

GRAPHIC NEWS ARCHAEOLOGY



AUTUMN 2011

FORMERLY THE NEWSLETTER OF THE ILLUSTRATORS & SURVEYORS SPECIAL INTEREST GROUP



COVER IMAGE: Mikko Kriek's impression of Roman *Castellum Laurium*, modern day Woerden in Holland. Part of a series of illustrations for a publication about the Castellum itself and the Roman transport ships that were discovered there as well. Image created using 3D Studio Max, Mudbox and VueMax, post-processed in Photoshop.

INSIDE:

DREW SMITH: ST MAWES CASTLE

SARAH LUCAS: AAI&S's FINAL EXHIBITION

TOM SMALL: HANDS-ON POTTERY

MEET THE COMMITTEE

The Graphic Archaeology Group has recently expanded; following the merger with the Association of Archaeological Illustrators & Surveyors, and an influx of new members and new projects, the Committee officers have co-opted several former members of the AAI&S Council in order to deal with extra work. This is an interim measure until a new committee can be elected at the AGM which will be held in April 2012.

ELECTED MEMBERS



ROB READ:
Hon. CHAIR

Rob has been a freelance graphics specialist for many years and also teaches the archaeological illustration MA at Swindon College. Rob's special interests include Training and CPD, and copyright.



LAURA TEMPLETON:
Hon. TREASURER

Laura is head of the graphics office at Worcestershire ACS Archaeology Unit. As Treasurer she is responsible for the Group's budget and expenditure



LESLEY COLLETT:
Hon. SECRETARY

Lesley is Graphics and Publications Officer at York Archaeological Trust, and is currently busy producing this Newsletter.



COLIN BERKS:

A self-employed archaeological surveyor, Colin is particularly interested in Standards and the position of Surveyors in the profession.

CO-OPTED MEMBERS



STEVE ALLEN:

Steve is Archaeological Wood Technologist at York Archaeological Trust. Former AAI&S Chair and Treasurer, he is dealing with the transfer of AAI&S finances and will be editing the 2012 IfA Yearbook (see p. 4).



SARAH LUCAS:

Formerly Senior Illustrator at Oxford Archaeology, Sarah is now responsible for archaeological graphics at the University of Reading. She is organising the exhibition of members' work at the IfA Conference



PETER MOORE:

Peter, from Cotswold Archaeology, will be helping integrate the AAI&S's website Gallery with the IfA website, and looking into creating a Facebook page for the Graphic Archaeology Group.



TOM SMALL:

Tom, formerly of Headland Archaeology, is looking at setting up a skills group for those working in multimedia; contact him on any issues in this field.



MARGARET MATHEWS:

Margaret will be working on ensuring the former AAI&S Assessment process is integrated into the IfA Validation system.



HUGH KAVANAGH:

Based in County Cork, former Membership Officer for AAI&S, Hugh will be co-ordinating membership issues and assisting Colin with surveying matters.



MIKKO KRIEK:

Mikko is based in Amsterdam and will be acting as European Liaison. Any European members can contact him if there are any matters they wish the Group to address.

JOIN US?

Remember that there will be elections to the Committee in April 2012. Why not consider standing? Nominations will be invited in February 2012.

NAME CHANGE

Following discussion over the summer, a recent Committee meeting of the Illustration & Survey Special Interest Group voted on a name change to '**Graphic Archaeology Group**', as being simpler, more inclusive and memorable. (see News Update, September 2011). Just waiting for a stunning design for a new logo and masthead...

Among other plans, the Group aims to:

Reprint the bestselling AAI&S Technical Papers on the illustration of Pottery, Wood and Flint. The pottery paper is already in the process of being re-set in IfA format, while the second edition of Steve Allen's manual on wood illustration will be on the way as soon as he has finished editing the IfA Yearbook!

This Newsletter will also continue to be produced two or three times a year, alternating with shorter News Updates throughout the year.

We also hope to incorporate the former AAI&S website Gallery into the IfA website in order to provide a showcase for Group members' work, and will be looking at launching a GAG presence on Facebook.

Much of the Committee's energy over the next few months will be directed towards the 2012 IfA Conference in Oxford, which will be a great

opportunity to raise the profile of the Group and to highlight developments in visualisation in archaeology in a conference session, an exhibition and a CPD portfolio session.

In addition, Rob Read will shortly be turning his attention to training and professional development matters, while Colin Berks and Hugh Kavanagh intend to organise a survey of surveyors to identify training needs and particular concerns.

It will be a busy few months - we hope to see many of you at the Conference in April.

REMINDER!!

All former members of the AAI&S are reminded that the AAI&S bank account is closed with effect from Friday 28th October 2011. Members should by now have cancelled any direct debits and standing orders made out to AAI&S. Further information on setting up a direct debit or standing order to pay IfA subscriptions will be sent out shortly. IfA subs are due on 1st April 2012 so you have plenty of time to sort out your preferred method of payment.

Steve Allen
former AAI&S Hon. Treasurer.

HEADS UP FOR OXFORD

18-20th April 2012

IfA Annual Conference and CPD workshops

The Graphic Archaeology Group has proposed a session at the next IfA Conference in April 2012. The overall theme of the conference is Partnerships, and the GAG committee are now actively seeking speakers and projects on the topic. We will be approaching a number of potential speakers known to us, but if you have been working on a project recently which has a graphic aspect and illustrates some aspect of partnership, whether with other archaeologists, other branches of the heritage industry, or with developers, local authorities, then please get in touch with us.

In addition to the conference session, the Graphic Archaeology Group will also be organising an exhibition of work by members (see inside, pp.6-9). We want this to reflect as many aspects as possible of graphics in archaeology; from survey to reconstruction art, and from 3D laser scans to artefact illustration.

If you have work to display, please get in touch with Sarah Lucas (s.m.lucas@reading.ac.uk) as soon as possible.

IfA YEARBOOK 2012

The 2012 Yearbook and Directory is themed around the subject of **Archaeology and Images**.

Images are absolutely central to the communication of archaeology. From initial context plans, surveys and field records, through post fieldwork analysis to archive, publication and public dissemination, the use of images is essential to convey data, ideas and interpretation. They show how we look at the past and how we currently interpret the data we recover. They have a profound influence on the public perception and value of our work.

This edition of the Yearbook and Directory is an opportunity for IfA Registered Organisations and individual members to showcase their work in this field. In doing so they will demonstrate best practice and raise the overall level of knowledge among all of their colleagues, beyond specialists in that particular field.

The aim is to go beyond the examples in 2007's *Visualising the Past* to show how and why we use particular images and techniques; how these techniques have developed in recent years and how new techniques are changing our ideas, interpretation and presentation of the past. Both new means of visualisation and the combination of traditional techniques with innovative methods of presentation are encouraged. It would be positive for contributors to comment on how they see these techniques evolving and what the potential is for their implementation by others within the profession. Feedback from 'end users' of the results will also be welcome.

Ideally these would be illustrated through project-based case histories or studies. Some of the topics we would like to see include:

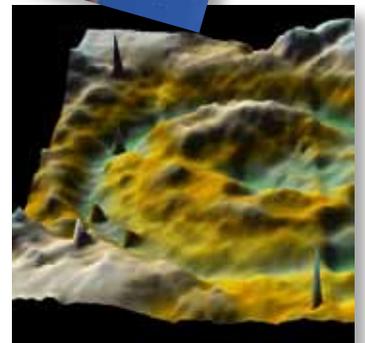
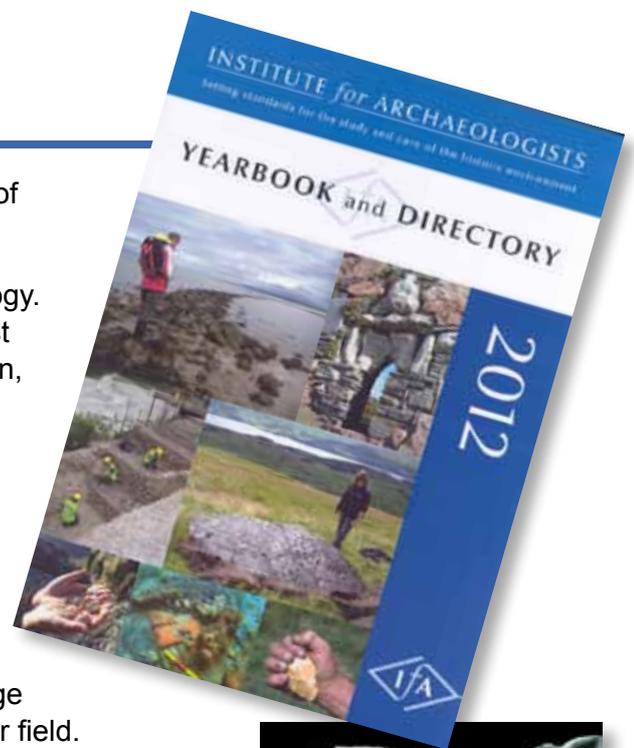
- On site recording and data capture
- Artefact Recording and Analysis
- Reconstruction and Interpretation
- Modelling
- Publication and Dissemination
- Archive and Image retrieval

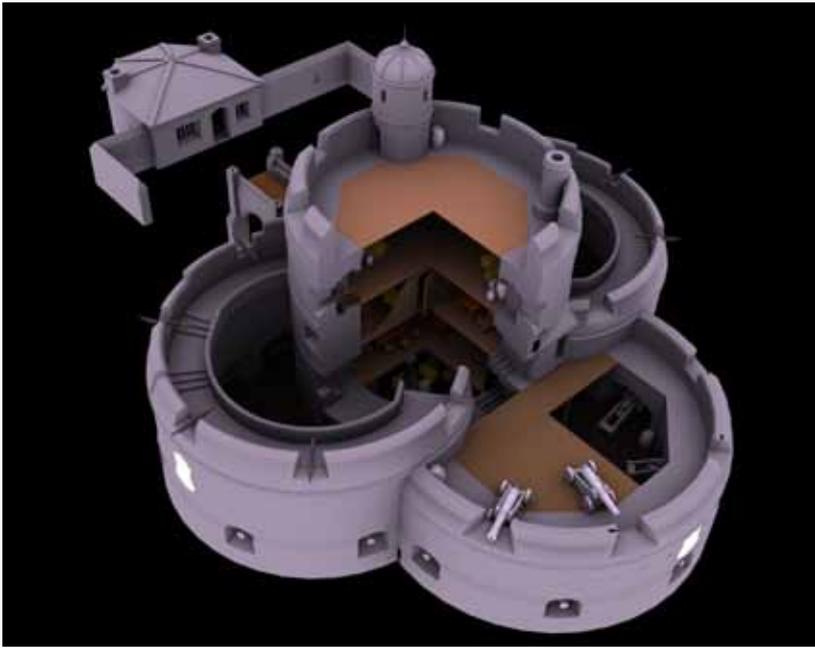
The above list is not exclusive and other ideas will be welcome. The audience for the yearbook will include colleagues within the historic environment and people who need to be informed about what and why we do what we do – such as clients, public representatives and other potential funders and users of archaeology.

If you or your colleagues can offer a piece along these lines, please let me know as soon as possible: deadline for submissions is **25th November**. If you would like more information or to chat about your article, do get in touch.

Steve Allen

sallen@yorkat.co.uk or stevenjallen@ntlworld.com





This article is based on Drew's presentation at the Visualisation session at last year's IfA Conference.

This reconstruction for English Heritage shows one of the two castles that guard the entrance to the natural deep water harbour at Falmouth in Cornwall. The castles were commissioned in the 1540s by Henry VIII to defend an area that was recognised as an Achilles heel in the security of his realm and were two of many 'device' castles that sprang up along the south coast.

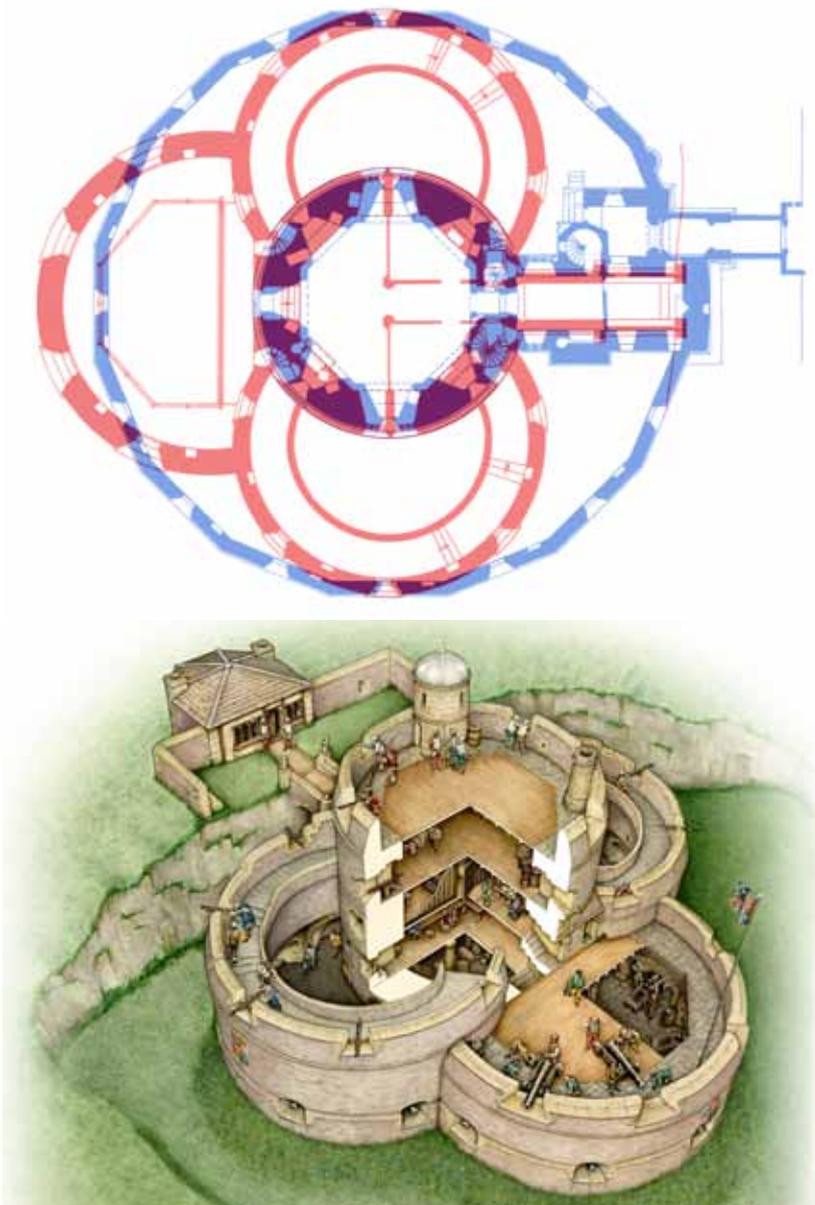
The threat of invasion was very real and Falmouth's vulnerability was demonstrated in 1537 when Spanish and French ships fought each other along the Carrick Roads as far as Truro, miles inland.

The final watercolour image shown here (bottom) began as computer models (top). Dimensional accuracy was based on Ministry of Works surveys carried out in the 1930s. The plans and elevations that were produced are highly detailed visual gems and proved invaluable.

Whilst preparing the survey material for use in making the model, an interesting fact came to light. The castles were thought to have been built to different designs. Sir Thomas Treffry of Fowey was commissioned to build St Mawes and it is thought that Sir John Killigrew of Arwenack built Pendennis. However, records were lost in the Blitz on Plymouth.

By simply enlarging St Mawes by exactly a third and superimposing the plans onto those of Pendennis, many obvious similarities are revealed - from the size and form of the keep to the overall perimeter of both castles.

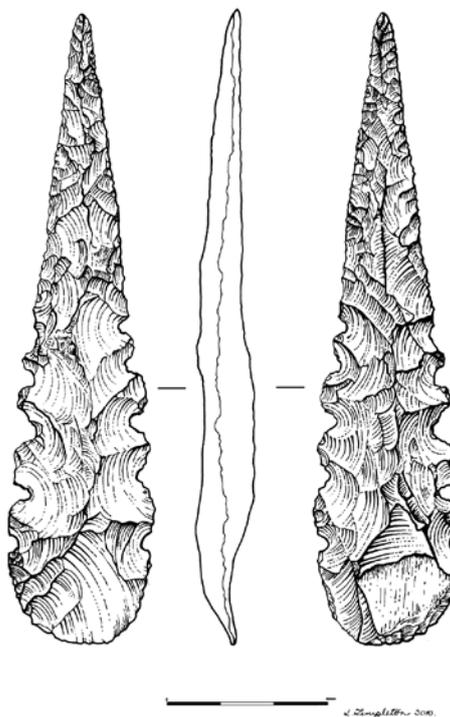
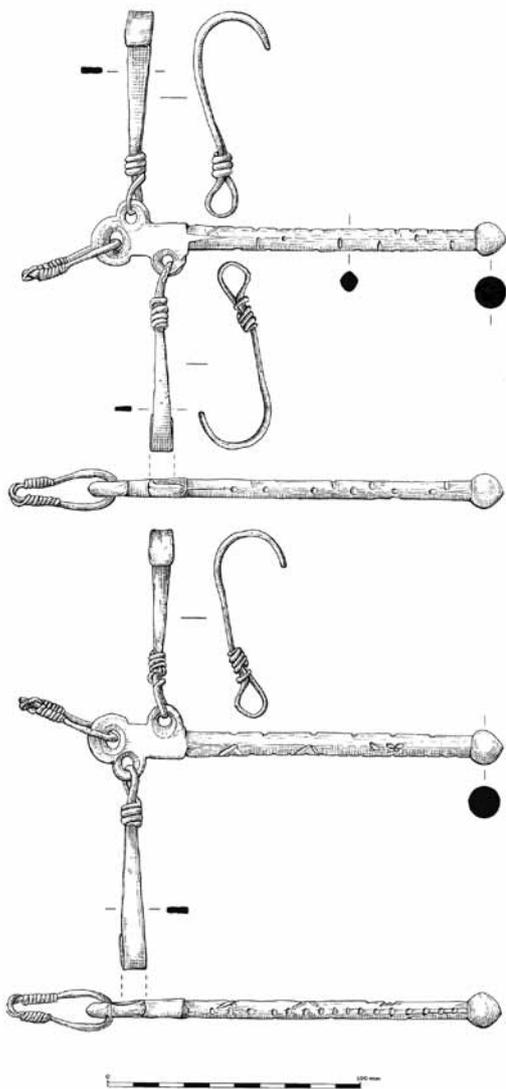
The final illustrations are used both in the guide books and on the information panels found near the entrances.



In the summer of 2011, a public exhibition of work by members of the AAI&S was held as part of the CBA Festival of Archaeology. The Exhibition was held for two weeks from 25 July to 7 August 2011 at the Turbine House gallery in Reading, formerly a pumping station spanning a section of the River Kennet. The gallery is located in the courtyard of *Bel and the Dragon* restaurant, next to a weir which combines the tranquillity of a flowery cobbled courtyard with the constant cascading of water. Some of the machinery of the turbine house is still in place, in the form of a huge metal drive shaft running the length of the building, either side of and over which were the display boards upon which our work was mounted.



The exhibition featured a broad selection of members' work, including finds drawings, photography, CAD diagrams of mill works (which seemed rather fitting for the location), survey maps, and reconstructions. Back in the spring I had emailed all members asking for submissions for selection, and most of those who responded had at least one piece of work in the exhibition. The exhibitors were Laura Templeton, Margaret Mathews, Elizabeth Gardner, Sami Abd-Rabbo, Andy Gammon, Leanne Whitelaw, Mikko Kriek, Drew Smith, Hugh Kavanagh, Lesley Collett, Rowena Banerjea, and myself. Some of their contributions illustrate this article.



LAURA TEMPLETON

(far left) Roman steelyard; metal-detecting find from south Worcestershire

(left) Stone tool from San Diego, California



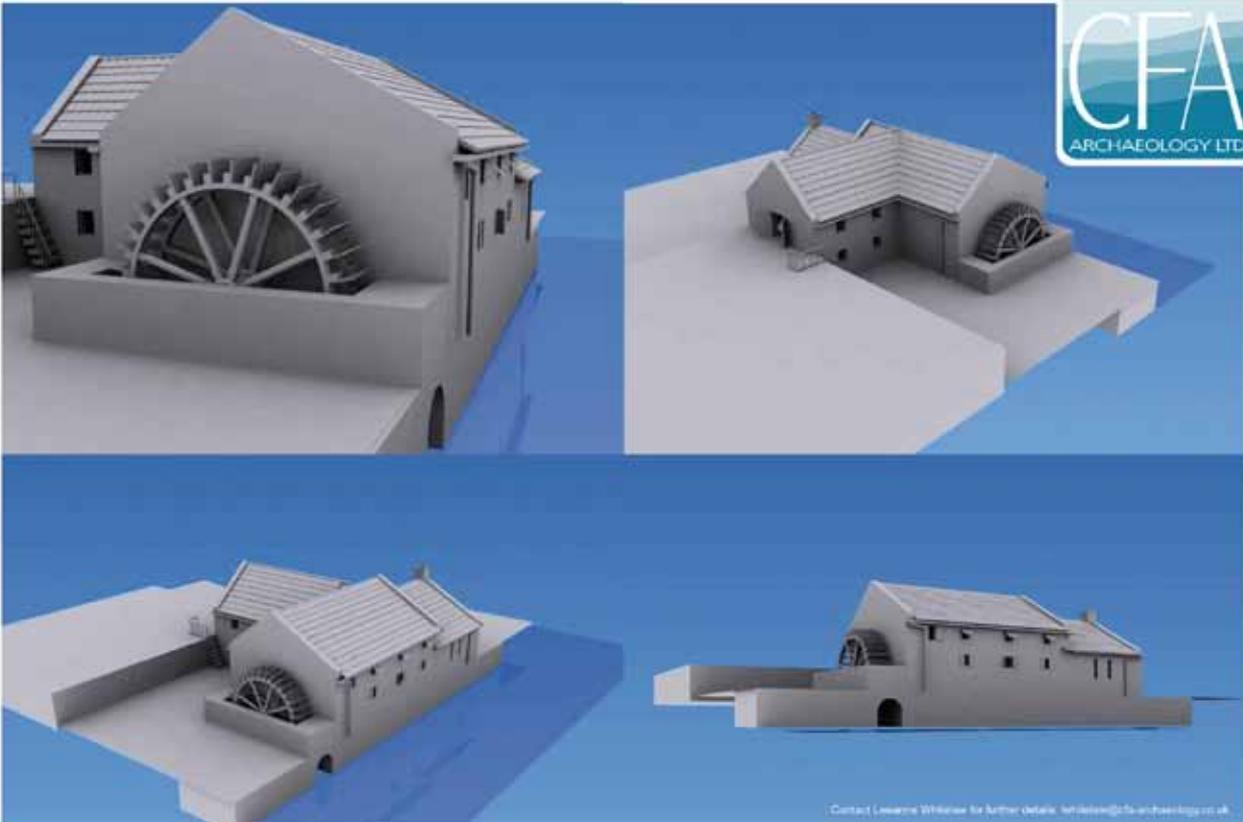
ANDY GAMMON

West quay, Southampton c1180: Pencil line scanned and placed into computer artwork to form base of image and the colouring done in the computer program. One of a series of illustrations for interpretation panels on the Tudor House Museum, Southampton

The building is maintained partly by the restaurant but mainly by Reading Museum. The whole complex, including the restaurant, used to be Blake's Lock museum, until several years ago when it was sold off. It was quirky and had reconstructions of old Reading shops, like a barber's, but being off the beaten track, received few visitors. At the time many people were disappointed to lose a large part of the museum, but actually the restaurant is great, the setting is beautiful; they've put a lot of work into it, and the food is excellent, as many of us discovered when we visited the exhibition. Several of the original exhibits remain; a small building opposite the gallery houses a gypsy caravan and a selection of archaeological finds from the river Kennet, including a wooden medieval mill wheel, which was discovered during the Reading Oracle shopping centre excavations in 1998, of which I was part of the excavation team.

I spent a couple of Fridays there myself (my day off from the Silchester excavations where I was supervising, on sabbatical from my illustration job, over the summer) and found it a lovely place to work, really tranquil, and the light coming through the windows and reflections on the water were beautiful. It's very cold in the winter as the wind blows up through the floorboards from the river below, so that's probably why it's not available in the winter. I had left an A0 drawing board there for invigilators to work at, which also provided another diversion for the visitors.

Although there were many quiet periods, we did have quite a few visitors, some whom just wandered in from the restaurant, were out on a walk with their kids and just happened upon us or had made a special visit having seen it advertised around the county or on the internet. Many came from the Silchester excavations on their day off, and it was also advertised as part of the CBA's Festival of British Archaeology and BBC History.



LEANNE WHITELAW (above)

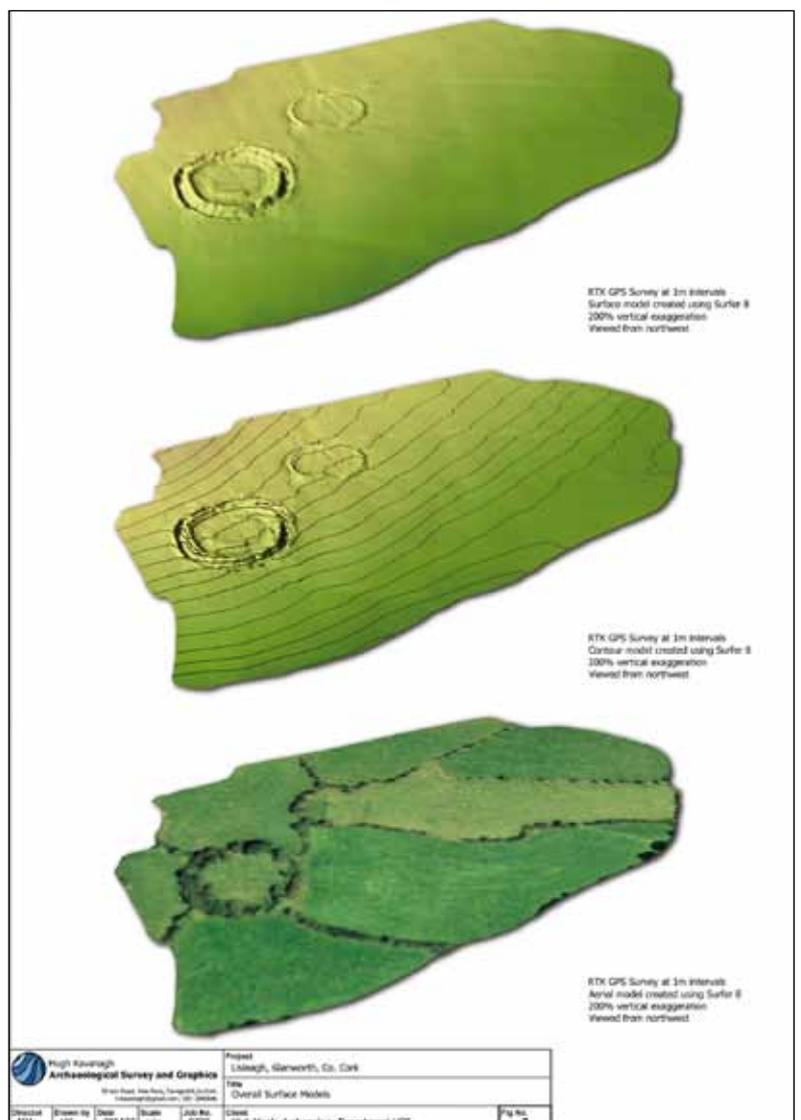
Stanley Mills is one the best-preserved relics of the 18th-century Industrial Revolution. It was established as a cotton mill by local merchants, with support from the English cotton baron Richard Arkwright. Textiles were produced here for 200 years.

The mills were built in 1786 at a hairpin bend in the River Tay, where tremendous water-power was available. Machinery was powered initially by water wheels, and latterly by electricity generated by water-powered turbines. As the market changed and new technologies developed, buildings were added, adapted, expanded, shut down, reopened and demolished. These 3D models were created from sketch drawings using CAD and 3D Studio Max.

HUGH KAVANAGH (right) is an independent surveyor based in Cork, Ireland. He originally qualified as an architectural technician and now specialises in historical building survey.

Since then he has formed his own business and now offers survey and CAD services to the archaeological consultancy sector. His latest collaboration is with James Lyttleton in the forthcoming book *Blarney Castle - A Tower House* and is also working on his own book, *An Illustrated Guide to the Architecture of Cobh*.

Lisleigh, Co. Cork, earthworks survey models





MARGARET MATHEWS

Plan of masonry houses (c. AD 125 – AD 200) from Insula IX, Silchester. Drawn in Adobe Illustrator and based on vector output from a stratigraphic database (IADB).

(below) Visualisation of the houses from Silchester shown in the adjacent plan and incorporating elements based on finds and environmental evidence. Photomontage in Adobe Photoshop.



We held an exhibition party half way through on the Saturday night, during which we quaffed plenty of wine and admired the work, and the next day an AAI&S council meeting was held in the gallery.

The exhibition will make a reappearance at the IfA conference in April 2012, for which we plan to expand the range of exhibits to include work by members of the Graphic Archaeology Group following our merger with the IfA. If you would like to submit work for the next exhibition please email pdfs to me: s.m.lucas@reading.ac.uk by 28th February 2012. I hope to see you all at the next exhibition party at the IfA conference!

Thanks go to my husband Richard for helping me put the exhibition up, take it down, filling the holes afterwards and being on hand whilst I was in the field at Silchester, and colleagues at Oxford Archaeology – Hannah Kennedy and Julia Moxham, plus AAI&S members Margaret Mathews, Sami Abd-Rabbo, Andy Gammon and Lorna Grey for their help with looking after the exhibition while it was open, and to Laura Templeton for providing the frames and driving them to Reading from Worcester; and to Worcester CC for selling them to us afterwards.

How the practical experience of making pottery informs the illustrative process.

Thomas Small, illustrator at Headland Archaeology Ltd in Edinburgh, did a practical prehistoric making course, with the hope that it would inform his illustration of them. Here, with the advice of prehistory specialist Julie Lochrie, also of Headland Archaeology Ltd, he recounts his experiences.

The Prehistoric pottery making course was held over one weekend at Cambrian Archaeological Projects and taught by Dr Alex Gibson (who teaches British Prehistory at Bradford University) a familiar name to anybody who has done much reading on Prehistoric pottery. From the outset the aim from my point of view was not primarily to end up with a well-made, usable pot, (in retrospect very fortunate!), but to increase my knowledge and understanding of the pottery-making process. In this I feel it was a success.

The Saturday morning kicked off with an overview of the technology involved in making pottery. The importance of using 'temper' (purposely added inclusions such as organics, stones or ground up fired pot) was explained: Adding temper to the clay matrix helps counteract the shrinkage of the clay during the firing process meaning that it will not shatter. Dr Gibson also recounted his involvement within the fascinating experimental archaeology work in Romania as part of the Vadastra project, (<http://surprising-romania.blogspot.com/2010/03/vadastra-project.html>).

Following this we embarked on the 'hands on' process of moulding the clay which was at first immensely frustrating, particularly when you are struggling and failing to get the correct ratio of water to clay, the resulting creation being a misshapen form! Having learned from my mistake I found the process increasingly immersive – meditative even – as I remembered various prehistoric pottery forms and decoration that I wanted to emulate. By the end of the day I had around a dozen different decorated pots sitting upon my work bench. I have to admit that the goal of creating an elegantly formed pot of broadly symmetrical sides proved elusive.

On the second day after a brief overview of Prehistoric pottery typology we fired the pots. Fortunately the rain that had been forecast held off permitting the firing to go ahead. The firing process was being done authentically on an open fire where the rise in temperature is very rapid and well-nigh impossible to control which meant it was fully expected that many of the pots would crack upon firing. The chances of this happening were actually increased by the fact that many of the pots had had less than 24 hours to dry out.



A fellow student finishes off their pot. A selection of my own pots can be seen in the foreground



Pots drying out by the open fire



The pots are now placed within the centre of fire to be properly 'fired'

The pots were initially placed around the edges of the fire to dry out and as the fire gained in intensity they were moved nearer the centre of the fire where the process of heating would hopefully turn the pottery into ceramic. Not long into the firing process we began to hear a distinctive 'popping' which accelerated as the heat from the fire became more and more intense. When the pots were finally retrieved from the fire almost all the pots had cracked, as expected some completely disintegrating into fragments. To test one of the pots to see if it was now ceramic we immersed it in water and found that it dissolved completely.

So, in terms of producing elegantly formed ceramic pots the experiment was not a success. However, as originally stated this was not the aim of the experiment. Demonstrating that successful pottery-making was not an altogether straightforward process! Taking into account my experience it is clear that in Prehistoric times the process of making pot could apparently be learnt by the majority but what distinguishes the amateur from the professional would have been skill and practice, something occasionally visible within the archaeological record (Lochrie *pers comm*).

As an illustrator what did I learn from the process? There is a false perception that an illustrator will draw an aesthetically pleasing but uncritical representation of what is put in front of them, whereas of course, a good illustrator is aware of the archaeological process and is able to bring this knowledge to bear when rendering a pot for publication. The theoretical and practical learning from the course definitely brought me into closer alignment with the perspective of the Prehistoric pottery specialist. Viewing the broken fragments produced from the experiment I could make out where the surface had spalled and where the form of the pot had separated along the coil-joins; a process recognisable from the prehistoric fragments that I occasionally get to draw.

Simply experiencing this process at first-hand reinforces my understanding of the prehistoric pottery forms that I occasionally get to draw, lending me what artists call a 'practical intelligence' concerning the clay and all its variety of possible forms: Overall, it was a refreshing (and fun!) process to make and fire the pottery rather than simply record, measure and illustrate it.

**The course was held by Cambrian Archaeological Projects Limited at Old Chapel Farm,
www.cambarch.co.uk**



The fire is now built up around the pots



The fire after it has died out



My own pots, now cracked by the firing process

UPCOMING EVENTS

18-20th April 2012
IfA Annual Conference
and CPD workshops:
GAG Session and Exhibition

GAG Committee:

Chair: Rob Read

Secretary: Lesley Collett

Treasurer: Laura Templeton

Survey: Colin Berks

Co-opted Members:

Steve Allen, Sarah Lucas, Hugh
Kavanagh, Mikko Kriek, Margaret
Mathews, Peter Moore, Tom Small

Contact details for all GAG
matters:

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GAG

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United Kingdom



We Want To Hear From You!

We hope to be able to make this Newsletter a regular publication reflecting the activities and interests of its members, featuring news of events and developments relevant to the profession and providing a forum for addressing the wider role of graphics within the archaeology sector.

To do this we need content from YOU the readers. We want to publicise any and all matters of interest to those involved in the graphics field in its widest sense – survey, finds illustration, photography, publication, exhibition and all related fields. We have a strong tradition inherited from the AAI&S and we want to build on this. To do this we need an active membership who are willing to engage and willing to promote best practice and professional standards. One way this can be demonstrated is by submitting work to this publication.

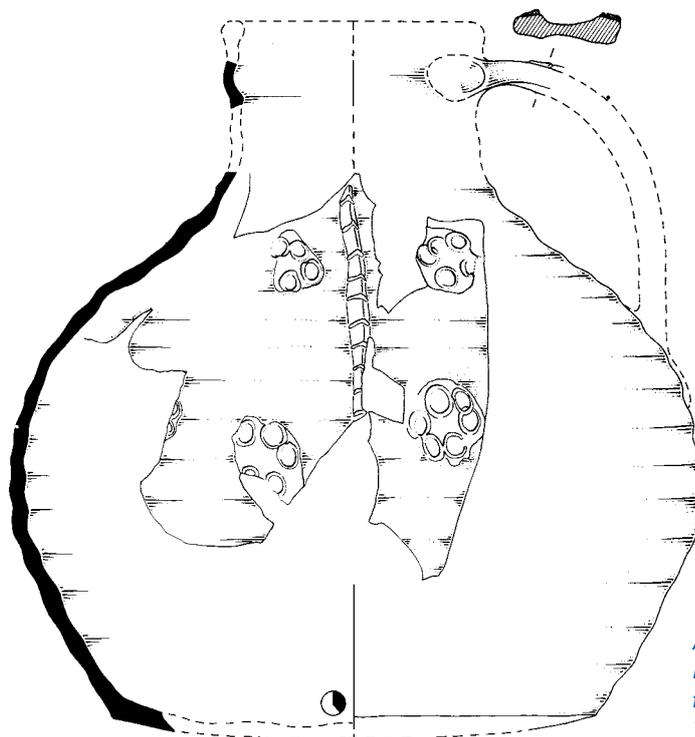
If you would like to contribute news, short articles, letters, features or images (even cartoons) please contact us at: issig@archaeologists.net or send directly to me at icollett@yorkat.co.uk

Next issue, due out in February, will contain more news on the Conference and exhibition.

Copy deadline for next issue: 27th January 2012

ANNA SLOWIKOWSKI

As this Newsletter was going to distribution we were informed of the death of Anna Slowikowski on 2nd November 2011. Anna was a long-term member and former Chair of the AAI&S and was a noted archaeological ceramics specialist and illustrator. A full obituary will appear in the next issue of Graphic Archaeology. Our condolences go to her family.



ANNA SLOWIKOWSKI
Northern Gritty ware jug
from Kirkstall Abbey,
Yorkshire