a large-scale research project using artefacts as a way of looking at consumption and origins of urbanism Late Iron Age and Roman Britain.
Recent Iron Age finds from East and West Sussex
Edwin Wood

In recent years the Portable Antiquities Scheme has recorded some fascinating finds from the Iron Age. Indeed, the contribution of PAS is nowhere more evident than in prehistoric periods where far greater quantities of metalwork are now known. This invaluable tool has recorded many finds that would otherwise be lost to researchers. Utilising the data generated by PAS it is possible to build up a greater picture of the wider Iron Age landscape than ever before.

Biographical note
Edwin Wood was Sussex Finds Liaison Officer until August. The post is hosted by Sussex Archaeological Society and based at Barbican House, Lewes. He has left the post in order to commence a PhD in Roman military finds at Kings College London. His primary research interests are Roman Britain and European arms and armour. He has published and lectured on mail armour from across Europe. Contact details for the incoming Finds Liaison Officer will remain flo@sussexpast.co.uk and the Portable Antiquities Scheme website is https://finds.org.uk

The craft of the Iron Age helmet: production, function and design
Jaime Kaminski

Helmets are one of the more distinctive elements of the panoply of elite Iron Age warriors. Such highly visible symbols of status and power were a product of the craft of the smith. This paper will consider key examples of helmets from Britain and northern Europe between the third century BC and the Roman invasion of Britain. It will explore how metal was transformed into an object that could be both functional and a work of art. It will consider both the processes of production and reflect on the interaction between form and function and the legacy of the Iron Age helmet.

Biographical note
Jaime Kaminski is a senior lecturer in archaeology at the University of Brighton. He specialises in artefact studies focusing on manufacturing methods used for the production of Roman and pre-Roman metalwork. His archaeological research also includes the study of the Roman iron industry including environmental implications, economics and production processes. Jaime has been a Trustee of Sussex Archaeological Society since 2015.

Further reading


**Objects of adornment, self-identity and the evolution of social currencies in south east Britain**

Dr John Creighton

The transformation of society from a system based on exchange and sharing within a community to the full adoption of a currency to value everything from food to land to people as slaves is a major transformation we see from the middle iron age to the Roman era. With our experience and knowledge of handling money, we all too easily assume that the earliest coins in Britain are, indeed money; and that money is a synonym for coins. In this paper, I want to confuse you thoroughly about what you think money is, and how it originated in northern Europe. I will explore the transformation that took place, from the first Celts bringing back coin from the Greek world of Philip of Macedon and Alexander the Great. The story will delve deeply on anthropology, to show how coins are just one element of this story. Some of this draws on the work of David Graber, best known for his recent blockbuster ‘Debt: the first 5000 years’; but whose earlier work included an attempt to create an ‘Anthropological Theory of Value’. It will draw together themes from earlier speakers, which will require a little bit of improvisation, bringing together ideas about brooches, Celtic art, coins and transformations in how societies allocated and redistribute resource amongst each other.

**Biographical note**

John Creighton is the Head of Archaeology at the University of Reading. He writes on the Late Iron Age and Roman period, and has excavated across southern Spain, Burgundy, the Rhineland and in Britain, most recently completing a major project integrating all past excavations and survey data from the Roman city at Silchester with a new large-scale geophysical survey to produce a new synthesis of the town.

**Further reading**


*Iron Age gold stater, Sussex, unprovenanced*
Acknowledgements

Sussex Archaeological Society would like to take this opportunity to thank Caroline Wells for her work in compiling the programme for today’s event.

In addition to all our speakers, we would like to thank the following:

John Bleach, now retired from employment with Sussex Archaeological Society, who runs the popular bookstall.

Our volunteers on the registration desk, Library stall and who act as stewards, all of whom help with the smooth running of the day.

Caroline Wells thanks Jaime Kaminski for taking the chair for the afternoon session of the conference.

The Trustees and Staff of Sussex Archaeological Society would like to warmly thank Lorna Gartside for her many years of service as Membership Secretary to the Society, a role she has carried out with quiet efficiency at all times. We wish Lorna every success in her next job with the Attingham Summer School. She will be greatly missed in Lewes and by the members who have grown to know her.

Thank you Lorna.

AV and technical support provided by Chris Myatt, cpmyatt@gmail.com

Catering by Cashew Catering, www.cashewcatering.co.uk/
Sussex Archaeological Society

Established in 1846 and supported by a membership of nearly 3000, the Sussex Archaeological Society offers a range of benefits for members. Our annual publication, the *Sussex Archaeological Collections*, our magazine, *Sussex Past and Present* (published three times a year) and a regular e-newsletter plus an active conference and events programme keep members informed about recent developments regarding the history and archaeology of the historic county of Sussex. In addition, the Society owns six historic properties and museums to which members have free entry. These are Anne of Cleves House, Lewes Castle/Barbican House Museum, all in Lewes, Fishbourne Roman Palace just outside Chichester, the Priest House at West Hoathly (near East Grinstead), Marlipins Museum in Shoreham and Michelham Priory at Upper Dicker, near Hailsham.

Library
The Society’s extensive reference Library is based at Barbican House in Lewes, and is open to members to use whenever Barbican House is open. Non-members may also visit from Monday to Friday subject to normal opening hours. The Library contains a wide collection of volumes on archaeology and local history, archaeological reports and national and county based journals covering archaeology and local history.

Membership
If you are not already a member, do consider joining to support us in all our activities. Membership forms are available at the registration desk, and you can also join at any of our properties or online at [https://sussexpast.co.uk/shop/membership](https://sussexpast.co.uk/shop/membership).

Support Us
The Sussex Archaeological Society is a registered charity, which relies on the generous contributions of its supporters and members to fulfil its charitable aims. There are a number of ways in which you can support the Society’s work today:

**Donations** – you can make a donation directly to the Society by visiting [https://sussexpast.co.uk/shop/donation](https://sussexpast.co.uk/shop/donation). You can also support the Society while you shop online by signing up to Easy Fundraising ([https://www.easyfundraising.org.uk/](https://www.easyfundraising.org.uk/)) and selecting the Sussex Archaeological Society as your chosen charity. Donations by cheque can be sent to Bull House, 92 High Street, Lewes, BN7 1XH.

**Legacy Giving** – Some of the Society’s most committed supporters choose to become a part of its ongoing legacy by leaving a gift in their will. These contributions, however large or small, make a difference in a lasting way and are vital to the Society’s continued success. For more information on leaving a gift to the Society in your will, please contact Lucy Fundraising Officer, at fundraiser@sussexpast.co.uk or on 01273 486260.

**Volunteer** – If you would like to join the Society’s dedicated team of volunteers, please contact the property you are interested in working at directly (contact details are available at [https://sussexpast.co.uk/properties-to-discover](https://sussexpast.co.uk/properties-to-discover)). For general enquiries, please telephone Bull House on 01273 486260 or email personnel@sussexpast.co.uk.

By supporting the Sussex Archaeological Society today, you will be helping to ensure that future generations will continue to be educated and inspired by the unique history of Sussex. Thank you for your generosity.
The South Downs National Park book series

The Society is publishing a series of books to mark the creation of the South Downs National Park, in conjunction with the SDNP authority. The original set of three (below) may be purchased for £25.00 + £5.00 p&p.

**The Archaeology of the South Downs National Park**, by John Manley
£8.99 + £2.80 p&p

**The Natural History of the South Downs National Park**, by Robin Crane and Rendel Williams
£11.99 + £2.80 p&p

**The Geology and Scenery of the South Downs National Park**, by David Robinson
£8.99 + £2.80 p&p

We are delighted to announce the publication of two further titles in the series.

**Traditional Homes of the South Downs National Park**, by Annabelle Hughes
An amazing collection of traditionally-built homes, ranging in age from 250 to over 700 years old, can be found within the bounds of the South Downs National Park. This guide aims to provide the tools for any visitor to become their own ‘House Detective’. Learn how these buildings were constructed, used and altered over the centuries and explore the differences between town and countryside. £9.50 + £2.80 p&p

**Churches and Chapels of the South Downs National Park**, by David Parsons and Robin Milner-Gulland
Locked within their architectural biographies and furnishings lie the many strands of the development of Christianity in southern England. Entering one of these isolated churches seems like taking steps back in time. This book provides an introduction to key aspects of churches and chapels within the Park, and also contains descriptions of selected churches to guide your visits. £9.50 + £2.80 p&p

The books are available to buy from our bookstall at the conference, from the shops in our properties and from various local bookshops in Sussex. You may also buy online and find more information from our website, [https://sussexpast.co.uk/south-downs-book-series](https://sussexpast.co.uk/south-downs-book-series).