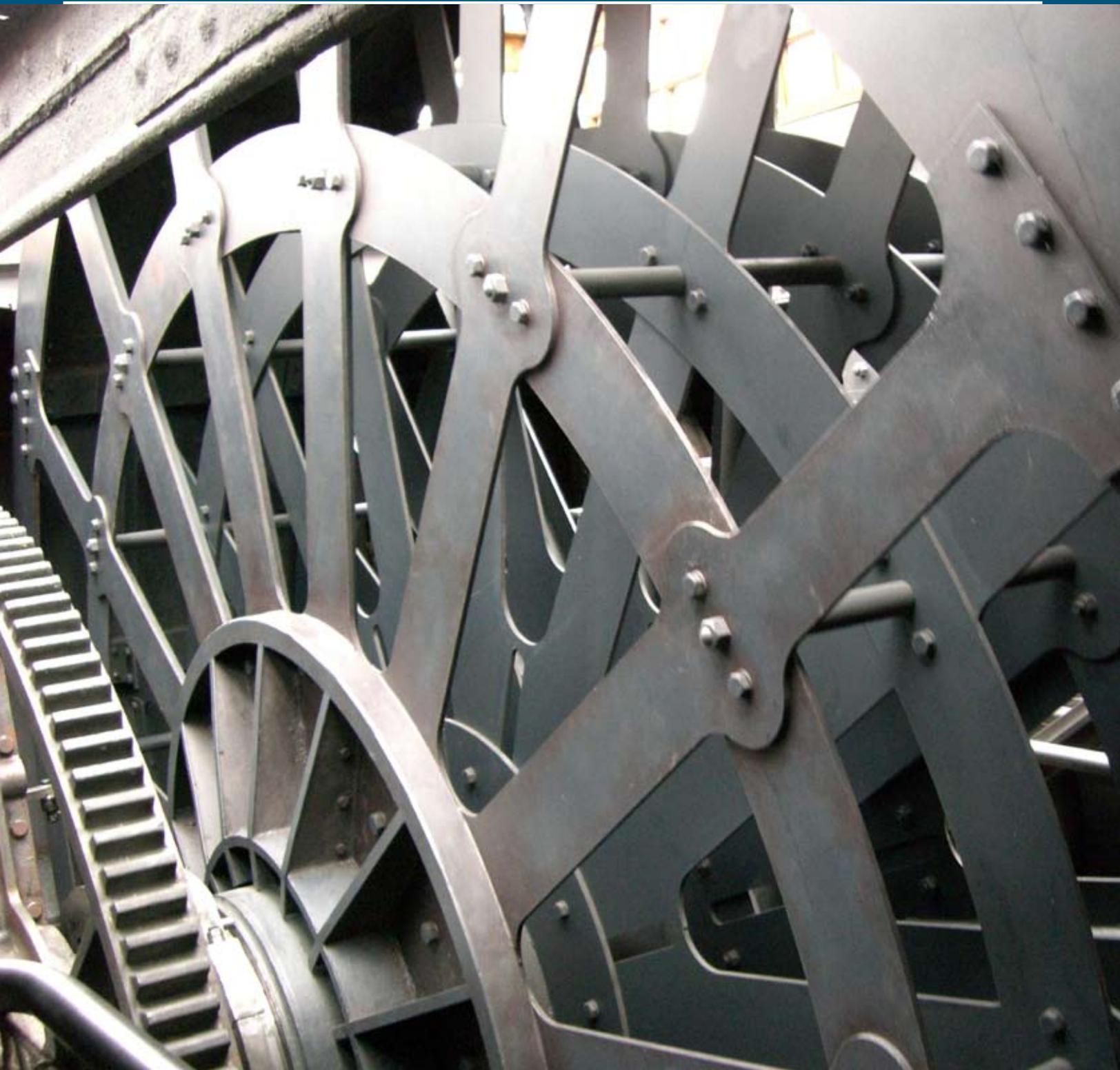




GRAPHIC ARCHAEOLOGY



NEWSLETTER *of the* ASSOCIATION *of* ARCHAEOLOGICAL ILLUSTRATORS & SURVEYORS



Inside:

Future directions ■ Repainting the Amazon ■ New Members Work
Mobile Interpretation ■ Conference Report ■ ISSIG call to arms



Council Matters

Another Conference and AGM over and a new year starts on council. With this issue of the newsletter you will have a copy of the annual report, held over from the summer to simplify mailing charges. As you will see, several council members have stepped down and we welcome two new members - Caroline Wolfe Murray and Jennie Anderson. And somewhat to my surprise, I was re-elected at the AGM for a final year as chair. We've had two meetings since then and are progressing with issues that need attention which you will hear about below, in particular, the future direction of the AAI&S.

Now the last newsletter included a form for updating your contact details. This is being done with the Visualisation in Archaeology Project (ViA) to produce a database of as many illustrators and surveyors as can be found. The form is again enclosed with this newsletter and I must urge anyone who did not return the form last time to complete and return it this time! AAI&S (and the ViA) have a number of matters that we will need to contact members about, either collectively or individually, concerning the proposed ViA conference in 2011, the survey of members, events taking place in your locality and so on. If we can't reach you, we won't be able to include or represent your views.

Within AAI&S there are a few changes that we hope will take place. Firstly, after the current round of subscriptions are through, AAI&S will be setting up a Paypal account for those of you who wish to pay subscriptions electronically or purchase publications. This has taken longer than expected to sort out, especially as our current bank have been somewhat unhelpful in this matter. The current accounts and banking details on the subs reminder form enclosed with this mailing will stay open for several months so there is no reason to delay subscriptions or change standing orders/direct debits yet- we will be writing to you to let you know when the new arrangements are in place.

In the meantime, Lesley Collett and I took the AAI&S exhibition to the York History Fair in October and the Current Archaeology Conference at the British Museum in February- special thanks to Anne Searight and Judith Dobie for helping us man the stand at the latter event! We got to meet and talk to a lot of members of local societies and visiting archaeologists to spread the word about the AAI&S. We will need future venues for the exhibition- contact Alix if you have any suggestions or contact details.

Discussions with the Samian Working Group are progressing with a view to a joint publication and participants in the Sunday workshop at the conference will know that they are keen to work with us. For the future of our part of the profession it is essential that we work with and talk to other specialists. If we don't, then AAI&S members - and that means **you** as the professional illustrators and surveyors - will find your voice marginalised or ignored. Let's make sure that doesn't happen!

AAI&S - The Future Direction and the IfA.

As those of you who attended the Bristol conference and AGM will know, we have been discussing and debating the future direction of the AAI&S. Since its foundation in 1978, Archaeology has changed radically, both in structure and in daily technology. Regardless of the climate, AAI&S has always sought to promote the status of graphics professionals, set professional standards and act as a forum for anyone interested in the discipline.

Two messages were clear from last year's discussion. Firstly, we want to continue to push our agenda for the benefit of illustrators, surveyors and the wider archaeological community. Secondly, we do not have the resources to do this on our own.

Through the ISSIG we have been making better contacts - and working - with the IfA and we agreed at the AGM that we would pursue these contacts. Accordingly, Rob Read and I have met with Peter Hinton of IfA and we believe that it would be in the best interests of both organisations for AAI&S to merge with IfA.

I must stress immediately, that no agreements have been entered into, and no commitments have been made on either side, that would force AAI&S into any course of action without the consultation and agreement of its membership. Right now we are simply negotiating what benefits there would be to our membership by pursuing this course and what the practicalities are. AAI&S Council have put a list of questions to IfA about the potential concerns our members might have and on the basis of our discussions, IfA are considering what can be offered to AAI&S members. Once both councils have agreed a proposal, we will set this out in the summer newsletter, or if necessary by individual mailshot, so that everyone is aware of what is happening and why. Every member of AAI&S will be welcome to have their say and their views will be taken into consideration. And any proposal will be tabled for this year's AGM in Lancaster.

Before ending this piece, I need to add something else. We are not proposing a complete shutdown and abandonment of all the work done by AAI&S over the last 30-odd years. It is council's intention that, if we do merge with IfA, we do so as an active professional group that will continue to build on the work AAI&S has already done.

Steve Allen, Chair AAI&S



AAI&S Membership upgrade

www.viarch.org.uk

Dear Member,

We should like to upgrade our AAI&S membership details and now seek your co-operation.

Please select the category that applies to you and fill in your contact details. We recognise that some of our members may be employed on a part-time basis and also work freelance so please complete more than one category.

This upgrade is being conducted in association with the **Visualisation in Archaeology** project.

Thank you for your assistance.

NAME

I am self employed and work from my home address

I am self employed and work from an office that is not my home address. Please provide your contact details:

Company

Address

Postcode

Tel

Email

I am employed full-time/part-time*. Please provide your contact details:

Organisation

Position

Address

Postcode

Tel

Email

Please tick appropriate box(es)

* delete as applicable



Council Members 2010



Steve Allen
Chairman



Rob Read
SIG Chairman



Mikko Kriek
Membership



Margaret Mathews
(co-opted)
Assesments



Alix Sperr
hon. Secretary



Hugh Kavanagh
Exhibitions and
Irish PR



Jennie Anderson
Newsletter



Sarah Lucas
(co-opted)
TBC



Drew Smith
Newsletter



Sara Nylund
Exhibitions



Laura Templeton
(co-opted)
Tech Paper Sales

Graeme Carruthers
Treasurer
Caroline Wolfe-Murray
TBA

REPAINTING THE AMAZON

Graham Earl



Fig 3



Fig 1

A painted Roman marble head of the Sciarrá Amazon type dated to the 1st century BC was recovered as a result of ongoing conservation work by the Herculaneum Conservation Project (1) at Herculaneum.

The town was destroyed in the same eruption that buried Pompeii in AD 79. The head was found within a building commonly interpreted as the Basilica Noniana, on the basis of inscriptions found relating to one of Herculaneum's chief patrons. The paint on the head is very well preserved, with varying shades of brown and red delicately applied to the marble surface. Herculaneum is fortunate in being rich in painted artefacts but the degree of preservation makes this unusual. Analysis of the pigment and form, and the reconstruction of the head and its counterpart from the nearby Villa of the Papyri, will contribute to a greater understanding of sculptural polychromy elsewhere in the Classical world.



Fig 4

Experts in archaeological computing, visualisation and digital recording from the Universities of Southampton (2) and Warwick (3) are working with the Herculaneum Conservation Project, with access to the head kindly provided by the Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei. The practical computation is being supported by an Arts and Humanities Research Council Collaborative Doctoral Award. Project members are interested in a number of areas, including improved understanding and awareness of Roman polychromy, visual representation of sculptural polychromy, based on physically-accurate simulation methods, and perceptually-based analysis of polychrome statues within digitally simulated spaces. The project is using techniques at the cutting-edge of computer graphics research to represent colour and texture on virtual Roman objects, where the appearance is determined solely by the interaction between virtual surfaces and virtual light, in virtual spaces. This approach offers quantitative comparators to the range of qualitative techniques available. It also enables researchers to consider the impact of light and orientation of statues in ways not previously possible (4).



Fig 2

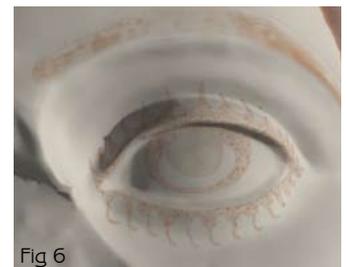


Fig 6



Fig 5

The simulation of the head under varying lighting conditions and with different forms of painting relies on a detailed record of the surface properties. These were captured at Herculaneum using laser scanning and Polynomial Texture Mapping. The laser scanning was accomplished by a team from the Warwick Manufacturing Group (5) using extremely accurate metrology technologies more commonly applied in car design. An assessment of the interaction between the head and surrounding illumination was made using Polynomial Texture Mapping (6). This uses a series of images captured under varying lighting conditions to produce detailed surface lighting models.

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Figures:

1. View of Herculaneum (S. Hay - British School at Rome)
2. Scanning the Amazon (H. Pagi – Archaeological Computing Research Group)
3. Laser Scan Dataset
4. Capturing a PTM of the Amazon (H. Pagi – Archaeological Computing Research Group)
5. Views of the PTM dataset
6. Initial digital repainting of the scanned mesh

(1) The Herculaneum Conservation Project is a partnership between the Packard Humanities Institute, Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei and the British School at Rome.

(2) The Archaeological Computing Research Group at Southampton University: <http://www.southampton.ac.uk/archaeology/acrg>

(3) Warwick Digital Lab: <http://digital.warwick.ac.uk/>

(4) A paper relating to this work was delivered at EVA London 2009 and is available from: http://www.eva-conferences.com/eva_london/2009_home

(5) WMG: <http://www2.warwick.ac.uk/fac/sci/wmg/>

(6) http://www.southampton.ac.uk/archaeology/acrg/acrg_research_amazon.html

Illustration & Surveyors Special Interest Group

The Illustration & Surveyors Special Interest Group (ISSIG) has been in existence for just over two years and although a special interest group within the Institute of Archaeology it was set up by AAI&S on behalf of IfA to act as a line of communication between the two professional bodies. This role continues and it is a very important that the views of AAI&S members are adequately represented within the group.

Members of both professional bodies can join the ISSIG for free and therefore have access to and influence the work of the group. As an AAI&S member you will need to make a formal

application to join and you will find an application form below. The present membership of the ISSIG is made up of just 19 non – IfA members as against 234 IfA members.

The ISSIG is in a position to highlight and influence the career, employment and professional needs of these two specialist areas but it is imperative that we have the broadest representation of members within the group.

Please take the opportunity and the time to fill in the application form supplied and join us.

Application for Membership of the Institute for Archaeology Illustrators & Surveyors Special Interest Group

IfA and AAI&S members may join the ISSIG for free, non-members will be asked for an annual subscription of £10.00

IfA Member Y / N membership number:

AAI&S Member Y / N membership number:

Title:

Forename/s:

Address : (Type – Home / Work)

.....

.....

..... Post Code

Email contact Y / N Email address:

Primary Role: Illustrator Y / N

 Surveyor Y / N

 Other Y / N Details:

Employment status: Employed full-time Y / N

 Employed part-time Y / N

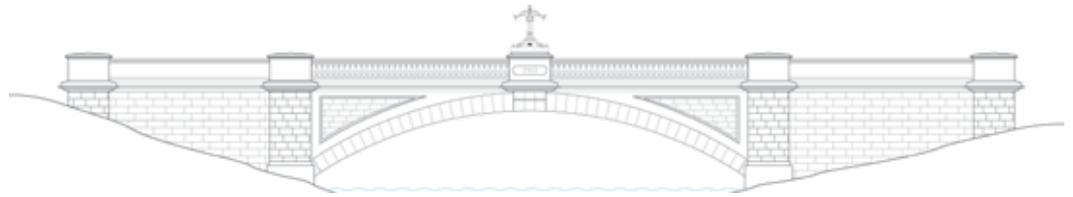
 Self Employed full-time Y / N

 Self Employed part-time Y / N

Completed applications should be sent to:

Lesley Collett (Hon. Sec.)
Illustrators & Surveyors Special Interest Group
Institute for Archaeologists
SHES
University of Reading, PO Box 227, Reading. RG6 6AB

New Member Profile: Caroline Norman



My name is Caroline Norman, I recently passed my assessment interview on 1st August 2009 at the York Archaeology Trust for membership to your association. I am a Swedish national living and working in Edinburgh; I graduated from the University of Lund (Sweden), in 2005 with a BA in History and an MA in Archaeology. During my studies I was fortunate enough to be involved in several interesting projects which provided a deep insight not only into the world of commercial archaeology but also first hand experience of the research-excavations run by the University and the out-reach programmes at the open-air museum in Helsingborg. The site run by the University is a high profile site in Uppåkra, a little village outside Lund. Through archaeological investigations in recent years it has proven to be Southern Sweden's most artefact-rich, largest and longest lasting Iron Age settlement.

After finishing my studies I got a job on the M3-Project in Ireland, where I worked on a few sites close to the Hill of Tara in Co. Meath. Before I started working for Headland Archaeology Ltd. I was initially hired as field staff to help with the big road job they were undertaking in Northern Ireland 2005–2007. Soon after the Headland Edinburgh-office advertised for illustrators to join their graphics team and I was one of the lucky people who were selected.

The arts have been a distinctive part of my background, I have been drawing pictures since I was little and have always really enjoyed the creative process. Throughout school I attended extra classes whenever possible. I always wanted to go to art school or choose the 'artier' programme offered to students in secondary school. But I tended to go for the more sensible option studying languages and more useful subjects, as I was told that there was no future in studying art. What job could you possibly get? Little did my advisors know how things would turn out.

Brass reconstruction



As it transpired all my efforts to be sensible when growing up were somewhat wasted and thankfully I have come full circle to eventually follow my passion for art. Working as an illustrator for Headland Archaeology I have been involved in many types of projects; my specialist fields are architectural illustration, promotional material and desktop publishing.



Encouraged by my interest in desktop publishing I put forward a proposal to senior members of Headland Archaeology for the professional typesetting of our reports. Previously the company were submitting their final reports formatted in word with all the illustrations as appendices. The wonders of dtp-software made it possible to simply and effectively integrate the illustrations in the text and it instantly gave the product a more professional appearance with a fluid feel. On the back of this proposal and style change we went on to publish 'Clothing for the soul divine'; Burials at the tomb of St Ninian (2009) as part of Historic Scotland's monograph series. We generated all the illustrations and typesetting as well as the indexing in-house. The results of our efforts have been very well received and we are optimistic we will get the opportunity to do it all again soon.

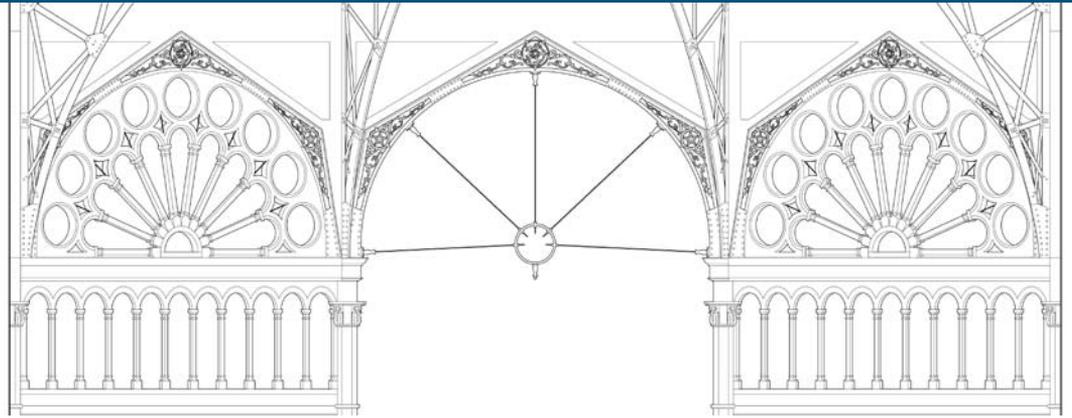
Most recently, I accepted the post of Senior Graphics Officer for Headland Archaeology. This promotion involved a new job title, further responsibility and more influence within the company. I hope to implement further changes in this position and help take the department from strength to strength.

New Member Profile: Ian Atkins



My name is Ian Atkins, I passed my assessment interview in August 2009 at York Archaeological Trust. I have been working as an archaeologist since graduating from the University of Bradford with a BSc in Archaeology in 2006. In December 2006 I joined Archaeological Research and Consultancy at the University of Sheffield (ARCUS) as a site assistant and worked for them on a number of sites across Yorkshire. Being based in Sheffield, I gained the majority of my field experience on industrial sites including crucible furnaces and foundries. In spring 2007 I moved to Archaeological Services WYAS, Morley, where I spent a further six months in the field. Here I broadened my experience working on the excavation of a Romano-British settlement along the M1 at Wetherby. I expressed an interest in joining the illustration department, and was taken on as an archaeological illustrator in November of the same year.

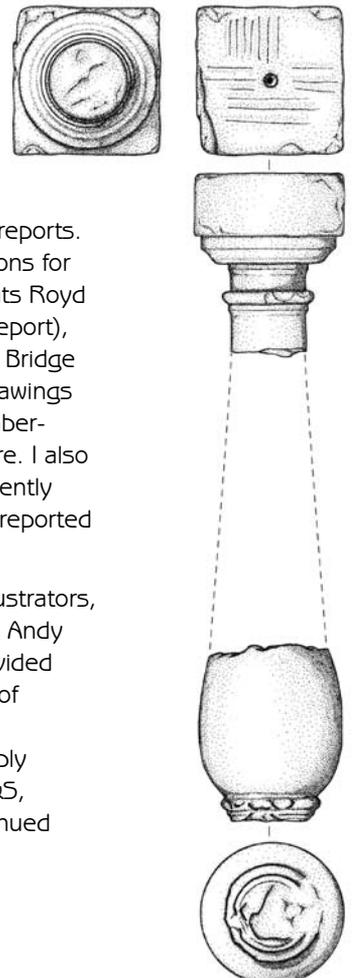
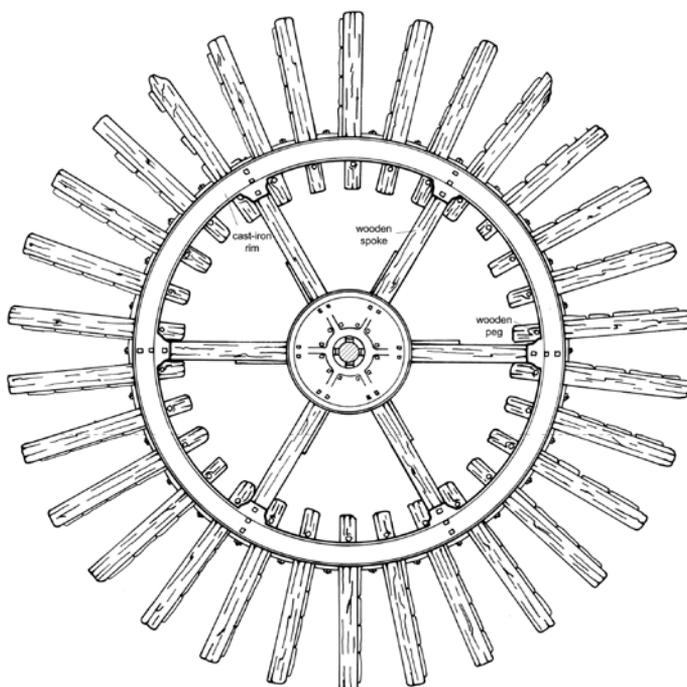
Illustration is an aspect of archaeology that I have always been interested in. At University in Bradford I had the opportunity to gain my first experiences in archaeological illustration in both taught practicals and during my placement year. I spent a portion of my placement at Museum of London Archaeological Services (MOLAS), where I was given the chance to develop my small finds illustration. I also gained my



first experience of digital illustration with MOLAS. I was excited to be given the chance to pursue my interest in illustration with Archaeological Services WYAS, who provided me with the opportunity to develop many new skills. I had a particular aptitude for computer illustration and was able to pick up the basics of AutoCad, Adobe Illustrator and Adobe Photoshop relatively quickly. Since then, I have specialised in digital illustration, and I am keen to continue working in this medium. Recently, I have been looking into developing my computer skills further with a qualification in 3D modelling, and in the future I hope to extend my specialism into 3D digital design.

My work with Archaeological Services WYAS has also allowed me to work on Yorkshire's many Industrial sites. I have gained experience of conducting watching briefs, standing buildings recording and writing reports. I have produced digital illustrations for standing building surveys of Oats Royd Mill (for which I also wrote the report), Halifax Borough Market and Old Bridge Mill. For the latter I produced drawings of one of the last remaining timber-framed water wheels in Yorkshire. I also drew the medieval lime kiln recently excavated in Ripon, which was reported on the local news!

Working with experienced Illustrators, and AAI&S members, including Andy Swann and Chris Philo, has provided me with an invaluable network of professional support. It was my colleagues who suggested I apply for full membership of the AAI&S, and I am grateful for their continued encouragement.



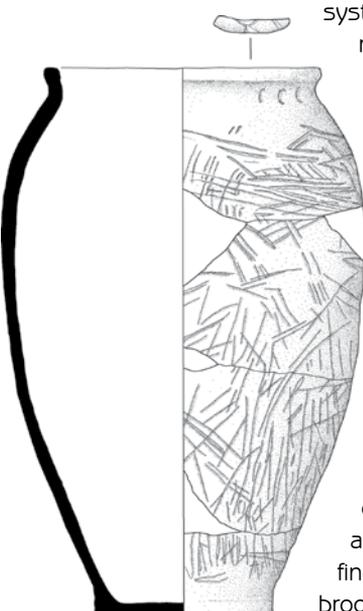
Above: Central light detail
Left: Water wheel elevation
Right: Bretton Hall baluster

New Member Profile: Charlotte Davies



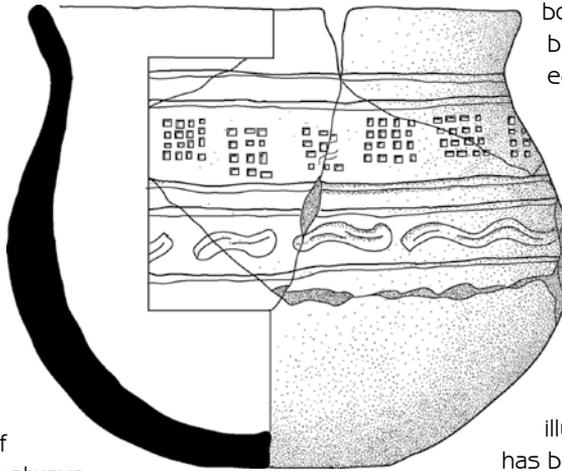
My name is Charlotte Davies and I am currently a graphics officer for Archaeological Solutions Ltd. (AS) in Bury St Edmunds. I have been employed in this position since I graduated from Exeter University in 2007 with a BA in Archaeology. During my degree I had minimal experience of archaeological illustrating, however it is always something in which I have had a keen interest and prior to my degree in archaeology I undertook a foundation degree in art and design at the Surrey Institute of Art & Design in Epsom. My degree did give me a detailed understanding of archaeology both in the British Isles and further afield however, and gave me the chance to travel to South Dakota for a month long excavation of a Prehistoric Indian Village, which provided me with valuable field experience as well as experience in planning and surveying.

During my time with AS, the majority of my work has consisted of creating site plans and sections, and maps ready for publication. The program that we use for most for digitising is AutoCAD, but we also use CorelDraw to manipulate old maps. The site I have recently been working on is a multiphase site at Dernford Farm in Sawston, Cambridgeshire. The first phase of activity identified dates to the Neolithic period, and finds include an incredible stone axe head. Bronze Age activity followed, represented on site by a number of cremations, however the major phases of activity date to the Iron Age, Roman and Saxon periods. Iron Age activity comprised field



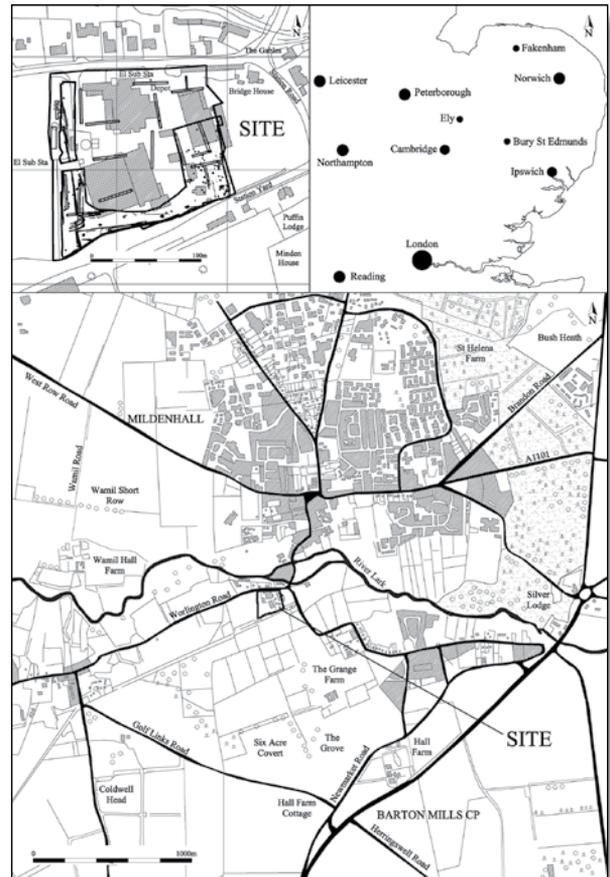
systems, rubbish pits, and three round-houses, which are overlain by a large layout of Roman ditches and pits. The most interesting phase Anglo-Saxon, which comprises seven grub-huts and associated square plank lined pits have been found.

Illustrating small finds and pottery is an area of my work that I find very satisfying. This year some of the finds that have been excavated have been exceptional. The grub-huts at Dernford have produced finds such as a spindle whorl, brooch, bone comb, glass beads,



bone weaving needles, and copper alloy bracelets. Other sites have produced equally impressive finds varying from Anglo-Saxon annular and cruciform brooches, blades, beads and loom-weights to Beaker vessels, flint blades and a particularly interesting quartzite pebble hammer. The quality of our small finds drawings have been greatly improved by using Adobe Illustrator to digitise hand-drawings, which has enhanced the final appearance of the illustrations. Getting used to this format has been challenging, but the final results are worth the time spent mastering the technology.

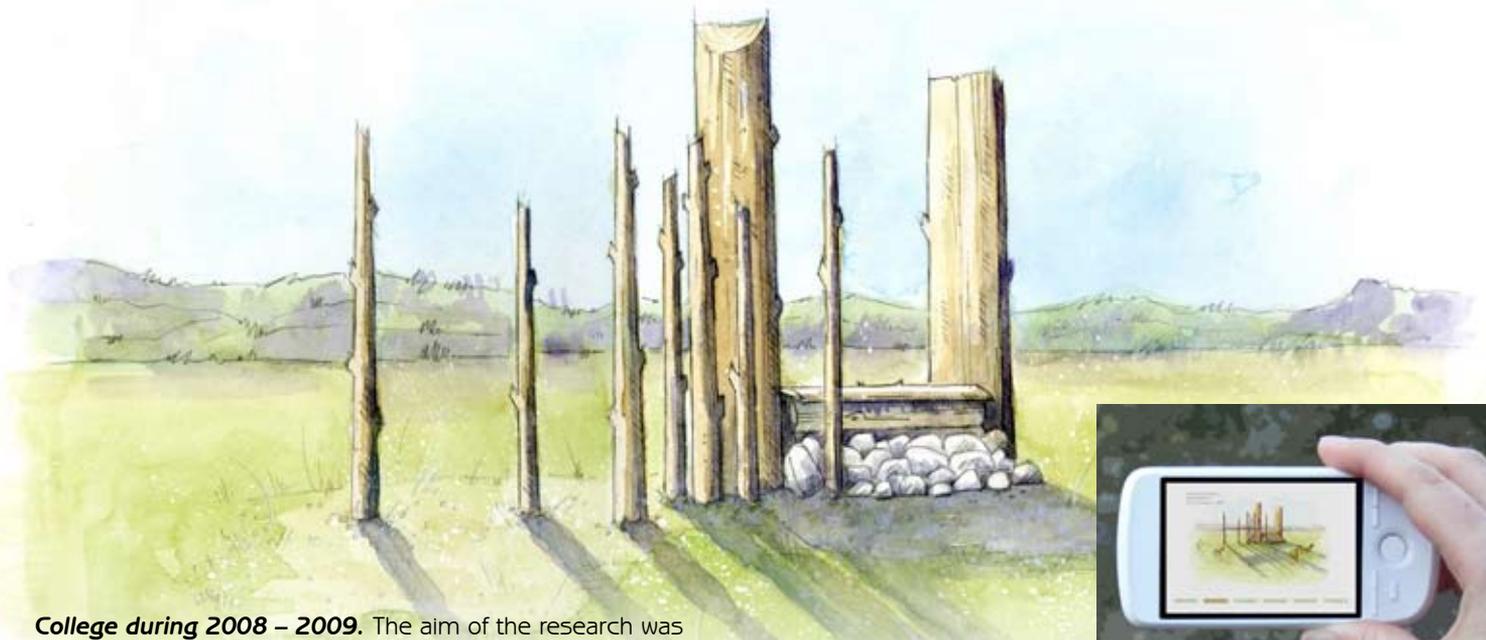
As well as office-based graphics work, I have been involved in historic building surveying and recording. This has been particularly interesting for me, as it has involved studying many different buildings of very varied types and periods, including 16th and 17th century timber framed barns to a 20th century manor house. I really enjoy this aspect of my job, and the change it provides from sitting in front of a computer screen!



Top: Saxon pottery from Earsham Quarry, Norfolk

Above: Site Location Plan, Mildenhall

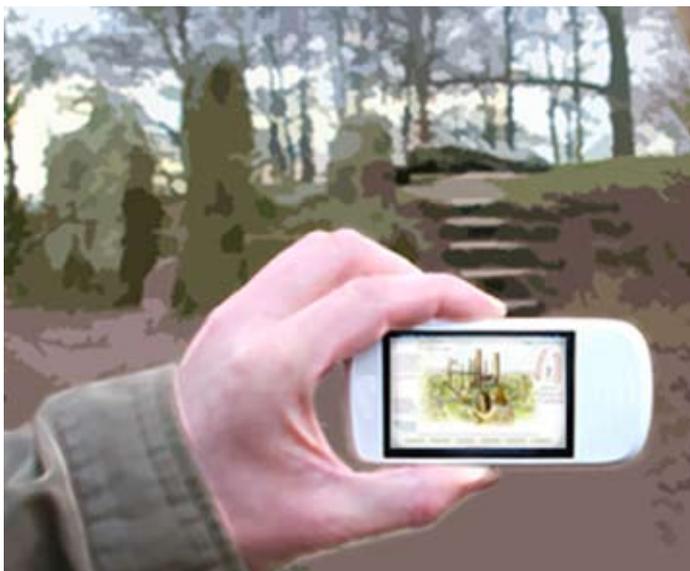
Left: Iron Age pottery from Sawtry, Cambridgeshire



College during 2008 – 2009. The aim of the research was to examine whether using digital media to create interactive interpretation material for an archaeological site could provide an experience for the visitor in which the theories based on the archaeological evidence are presented and explored, and where the ambiguities in those interpretations are acknowledged and examined. Furthermore, the project aimed to look at whether presenting this interactive framework of interpretation on a popular portable device such as a mobile phone could enhance the visitors' interaction with the archaeological evidence while they interact with the site itself.

Wayland's Smithy was chosen as a case study, a Neolithic Long Barrow on the Ridgeway in Oxfordshire. This site was a good subject for this research firstly because it is a remote monument with a limited amount of on-site information, secondly because the site has structures that precede the present trapezoidal mound, and finally because there are conflicting published theories about the early structures that have been based on ambiguous excavated evidence.

I created a series of illustrations of three published interpretations of the first oval barrow that was revealed by excavations in the 1960's: R.J.C. Atkinson's theory published in 1965, Ian Kinnes' theory from 1975, and Alasdair Whittle's from 1991. When seen together, the illustrations highlight the conflicting interpretations.



The Past in your Pocket:



MOBILE MEDIA AND INTERACTIVE INTERPRETATION

Jennie Anderson

An interactive framework was then created so that the viewer could 'flick' between the illustrations as well as access supporting data and images by 'hovering' the cursor over 'hot-spots' in the image. For instance, if a viewer wanted to see the evidence Atkinson based his interpretation on, they could view an original section drawing or plan by hovering over the relevant area of the illustration.

The next challenge was how to get this material to visitors at the site. I investigated the capabilities of mobile devices, specifically 'smartphones', and found that the new generations of these devices now offer the user internet access to access web-hosted media with audio-visual content on a large, clear 'touch-screen', as well as utilising GPS technology, internal compasses, and 'augmented reality' software. This means that these devices are not only capable of being aware of the user's location, they also know which direction they are facing, so they know what the user is looking at. By combining clear visual display of interpretation material with augmented reality software, the device enables the user to open a 'window onto the past', in a very real sense, and to experience visual interpretation directly relevant to the aspect of the site that they see before them.

After successful trials on several smartphones, I am confident that this interactive content can be accessed and used by a visitor to Wayland's Smithy, and this new approach to the interpretation available at a remote archaeological site is, I believe, a fantastic way of augmenting the visitor's experience. What was thought to be impossible or at least too expensive and complicated last year has now become possible, demystified and affordable, and I believe it is essential that practitioners of archaeological visualisation harness the potential of these new devices and media.

ASSOCIATION of ARCHAEOLOGICAL ILLUSTRATORS & SURVEYORS



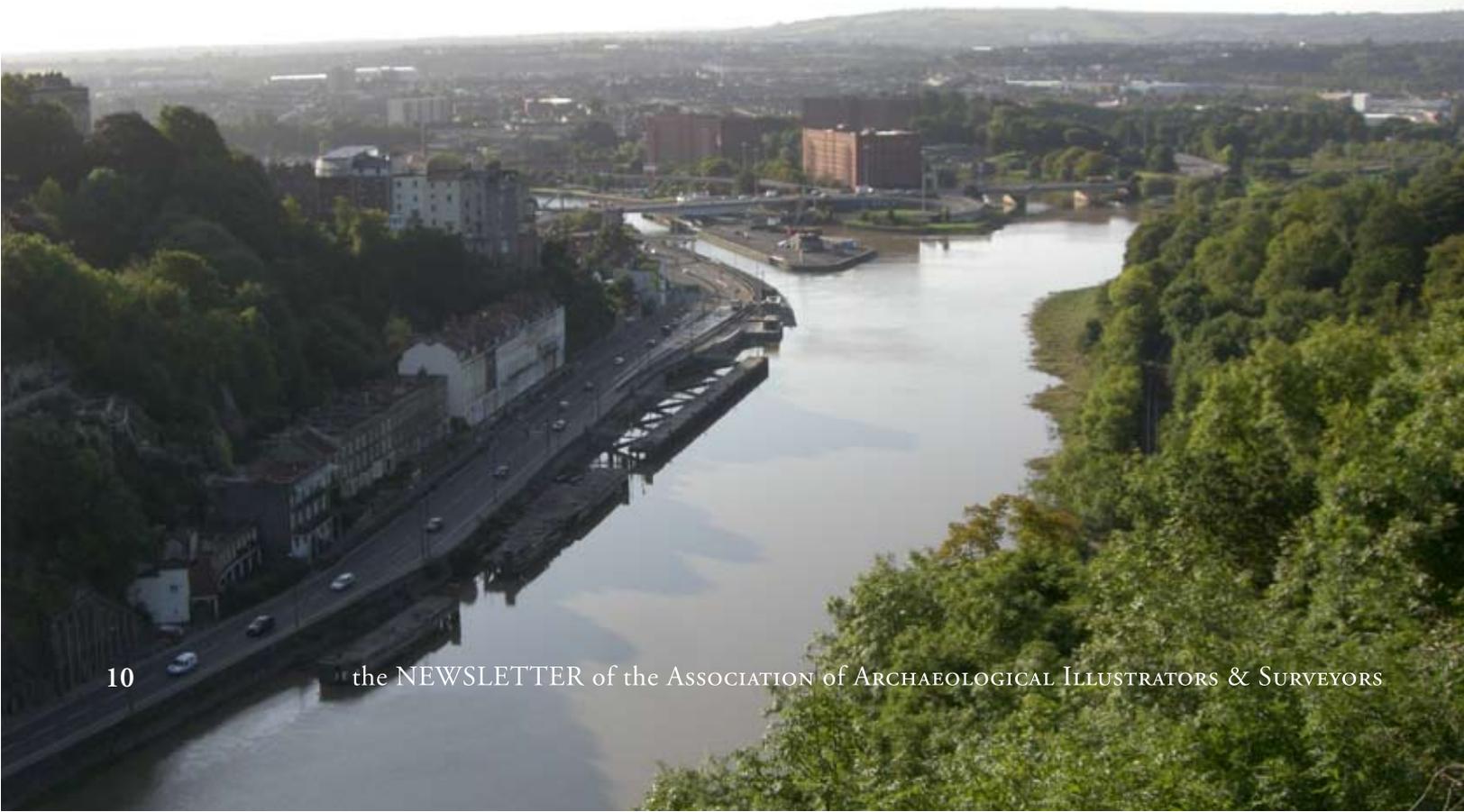
Each year we have an AGM and conference, held in a different location. The next venue in 2010 will be Lancaster. The conference is an especially valuable AAI&S activity. At times, archaeology can be very parochial. Our conference gives an opportunity to meet fellow practitioners, to share new or different approaches, to discuss common areas of concern and to find out what is currently happening in another part of the archaeological world.

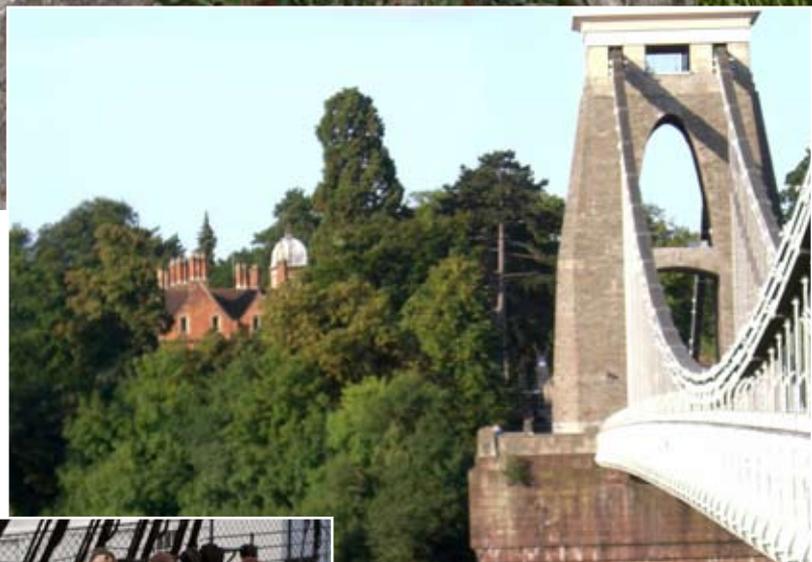
To use our last conference as an example, we visited Bristol this year. Based at the University of Bristol's Burwalls Centre for Continuing Education, we started on Friday afternoon with a visit to the City Museum and Art Gallery and were then treated to an historic overview of the development of Bristol Docks by Cecily Marshall. Garry Gibbons summarised the current work of the Visualisation in Archaeology project.

Saturday morning began with Dr Richard Brunning covering recent work in the Somerset Levels and the problems of assessing and surveying deeply buried landscapes. Ben Ford showed us the latest excavations by Oxford Archaeology at Finzel's Reach in Bristol and the value of on-site digitisation of graphic records in understanding deep, complex urban stratigraphy. Ben Jennings then presented the methods being used to record the Newport ship, including the 1:1 digitisation of individual timbers and the integration of the data into a 3-D model of the vessel. We discussed the merits of laser scanning and 'traditional' line drawings in understanding artefacts and the reasons different approaches are used.



An excursion to the SS Great Britain followed after lunch, with an excellent guided tour showing us how an iron ship can be preserved, how it was used in various stages of its life, and how it is currently used as a resource for educational and social purposes. Back at Burwalls, Sara Perry from the ViA discussed her work on graphical referencing in illustration-how can we show those ideas and influences we use and thereby demonstrate the research and effort which lies behind an illustration. Saturday finished with Jennie Anderson showing us the use and potential of GPS-enabled mobile phone technology to guide visitors to unstaffed, remote field monuments, such as Wayland's Smithy.





Sunday morning was the time for the AGM of the AAI&S, followed by that of the ISSIG. Aside from the usual business of council elections and initiatives, we discussed copyright issues and in particular the demands of institutions and academic publishers for the assignment in perpetuity of full copyright ownership of all material submitted to them. This is becoming an increasing problem, as apart from the potential loss of future income from a piece of work, there is the loss of intellectual rights and acknowledgement to consider. This is a matter the AAI&S will continue to pursue on behalf of its members.

After this we had a presentation and workshop by Gwladys Monteil of the recently formed Samian Working Group. We had a good discussion on the merits of different approaches. It was a surprise to me to find last year that there are no actual agreed standards on the depiction and recording of this important class of ceramic. It is a matter the group was formed to address and AAI&S will be working with them to formulate such standards.



Finally, we had a different view of archaeological images from Simon Callery, an artist who has been working with Oxford Archaeology and translating his experiences on site into paintings. Simon has been

trying to capture texture, experience and the passage of time in his work, in contrast to the effect we often have of presenting a series of events as if they were a single episode frozen in time.

All in all, and despite the recession keeping attendance numbers down this year, it was a pretty successful conference. Bristol is certainly worth a visit in itself, though the new visitor might like to note that where a road name incorporates the word 'hill' or 'cliff', it means what it says!

*Opp Top: Dinning in style
Opp Left: View of Bristol from the bridge
Top: Most of the delegates pose for the group photo
Above: View of the conference venue from the bridge
Above and Left: Visiting the SS Great Britain*





Membership Subscription Renewal for 2009–2010

Please complete 1, 2, 3 or 4 below and return to:
AAI&S, (c/o IFA), SHES, University of Reading, Whiteknights,
PO Box 227, Reading, RG6 6AB, UK
Email: admin@aais.org.uk

Full and Licentiate Membership: £40.00
Associate Membership / Concessions*: £20.00
(*applies to students, the unemployed and the retired)

Subscriptions should be paid by cheque or Sterling Draft in UK£ (US\$ or € at the exchange rate applicable at the time) and made payable to the Association of Archaeological Illustrators & Surveyors (or AAI&S). Subscriptions may be paid in two instalments, the second being a post-dated cheque for four months hence.

For information regarding facilities for international and electronic transfers, please contact the Hon. Treasurer via Central Mailing (at the above address).

Member details

Name.....
Address.....
.....
.....
Phone
Email

Has this changed in the last year? Yes No

1: I have joined the AAI&S as a new member within the last six months (*next subscription due Nov. 2010*)

2: I normally pay my subscription by banker's order

3: SUBSCRIPTION RENEWAL BY CHEQUE/STERLING DRAFT
Amount enclosed (made payable to AAI&S).....

4: SUBSCRIPTION RENEWAL BY BANKER'S ORDER

To the Manager,Bank,
Address:.....
.....
.....

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