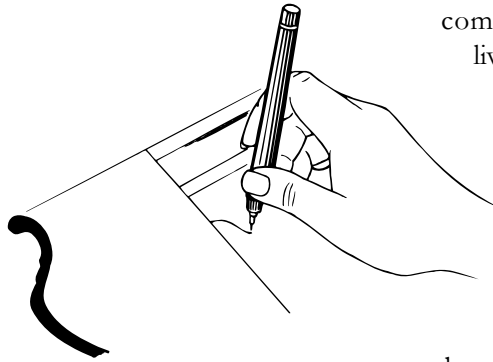




Technical Papers

You will have received a copy of the new joint IFA/AI&S Technical Paper on Archaeological Reconstruction with this Newsletter. This is free to current members; not our usual policy but since the IFA has already distributed the paper free to its own members it would seem churlish to expect our members to pay (despite the vast difference in subscription rates and resources of the two organisations). Sadly this means that the Association cannot make much income from sales of this paper, and as we rely on Technical Paper sales for a large part of our income it is imperative that new papers are produced more regularly – and by us!

Two papers are therefore currently in preparation; Jo Bacon and Jane Russell are compiling an introduction to the illustration of metal small finds and I have been talked into writing (and doing diagrams for) a beginner's guide to drawing pottery.



However, pressure of other commitments (ie. earning a living, getting this newsletter out) has made progress on the latter project slower than I would like. I'd appreciate some encouragement from the membership. Do you think an introduction to pottery drawing would be useful? Can you supply

either useful tips or interesting examples of pottery drawings? If so, get in touch with me – lcollett@yorkarchaeology.co.uk - and reawaken my flagging interest in the project.

Lesley Collett

NB. Further copies of the Reconstruction paper are available at a cost of £3.50 to members or £5 to non-members. Contact Laura Templeton via Central Mailing (see address below).

ILLUSTRATORS' PAY RATES DOWN

According to the IFA's latest survey of pay in the archaeological profession, advertised rates of pay for new illustrator/design/survey posts in archaeology fell by 3.8% in 2001. This was the largest reduction of any group in the profession; overall there was an increase of nearly 4%.

There were also fewer jobs advertised for illustrator/design or survey posts, 17 in comparison to the previous year's 23.

COURSE CLOSURE AT LEICESTER?

AAI&S member **Debbie Miles-Williams** reports that the course in archaeological illustration which for several years has formed part of Leicester University's postgraduate course in practical archaeology is under threat. An outline of the course as currently available is on page 5.

APOLOGY

I apologise for the late arrival of this Spring's Newsletter. Although the copy deadline was 22nd February, I waited a further month just in case any of the material I had requested actually turned up. Sadly much of it didn't, and I have had to go to press with what I had available.
–Ed.

Medical Illustrators' Conference

The Association has been approached by the Chairman of the Medical Artists Association, Richard Neave, who spoke at our London Conference in 2000. As we are groups dealing in similar academic circles, there is potential for liaison between us, and Richard wondered whether we would consider having a joint Conference with the Medical Artists, possibly sometime this year.

Council feels that two conferences in one year might be more than we can take on in terms of organisation, funding, etc, but would like to know the membership's views on this. Would a sufficient number of our members be interested in organising a joint conference, or would AAI&S delegates be willing to attend and represent us at an MAA conference?

Please send your thoughts to Jo Bacon, Hon. Secretary AAI&S, via **Central Mailing** (AAI&S, c/o University of Reading, 2 Earley Gate, PO Box 239, Reading RG6 6AU) or via e-mail: info@aaais.org.uk

COUNCIL MEMBERS 2002

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Journal Editor	Richard Sheppard
Assessments Officer	Jane Russell
Technical Papers	Vacant
Newsletter Editor	Lesley Collett
Training	Rob Read
Other Council members:	Judith Dobie Ann Searight

Co-opted members

Exhibitions (design)	Mike Middleton
Exhibitions (venues)	Debbie Miles-Williams
Webmaster	Mike Pringle
Tech. Papers (distribution)	Laura Templeton

YORK 2002

Preparations are well under way for this year's Conference. The dates are confirmed as 13th – 15th September, the venue is booked – the college of York St John, overlooking the city walls – and most of the programme is falling into place. So far this will include speakers from English Heritage's Aerial Survey team and the Archaeological Data Service, and visits to the glaziers' workshops and stonemasons' drafting floor at York Minster. There will also be a portfolio session at which members can get advice on their work from experienced practitioners.

Full details of the programme and booking form will be published towards the end of June. (We hope to be able to have details available on the AAI&S website, but this may not be possible because of technical difficulties which have made the site inaccessible for the last seven months.)

We look forward to seeing you in September.

Conference Organisers

(Steve Allen, Tony Berry, Frances Challoner, Lesley Collett)

Any Questions? (Or I'm Sorry, I Haven't a Clue)

Building on the success of the portfolio sessions, which have proved very popular at the last couple of conferences, we are hoping to try something new at this year's York conference. This will be a slightly more formal version of what usually happens when illustrators meet in the bar these days – they grouse about their software (as they used to grouse about their bosses) and ask, *Why can't I get it to do what I want it to do?*

We hope to be able to enrol a panel of experts, or at least users, who may be able to answer those niggling little queries. At the moment the panel (ie. me) is heavily biased towards PCs and Adobe products, but if you are a survey, graphics or publication software guru in any area and willing to answer questions, please contact the conference organisers; and if you have queries of any kind, make a note of them now and hopefully someone in the Association will be able to supply the answers.

I hope this could become a regular column in the Newsletter as well as a conference item. Send your queries (or volunteer your expertise) to me at: lcollett@yorkarchaeology.co.uk.

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AAI&S Touring Exhibition

Much interest has been shown in the exhibition, but I think we need to update the display and show the wide range of skills that archaeological illustrators use today, eg. use of computers for producing work. I would also be interested to receive good reconstruction drawings, as this area of illustration appears to be in fashion!

Could members please send in appropriate images, either a PMT or good quality print out, to me or to Central Mailing at Reading. Don't forget to put a relevant title (book, paper etc) that the illustration was produced for. And include your details: – name, employer or freelance etc. and contact address/telephone or email – you never know, it might bring you in a freelance job.

If members can suggest any possible venues, events or contacts for the exhibition, please let me know.

*Debbie Miles-Williams MAAIS,
School of Archaeology & Ancient History,
University of Leicester, University Road,
Leicester LE1 7RH.
Telephone: 0116-2525251
Email: deb@le.ac.uk.*

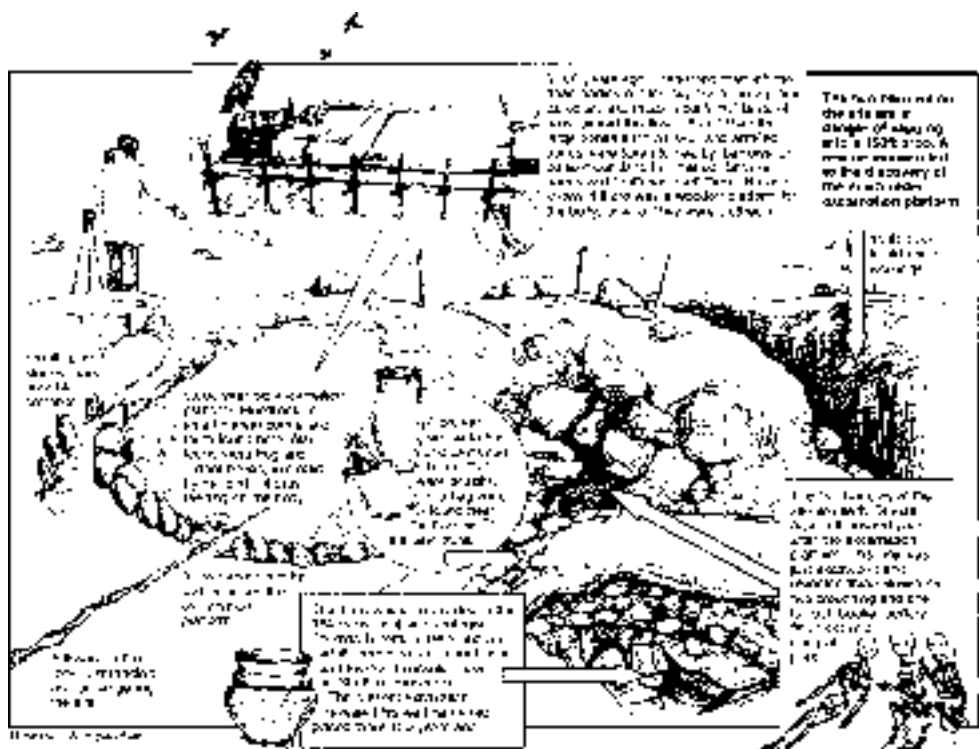
MEMBERS' WORK

These from Ann Beedham of Sheffield, who has sent a number of illustrations published in newspaper features on local archaeology:



Above: Woman grinding corn using a rotary quern.

Right: Illustration for a local newspaper article on the excavation of Bronze Age barrows at Longstone Rake in the Peak District.



AAI&S EXHIBITION VENUES 2001

3rd - 6th September.

Society of Cartographers Annual Conference 2001, Stamford Hall, University of Leicester.

7th - 9th September.

Leicestershire Fieldwalkers Association 25th Anniversary, University of Leicester.

10th September - 1st March 2002.

School of Archaeology & Ancient History, University of Leicester.

AAI&S EXHIBITION VENUES 2002

25th-27th March.

Institute of Field Archaeologists Annual Conference 2002, University of Leicester.

17th - 24th April.

Institute of Archaeology, University of Oxford.

26th April - 31st May.

Snibston Discovery Park Museum, Leicestershire.

(Awaiting dates to be confirmed for venues at Jewry Wall Museum, Leicester and Donington-Le-Heath Manor House, Leicestershire.)

13th - 15th September 2002

AAI&S AGM and Conference

York St John College, York

AAI&S EXHIBITION VENUES 2003

3rd - 6th April.

Roman Archaeology Conference 2003,

School of Archaeology & Ancient History,

University of Leicester.

Surveying at the University of Durham

Since the early 1990s, the Department of Archaeology at the University of Durham has been running an MA degree in Archaeological Survey. The aim of this degree is to equip graduate archaeologists with a range of specialist skills based on techniques of investigation which do not require disturbance of the ground. Most of the students who have come to do this degree have been working in archaeology for some time and are seeking to equip themselves to progress further, but some are new graduates, and others have had first degrees in other subjects, such as Geology.

There is a choice of six taught units (from eight), the topics currently available being Air survey, Buildings, Earthworks, Fieldwalking, Geophysics, GIS, Soils and Sediments, and Urban Site Evaluation.

Throughout the course the emphasis is on methods which are currently in use in the profession. This means in most cases the collection of data using electronic instruments and their analysis with specialised software packages.

The main instruments used for topographic survey are Leica total stations. These instruments, which are now a standard tool in surveying practice, are a combination of electronic theodolite, electronic distance measurement device and computer. In most cases distance measurement is achieved by reflecting a signal from a prismatic target, but one of the total stations we use has a 'reflectorless' laser mode of measurement, and is particularly suited for surveying buildings and other structures which present difficulties of access, as it is capable of measuring to points on a wide range of surfaces without the need to place a prismatic reflector at the target. One of the first sites on which MA students used this type of device was the 'Black Staircase' in Durham Castle, a five storey wooden staircase dating originally from the 17th century and built into a narrow (and dark) tower of the castle. The survey was carried out as part of a wider study to analyse the structure of the staircase, assess its condition, and develop a plan for its long-term conservation. Postgraduate conservation

students (also from Durham) did most of the work, including a photographic survey to record complex details of the carved panels which decorate most of the staircase. The total station survey was designed to record the size, shape and location of each of the individual identifiable elements in the structure. The overall size and shape of the staircase, and the very short lines of sight which are possible, would have presented an extreme challenge to classical surveying techniques, but with the aid of this new technology an outline survey was completed in about two days (see illustration). One very useful feature of the instrument is that in addition to its measurement laser it has a visible laser which projects a red spot on the target; this makes it possible to take measurements at extremely acute angles of elevation, and even directly overhead, when it is impossible to look through the eyepiece of the telescope. The device is capable of obtaining a satisfactory reflection from most types of surface, though in this case some problems were caused by cylindrical timbers when observed at acute angles.

The survey took place in the third week of December (conveniently out of term time – the Castle is one of the university's colleges) when the stairs were effectively in darkness by about 4pm; the instrument continued to take measurements in these conditions, but the operator was unable to see what it was that was being measured!

The data were initially processed using a software package called LisCAD, which is produced by the instrument manufacturers, Leica, and then transferred to AutoCAD, which produced the model illustrated (left).

Entry Requirements

Good degree in archaeology or related subject (2:2 or above). Students without formal qualifications will also be considered on the basis of practical experience.

Contact

Sheila Brown, Administrative Secretary, Dept. of Archaeology, University of Durham, Durham, UK, DH1 3LE
sheila.brown@durham.ac.uk



*CAD drawing of the stairs.
(Sent by e-mail in .jpg file
format, hence poor quality -
Ed.)*

Archaeological Illustration at the University of Leicester

The Illustration course at Leicester forms part of the MA in Post-Excavation Studies, and is taught over two semesters, each part of the course focussing on different aspects of illustration. The illustration module is taught as part of the core course Theory and Method in Post Excavation Studies, which concentrates on the analysis and presentation of excavated data, and is worth 30 credits which is 16 percent of the MA course; (students study two core courses, Theory and Method in Post-Excavation Studies and Planning and Management of Archaeological Projects, and have the choice of two further options from courses on ceramics, conservation, GIS applications or environmental archaeology).

In the first semester, the illustration course covers manual illustration techniques, including conventions currently in use, presentation and layout of finds drawings, and maps, plans and sections. The course begins with an overview of the history of archaeological illustration and continues with a series of ten weekly 3-hour practical drawing sessions, covering pottery, bone, stone, metals, wood and flint artefact illustration and the preparation of plans and sections for publication. During the semester a graduate of the course visits to discuss the benefits of the training, and employment as an archaeological illustrator.

The second half of the course is designed to provide an introduction to the preparation of more technology-based images in archaeology and includes the construction of 3D images from site data, the basics of developing and printing black and white photographs and the basic principles of Computer Aided Design using TurboCAD. There are nine 3-hour practical sessions, and research visits (for example, to West Stow Anglo-Saxon village and to meet illustrators and graphic designers at the British Museum) form part of the course.

Students also have access to software packages such as AutoCAD, Freehand and Photoshop, though the IT training is not an assessed part of the course.

Assessment of both parts of the course is on the presentation of a portfolio of work prepared by the student during the practical sessions. This includes, for the first semester, examples of all the groups of artefact illustrations, a map, plan and section, and for the second semester research notes, working sketches and a completed full-colour reconstruction artwork, a range of black-and-white photographs and 2 CAD drawings.

Fees

2001-2002 – Full-time £2,805, Part-time £1,403.

Entry Requirements

Good degree in archaeology or related subject (2:2 or above). Students without formal qualifications will also be considered on the basis of practical experience.

Enrolment

Average 6 students.

Contact

Dr. Jeremy Taylor,
School of Archaeology & Ancient History,
University of Leicester,
University Road,
Leicester. LE3 1EA.
Telephone: 0116-2522793
Email: jt38@le.ac.uk.

(I asked for examples of students' illustration work to illustrate this article, but none had been received at time of going to press – Ed.)

Recreating the Past

Hurrah, at last books are appearing on reconstructions of archaeological sites. It was with much anticipation that I looked forward to seeing Victor Ambrus' work in print, given that many of us, over the years, have admired and followed his wonderful executions of sketches and drawings of the archaeological sites excavated by Channel 4's Time Team. Backed up by Mick Aston, who has provided an easy to read text, and by 145 of Victor's illustrations (mostly in colour), this is a delightful book that will appeal to professional and amateur alike.

An extended introduction provides the reader with an explanation as to why and how to the use of archaeological reconstructions can help in the interpretation of a site. A brief history of archaeological reconstruction drawing is covered, mentioning various artists' contributions (e.g. Alan Sorrell, Peter Connolly, Ivan Lapper etc), to the development of this subject, including some of our members, Judith Dobie, Peter Dunn. This is followed by Victor's own observations of how it all happens. (For me, personally this is the main reason why I brought the book).



The remainder of the publication illustrates the history of Britain from Palaeolithic to modern times, using examples of sites excavated by the Time Team for each successive period, fully complemented by Victor's illustrations, and with notes by Victor and Mick about the conditions on site in which each drawing was produced. Clearly the illustrations produced in difficult conditions benefited from constant interaction with the archaeologists excavating the sites. This especially, I feel, demonstrates the very important role that an illustrator can play in archaeology, especially in the final interpretation of the excavation data.

In terms of presentation, it is unfortunate that some of the illustrations have not been reproduced to the highest quality: so saying, the majority are clear, informative, and particularly varied (sites, people and objects). I especially liked the way that sites are illustrated with active people and that the latter reflect Victor's intimate knowledge of the human form.

It is a worthwhile and affordable buy either for your own personal reference, or as a teaching aid for students – I have already used it to great effect!

Recreating The Past by Mick Aston & Victor Ambrus.
Tempus Publishing, 2001
120pp £12.99

Debbie Miles-Williams MAAIS.



Roman women with a polished bronze mirror.

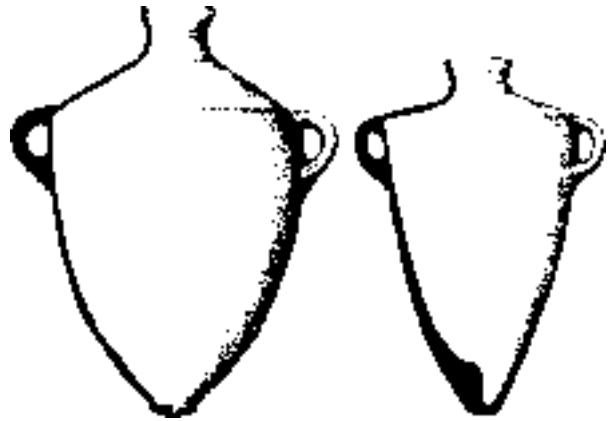
Illustrator/s wanted for Liverpool University Excavations at the Late Bronze Age site of **Zawiyet Umm el-Rakham**

A team led by Dr Steven Snape has been working at Zawiyet Umm el-Rakham since 1994. The site is 300km west of Alexandria on the Mediterranean coast. This is the location of a fortress town with perimeter walls 5 metres thick enclosing 20,000 square metres. It was built during the reign of Ramesses II and abandoned during or shortly afterwards.

The area so far excavated includes a limestone temple, two smaller temples, a series of mudbrick magazines, an enigmatic structure known as the South Building and a domestic area containing small houses, communal kitchens, stone granaries and a well.

Many complete ceramic vessels have been found, including Aegean Stirrup jars, Canaanite amphorae, Cypriote Base Ring II ware and also many locally produced plates, bowls and jars. We also have thousands of rim sherds and complete profiles. Other finds include stone vessels, querns, pestles and mortars, flints, bone pins, spindle whorls and various other small finds.

The volume of our material means that we now require additional illustrators to join our existing team.

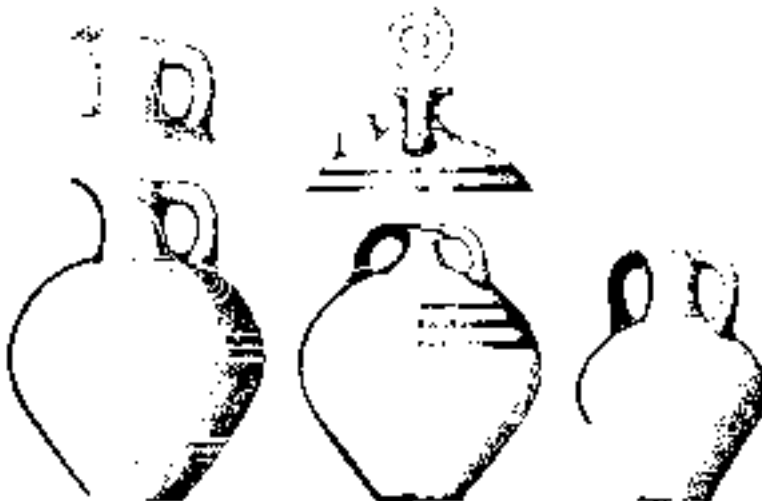


Conditions

- Season runs from the end of August till the beginning of October, living and working in a nice house on the edge of a small village. The nearest town (Mersa Matruh) is 20km to the east.
- Work from 7am - 1 pm, break for lunch, then 3pm - 6pm (ish)
- Style to fit in with that of our current illustrator
- All expenses covered (insurance, travel to and from Egypt, all travel and living expenses while at the site)
- Limited payment also available

This is a unique opportunity to work on museum-quality material from one of the most important sites currently under investigation in Egypt. If anyone is interested, or requires further information, then please contact me on susanna.thomas@liv.ac.uk

*Dr Susanna Thomas
University of Liverpool*



*Pottery illustrations from the site by Carl Thorpe
(Drawings sent by e-mail)*

A WORLD WIDE PORTFOLIO

All those archaeological illustrators tired of lugging around a heavy leather portfolio to potential clients have had the potential for a long time now to stash their portfolio on a website. Viewable at a distance, relatively easily updated...apart from the time it actually takes to put it all together, showcasing your art online has obvious advantages. Still, not many in our profession do. Hopefully this selection of websites, set up and maintained by those few of our colleagues who are already online, will amuse, enlighten and inspire:

- **Giovanni Caselli's** Image Bank at www.gcaselli.com covers the well-known repertoire of this Italian master. His pictures can even be ordered online from the very extensive, searchable website.
- To view **Nick Dooley's** reconstructions of buildings on ancient sites, visit his website at www.geocities.com/illustration_fr/index.html.
- A small but fine selection of **Mark Faulkner's** work for museums - artefact drawings and some 3D modelling - can be seen at www.arx.clara.co.uk/html/archaeology.htm.
- Researcher, author and accomplished artist **Simon James'** homepage at www.le.ac.uk/archaeology/stj/research.htm states how he is "interested in how and why academics and public groups envisage and represent past societies." He has written on the theory, method and use of archaeological reconstruction drawings, a bibliography of which is included.
- Decide for yourself what to think of US-based **Troy Lovata's** dissertation "91,000 Dog Years B.C.: An Exploration of Archaeological Presentation: People and the Domestic Dog on the Great Plains of North America" (www.lovata.com/diss). "A better understanding of visual representation and communication has the possibility to better all of our attempts at communication and presentation", he writes... and then goes on to underline with a cartoon strip. Note some interesting entries in the bibliography.
- American AAI&S-member **Susan Nelson**, on her website home.earthlink.net/~susankae/index.html, shows her models, dioramas and reconstruction drawings of Native American sites and apparel, many of them commissioned by the Sunwatch Archaeological Park in Dayton, Ohio. Her site includes an illustrated game.
- **John-Gordon Swogger's** excellent Çatalhöyük Online Image Archive, which seeks to provide a database of all reconstruction and finds illustrations produced for this project, can be viewed at catal.arch.cam.ac.uk/illustration. In his own words, "our choice of graphic or illustrative representations can have profound implications for the way a site is perceived. The importance of illustrations and reconstructions in the shaping and moulding of the wider perceptions of an excavation should not be underestimated". Read more on his mission at catal.arch.cam.ac.uk/catal/Archive_rep98/swogger98.html.
- Graphic artist **Andrew Spratt** has made hundreds of reconstruction drawings of Scottish castles. Over thirty of these can be seen at www.maybole.org/history/castles/about_andrew_spratt.htm. At present Andrew is happily employed as the custodian of a genuine castle.

*Kelvin Wilson MAAIS
www.kelvinwilson.com*

CONTRIBUTIONS

The Editor welcomes contributions from members and non-members on any remotely relevant subject. We can cope with most formats and welcome contributions on disk (Zip, 3.5" floppy or CD). Drawings or graphics of any kind are particularly welcome: **high-quality** clean photocopies, camera-ready artwork or digital format. (Colour work may be limited by space and budget available.)

Please check with the Editor before sending graphics - do not send scanned graphics by e-mail as these cannot be reproduced at high quality.

Deadline for next issue: June 2002

Newsletter Editor: **Lesley Collett**

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The personal views expressed in this Newsletter by Association members and others may not be those of the Editor or the AAI&S Council.

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