



NEWSLETTER

ASSOCIATION *of* ARCHAEOLOGICAL ILLUSTRATORS & SURVEYORS

WINTER
2003

IN THIS ISSUE

...the new Council
Members are introduced

...you can see
photographs of this
year's Conference
and regret not
having attended

...we watch king Tut
get dressed for a
night on the Nile

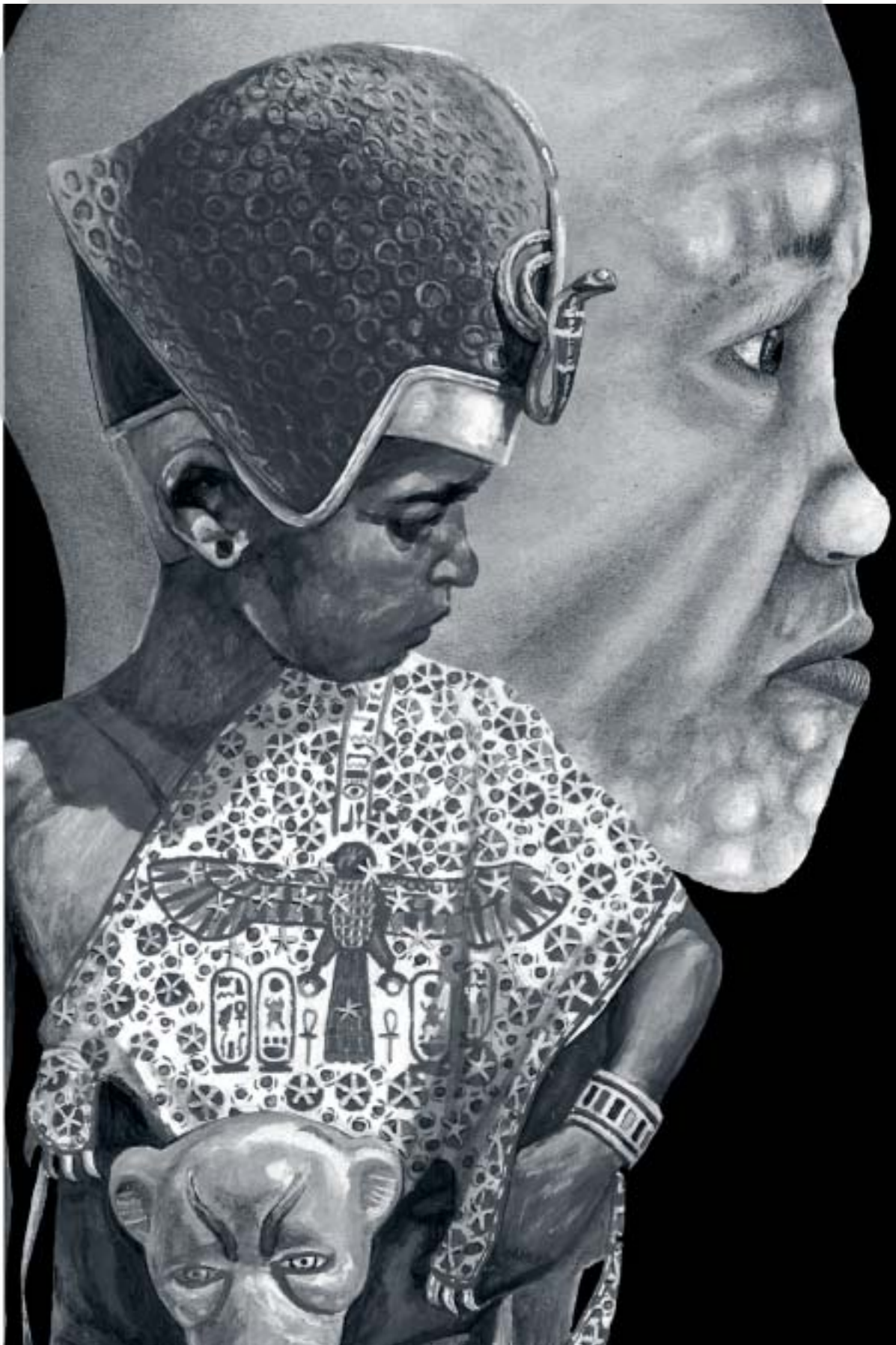
...making faces proves
to be a big draw

...computer-illiterate
archaeologists get
told off for being
computer-illiterate
archaeologists

...and the press picks
up on the start of the
first MA course in
Archaeological
Illustration

*The rhinomaxillary
changes of leprosy on a
medieval English male are
highlighted in this facial
reconstruction by Caroline
Needham.*

*Kelvin Wilson pictures the
9-year old Tutankhamun at
his coronation, donning a
priest's leopard tunic of
decorated linen.*





KELVIN WILSON
MAAIS since 2001

Born in 1969 in Newcastle-upon-Tyne, now living in Ridderkerk, a village near Rotterdam in the Netherlands.

After graduating from a course in Illustration in 1992, Kelvin has since worked freelance as an **archaeological reconstruction artist** for clients like the Dutch State Service for Archaeology, the National Museum of Antiquities, media such as educational television and most importantly, the National Trust.



Past projects include the new Sutton Hoo Visitors Centre, a series of panoramic pictures illustrating life along the Roman Border and an involvement with groundbreaking research into the prehistoric dolmen of the Russian Caucasus.

Kelvin is currently **working** on several large paintings for a Dutch-German-Danish exhibition on the Vikings and is hoping to illustrate a book on the Dover Bronze Age boat.



WHAT'S NEW, COUNCIL?

Quite a lot, actually.

First of all, the Association now has a new central mailing address:

AAI&S
SHES, University of Reading
Whiteknights, PO Box 227
Reading RG6 6AB

And then there was a colourful reshuffling of seats and people on the Association's Council. Jo Bacon (elected in 2002) still holds the Chair. As her diligent Treasurer, we saw Deirdre Crone re-elected in 2003. Margaret Mathews (elected in 2002) serves as Secretary. Steve Allen (re-elected in 2003) passed on the upkeep of the Membership details to Caroline Needham (elected in 2003) and is now responsible for the Assessments. Caroline, by the way, also liaises with our colleagues at the Medical Artists' Association. Steve Cheshire (elected in 2002) continues mastering our Website, Mélanie Steiner (elected in 2002) the Technical Papers, whilst John Hodgson (elected in 2003) took over as Journal Editor. Sue White (elected in 2003) will be assisting him. Guida Casella (elected in 2003) will be assisting Debbie Miles-Williams (also co-opted for arranging the Travelling Exhibition) in arranging the 2004 Conference in Warwick. Co-opting, Rob Read continues work on copyright issues, with fellow co-optees Laura

Templeton helping to boost publication sales, Ann Searight arranging the venue for the Council meetings where Drew Smith speaks his part as student representative.

Finally, this Newsletter has a new Editor, recently elected Kelvin Wilson, with Lesley Collett co-opted to do final checks and its production at the printer.

Lesley was the sole editor of this Newsletter since its October 1998 issue. She also managed to put out the latest Journal, *Graphic Archaeology*, after a five-year pause in its production, in time for- and warmly greeted at- the last Conference.

Jo Bacon writes:

"Many thanks to Lesley for doing such sterling work producing the Newsletter single-handedly, and editing the Journal. All uncomplainingly despite a fair amount of non-cooperation from members, being uncharacteristically shy when it comes to providing examples of work for the AAI&S publications.

Thank you, Lesley— you're a star!"

And as to *moi*, your new Editor, I will refrain from a lengthy introduction and refer you to the new page on members' workplaces— for which I have filled the first episode—, left of this one, and to my article on the centrepages. If someone starts kicking you around shortly, forcibly urging you to add your much appreciated thoughts and experiences to this publication... well, that's me, just saying hello.

And don't you forget: your Association has a website with a Discussion Forum, a Members' Gallery and helpful links to which contributions are always welcomed.

Visit www.aais.org.uk for the full benefits.

Diana C. Briscoe of the Archive of Anglo-Saxon Pottery Stamps, 124 Cholmley Gardens, Fortune Green Road, London NW6 1AA (asarchive@dcbriscoe.fsnet.co.uk) is compiling a corpus of pottery stamps from Roman Britain (not mortaria stamps or Samian). If you get given stamped Roman (or even Anglo-Saxon) pottery to draw, she is very keen to know!

The background illustration is by Mikko Kriek, MAAIS, who has just returned from work at Tell Sabi Abyad in Syria.



AN INVITATION FOR ILLUSTRATORS TO TELL THEIR STORY

The webbased scientific journal www.PalArch.nl currently consists of sections on the archaeology of North-West Europe, the archaeology of Egypt and on vertebrate palaeontology. With the official upgrading of this project in 2004, there will also be a Newsletter offered to its supporters. This Newsletter is meant to inform the PalArch supporters on various other topics related to science.

One of these, with the working title 'science and art', is of interest to members of the AAI&S as well. It will be devoted to the story and work of artists and illustrators who work in the fields of archaeology and palaeontology, written by those people themselves. The idea is that artists and illustrators write a more or less autobiographical article, in which topics such as their relation to archaeology, Egyptology and/or palaeontology, their inspiration, way of working and techniques are discussed. There is no limit as to length although in exceptional large manuscripts PalArch might propose to publish it in two or more parts. Illustrations are of course welcomed.

PalArch invites you to contribute to their Newsletter. This is a nice way to bring your work to the attention of people around the world and there will certainly be space for links to your own website. For more information, please contact PalArch's editor by e-mail, at veldmeijer@palarch.nl.

CONFERENCE 2003



On the left, the participants in the 25th Annual Conference pose outside the venue for the traditional testimony of their gathering. Some 60 members attended, several of them from overseas.

One of the guests was the Association's patron, Victor Ambrus, below, speaking of his experience as a rain-drenched, mudsoaked illustrator on Channel

Below, tools of the finds illustrator's trade go for sale at the Conference. Members also displayed books to which they had contributed their skills.

The 25th Annual Conference of the Association of Archaeological Illustrators & Surveyors was held in early September at Ramsay Hall, part of University College in central London. It was a great success, enjoyed by many, and featured talks on surveying, illustrating and heritage presentation by experts from English Heritage and the Museum of London Archaeological Service.





This year's Conference was organised by Ann Searight of the British Museum and Judith Dobie (seen above in the Conference room) of English Heritage.

There was ample opportunity for delegates to look at their colleagues' portfolios. On the right, illustrator Margaret Mathews discusses her work, whilst elsewhere in the room, below, Debbie Miles-Williams does the same.



Barbara Hurman, pictured below, was elected a **Fellow of AAI&S** at this anniversary conference.

A **founder member of the Association**, Barbara was brought up in the Lake District. She joined the Auxiliary Territorial Service in 1943 and was involved in D-Day operations in Portsmouth, survived torpedoes on a troop ship to Southern Italy and later worked in Egypt. On returning to live in London, amongst other jobs, she brought up three children. Through archaeology societies, classes including the Certificate in British Archaeology at Oxford University, she began her long association with archaeology, working at Buckinghamshire County Museum, Museum of London and at Milton Keynes Unit. Now Barbara works freelance as a **ceramic specialist**, and at the British Museum, the last few summers working in Bulgaria with Nottingham University.



*Comment on Barbara Hurman written by Melanie Steiner.
Photographs of Conference by Ann Searight.*

**MORE PHOTOS
ON OUR WEBSITE!**

**[www.aais.org.uk/html/
conference2003.html](http://www.aais.org.uk/html/conference2003.html)**

THE PHARAOH'S

Somewhere around 1994, when I was only just starting out as an archaeological artist, I heard of a small Dutch team of researchers who were cataloguing and where possible, reconstructing the textiles from the famous tomb of pharaoh Tutankhamun. It was a little known fact, then, that besides all the gold Howard Carter had in the 1920s also uncovered hundreds of garments, a whole royal wardrobe preserved for over three thousand years.

'...great potential for publicity'

So even though my interest in reconstructing ancient clothing alone would have put me into action, I also recognised great potential for publicity if I were to get involved with this project. I offered the team to do my work for free (also considering that they wouldn't have been able to pay for it anyway), safely trusting that the name Tutankhamun would spark a lot of interest.



A series of postcards of the first series of Tutankhamun reconstructions, for sale at museum shops.

It did. The first big project I participated in was an exhibition at the National Museum of Antiquities, in Leiden, which dealt with ancient Egyptian clothing and particularly those of Tutankhamun. I painted four large—each nearly lifesize—portraits of the young pharaoh. In his painted leather armour, in a colourful ceremonial

tunic, in a long tunic embroidered with ducks... it took many a sleepless night to get them finished and after delivering the pictures to the museum just hours before opening, I returned home, put on the television and almost immediately, there they were on the national news. I'll admit, I had a few tears running down my shattered and white face.

As the project carried on, its appeal with the media did likewise. Now the press kit carried my pictures too and every so often I would get a call: "they're in a German magazine", "Swedish television wants them" and the best, the one that still makes me most proud: "Kelvin, I have here *The New York Times* with one of your paintings in"...

Throughout the whole of my involvement with the project, the preliminary research stayed intensive. The team would catalogue all the known, all the hidden and all the lost textiles from the tomb. We would magnify Carter's photographs of the fragile garments, some having disintegrated shortly after the opening of the tomb, trying to work out how they were made. An Egyptologist would then slowly build up a line drawing of the minute designs on each, making notes of the probable original colours. We would decide on sandals that went well with the garments and chose jewellery that carried the same message (ie, a 'general's pectoral' to go with the war harness). Meanwhile I would seek to understand every single item's appearance and make-up, material by material, inlay by inlay.

And that was all before I even started sketching...

The team took me along to Egypt twice, to study the garments myself and "sniff the atmosphere", something which I at first found hard to do jaywalking the double rows of cars in hectic, concrete Cairo. But it happened one evening near the market, with people from all over the region gathering for the Sugarfeast after Ramadan, that I saw a man walk by holding the tip of his long dress in one hand. I'd seen exactly that careful gesture at the

NEW CLOTHES

Egyptian Museum, on a wooden (literally and figuratively speaking) statuette several thousand years old. So with that age-old and very human gesture, my inspiration awakened, never to lie down again.

Amongst the popular Tutankhamun displays at Cairo's Egyptian Museum, I would spend whole days crammed up between a showcase and the wall, sketchbook in hand and silently taking the relentless "where are you from, what's your name?" queries from swarming Egyptian youths. Even with some of the textiles having been on show since the 1920s for all to see, our particular concern for the detail of their decorations certainly did pay off. On one blackened linen textile, for instance, well-known to be a fake leopard-skin worn as a priestly garment, we were slowly able to discern a bird's head embroidered onto it. Studying the head led to the discovery of the wings and then bands of threaded hieroglyphs running down from it. And when those were read by an Egyptologist and the garment's special function revealed...well, once again, the press pounded on us: "*Tutankhamun's coronation robe discovered!*", they fronted and within just a few days, my illustration of the garment appeared in more than a dozen newspapers.

One day our small team was given the rare privilege to enter the storerooms of the museum in Cairo. I saw the project leader break out in a nervous anxiety when our supervisor left us for a few minutes and she asked someone more sympathetic if "that cupboard could be unlocked too, please"... A plain metal cupboard it was, but it revealed itself to hold row upon row of Tutankhamun's gold clad sandals.

The next big publicity event we had to look forward to was the travelling exhibition *Tutankhamun's Wardrobe*. It had showcases with replica garments and with my insight into the look and feel of the material grown, a new series of paintings. Over the course of a summer a friend and I did the graphic design of the international catalogue, a fine opportunity for she and I to use my own



The peculiar embroidered wing-shaped sleeves worn by king Tut in this reconstruction were interpreted by Howard Carter as 'hats'. New research has led to a re-appraisal of pictorial evidence showing ancient Egyptian royals with similar protective falcon wings wrapped around their chest.

Below, the source material, photographed in its original box by Carter's team.



illustrations to best effect. The exhibition began its tour in Sweden, then went to Denmark, Ireland and returned to Holland for a little while. And the press, yes, still took a warm interest in what we were doing.

But then the pharaoh's curse must have hit me. Allegedly, a certain party was handing out my pictures to the media "free of copyright", which they certainly were not. I started getting sometimes confused, sometimes even angry editors on the phone everytime I sent another my invoice. The suspects denied it, even claimed that everyone else was telling me lies, but when I hired a lawyer they not only immediately agreed to pay damages but also confessed, out of the blue, to having sold off commercially a quantity of postcards I had loaned them for promotion.

I got my money, grimfaced, the lawyer took half, smiling, and after five years of intense love, I parted company with the boy king.

The author, Kelvin Wilson, lives and works in the Netherlands. His interest in reconstructing ancient textiles also led him to work on the clothing worn by the mummies from China's Xinjiang region. The original series of paintings is for sale, as are the postcards made from them. Contact the artist for details.

The 115-page book to the travelling exhibition, Tutankhamun's Wardrobe: Garments from the tomb of Tutankhamun, was published in 1999 by Barjeste van Waalwijk van Doorn & Co's Publishers, Rotterdam (ISBN 90 5613 042 0).



Using the actual skull, Needham reconstructed the facial tumour on a 19th century English male, here shown in profile and in the insert, on one of her preparatory drawings. Next to him, a medieval man bears the horrific scars of leprosy on his face.

Sponsored by the Royal Archaeological Institute, English Heritage, Cadw and Historic Scotland, this year's **Award for the Presentation of Heritage Research to the Public** was held on September, 11, at the BA Festival of Science at Salford University.

AAI&S Council Member **Caroline Needham** and twelve other finalists each made presentations of their work which they felt communicated archaeological research particularly well to the non-specialist.

Both a panel of judges, chaired by Julian Richards of *Meet the Ancestors* fame, and the audience voted for their favourite.

There were **three awards available**.

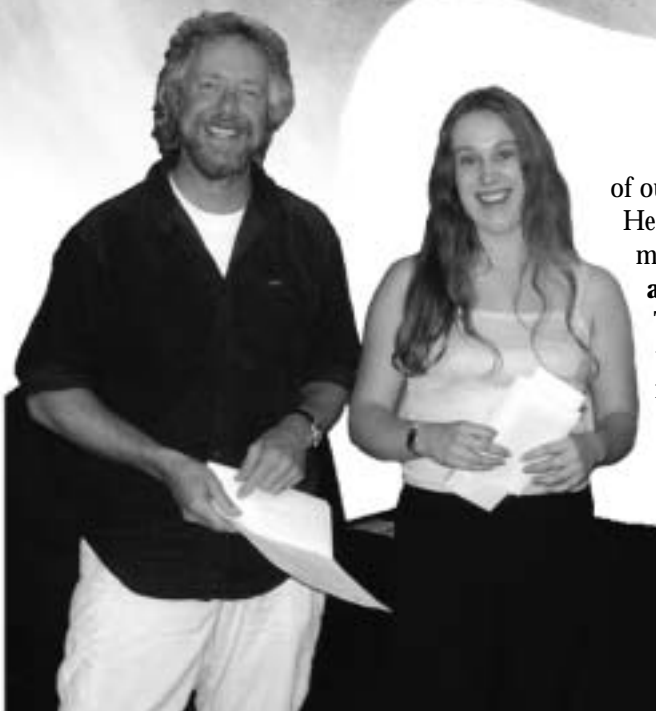
The first prize of £1500 was won by John Edmonds for his research into traditional methods of woad dyeing. Second prize went to Krish Setah for his presentation on Roman butchery.

...And we are happy to report that Caroline Needham, one of our own MAAIS, won the **under 30's prize of £500!** Her twenty minute presentation consisted of explaining her method of **reconstructing the soft tissue appearance of disease and trauma** from the evidence left on the dry bone remains. This included a method of two-dimensional facial reconstruction which uses both tissue depth data as well facial anatomy to rebuild the face.

The presentation also included an ingenious 'game' where the audience (and judges) had to match up photographs of diseased skulls with their reconstructions.

Caroline Needham currently works at the Unit of Art in Medicine at the University of Manchester.

Julian Richards and Caroline Needham grin their healthier faces at the Awards ceremony. Photograph taken from a report in Current Archaeology.

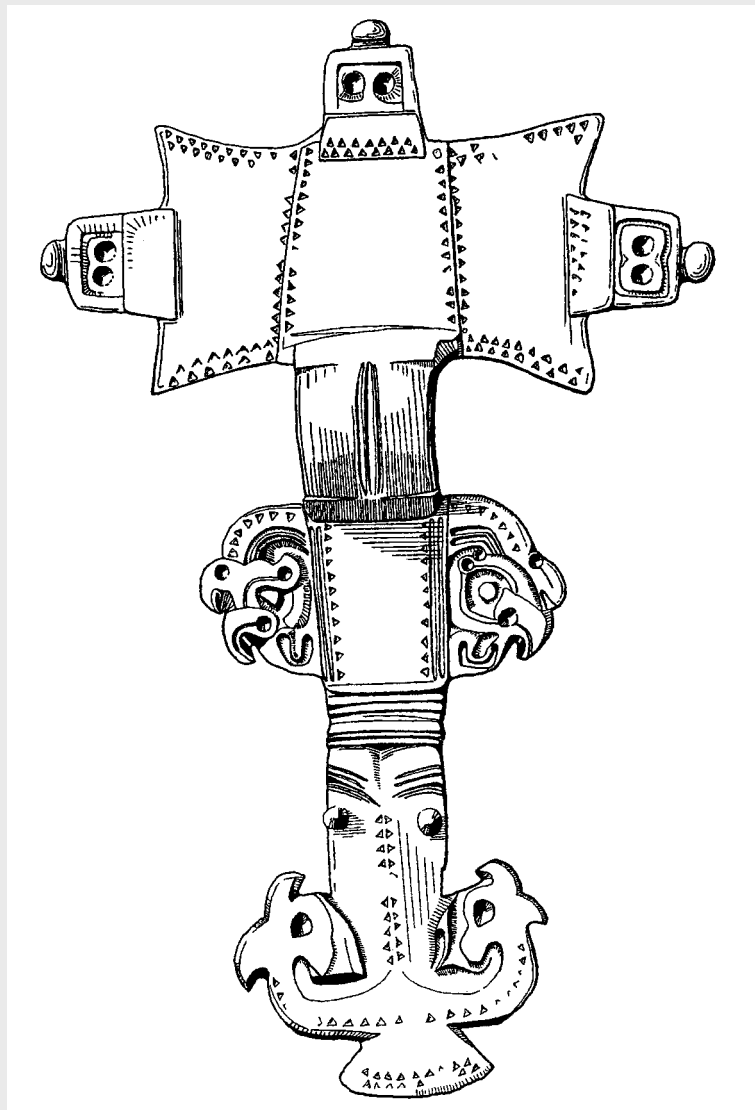


Homework for sale.
 Laura Templeton sent in this advert from her local newspaper, helpful, perhaps, to those wanting to combine work and home life.



Image bank. Peter Robinson, Keeper of Archaeology at Doncaster Museum and Art Gallery, Chequer Road, Doncaster DN1 2AE (e-mail peter.robinson@doncaster.gov.uk) is searching for any contemporary illustrations of reconstructed medieval moated manors, particularly any which would fit the typical manors found in Yorkshire from the late 11th- to the late 15th century, built of stone or part

SHOWCASE



This page gives members an opportunity to bring some of their recent work to a wider audience. Contact the Editor for details on how *you* can present your work.

Left: copper-alloy cruciform brooch (scale 1:1) dated to the mid-sixth-century and drawn by Kathren Henry.



During the late spring and summer of 1999, an early Anglo-Saxon cemetery was excavated at Minerva Business Park, Alwalton, near Peterborough. Work was carried out by Hertfordshire Archaeological Trust (HAT, now renamed Archaeological Solutions Ltd). The graves were dated from the fifth to the early seventh century. On their pyre or in their grave, the dead were richly provided with their belongings.

One of a pair of copper-alloy applied disc brooches (scale 1:1), with central stud and zoomorphic decoration. Drawn by a Licentiate of this Association, Donna Cameron of Archaeological Solutions, located in The Wash, Hertfordshire.

Over one hundred of those well-preserved grave goods were drawn by the HAT graphics team, Donna Cameron (an AAI&S Licentiate), Amy Goldsmith and Kathren Henry. The finds were drawn in pencil using dividers, then inked up to scale using Rotring pens. The artefacts were considered a challenge, as they were made from a wide variety of materials including copper alloy, iron, bone, amber and ivory.

The full report is to be published in 2005, in C. Gibson's "Minerva: An early Anglo-Saxon bi-ritual cemetery in Alwalton, Cambridgeshire", a contribution to *Anglo-Saxon Studies in Archaeology and History*, volume 15.

'...there seems to be little understanding of the different computer output requirements of different forms of publication'

Richard Bryant writes:

Despite this Association having done much for the general quality of archaeological illustration, I feel, however, a growing sense of frustration and dismay at the quality of material that is being offered for publication.

As an 'end-user' of illustrations, I am talking about illustrative material which is submitted as an electronic file.

However, when a JPEG image is drawn into a paging program for printing on conventional presses, the 'dithering' is lost and the resulting image quality is significantly reduced. Line images will appear broken, especially on diagonals and curves, and part of the image will probably disappear. The resolution of JPEG files can also vary from as low as 72 dpi to 300 dpi (dots or pixels per inch). Many JPEGs are now being transferred

SAVING FOR THE FUTURE

I run a company that produces academic books and journals, and, to judge by what we receive, there seems to be very little understanding among archaeologists in general and among many illustrators of the different computer output requirements of different forms of publication. What is good for the web is seldom good for a printed academic journal, and vice versa. And yet, all too often the same files are submitted for both uses. There are shining examples of organisations and individuals that consistently produce high quality electronic data, but even the largest units and University departments are sometimes guilty of sending files that are not in a form that will give best quality in print.

Why is this happening so much?

The answer, in part, is related to the increasing need to place material on the internet where file size is at a premium. Here, JPEG files and their friends are king. Added to this is the development of sophisticated print enhancement technology in inkjet printers. This technique is sometimes called 'dithering' and, in effect, it infills grey tones with darker colour to create sharper lines. It is, therefore, possible to get good quality images from JPEG files on an inkjet printer. Of course, these printers can add colour at the touch of a button and this is immensely valuable for the short-run publications that are often required by developers.

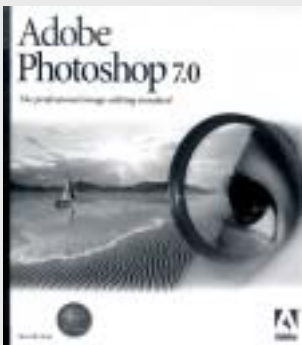
as email attachments; these will typically be at a low resolution of 72 dpi. Enhancing the resolution in dear old Photoshop might seem at first adequate for most photographs, but is not good for line art.

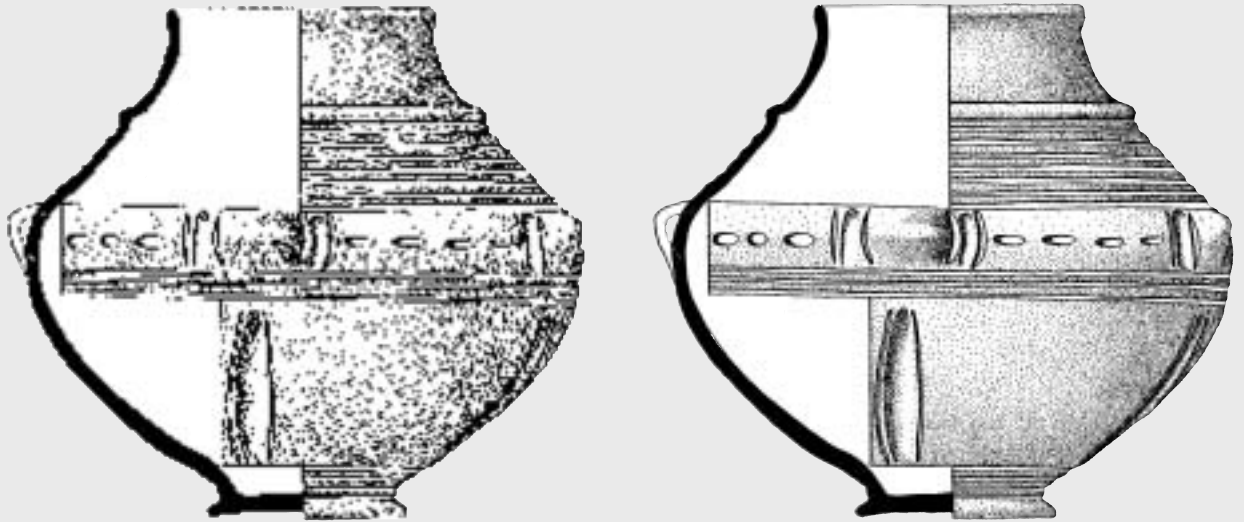
The ideal image for black and white conventional printing is a TIFF file, a robust, stable and scaleable platform for image transfer. Photographs can be saved as TIFFs. Line drawings should be scanned or otherwise input as line art so the resulting image has no grey tones: it is either black or white. The resolution for line art images should be 1200 dpi as a minimum. The problem with TIFF files is that they are big, and therefore are not suitable for the internet. In colour, they are bigger still!

The solution is for the creator of the images to save the file in different formats depending on how the file is to be used. This is perfectly easy on all the standard drawing programs, but time and again, when I ring up to ask this to be done, the relevant person can't see what our problem might be.

If you are scanning images yourself, then a resolution of 300 dpi is perfectly adequate for most photographs, and 1200 dpi for most line art. You can even scan larger images in several sections and join them together in Photoshop or other drawing software.

The most well-known digital imaging software, available for both pc and Mac, is the Adobe company's Photoshop. Its latest version, following Photoshop 7.0 (shown below), is for sale as Adobe Photoshop Creative Suite.





or, living with computers

However, if you are scanning originals that are on tracing paper or film, even at 1200 dpi as line art, you may find that the lines thicken. I have come to the conclusion that the scanner's light source can actually create a shadow of the drawn line that is projected against the backing sheet through the thickness of the translucent material. This shadow is then picked up on the scan, together with the actual line. It is also apparent that some sheets of film or tracing paper are so light that, under the heat from the scanner's lights, they can lift slightly from the scanner bed, making the resulting image slightly out of focus.

Having had to clean up more scanned images than I would wish to remember, I have done some experimenting with this phenomenon. The problem can be minimised by keeping some pressure on the scanner lid to make sure that the original is completely flat against the screen.

Lesley Collett adds

I sympathise entirely with Richard here, as I am in the same position much of the time; I often find that graphics supplied on disk - or worse, by email - can be a nightmare to deal with. One of my own particular bugbears are the archaeologists who insist on submitting articles with the figures (low-resolution JPEGs, usually) embedded in their Word documents, rather than as separate files. Perhaps it is the culture of 'grey literature', those flimsy in-house productions which are the staple of so many archaeology units nowadays which has caused some of the problem with publication graphics. Archaeologists are so used to pasting graphics into Word and printing out a reasonably acceptable inkjet print that they have become blasé about the whole publication process.

I am always particularly wary when producing illustrations for a client who has little knowledge of print requirements. Recently I produced some drawings for an academic who insisted that all the printers required was a good quality inkjet print. Never believe it! Always supply a high-resolution tiff or an eps file!

On the left, how not to do it: a 72 dpi resolution scan suitable for a computer screen, but obviously not for high-quality printing. On the right, a scan made at 1200 dpi makes an obvious difference.

Original drawing by Kathren Henry of the Archaeological Solutions company.

Richard Bryant is a founder member of the AAI&S.

He now runs his own business from Gloucestershire, called Past Historic, designing and producing books on history and archaeology.

Lesley Collett, MAAIS, is the former editor of this newsletter. She is the Graphics Officer for the York Archaeological Trust.

College launches first course on illustrating ancient history

Why archaeology has become a modern art



Shedding light on the past. Student Guida Casella, from Portugal, far left, and, left, the finished illustration of a medieval soldier

By Barry Leighton
b.leighton@bepc.co.uk

A SPATE of TV programmes reconstructing history from the scraps found in muddy archaeological digs has captured the nation's imagination.

But the rarefied art of archaeological illustration is nothing new in Swindon, where it has been on a college curriculum for 20 years. And

now Swindon College has gone one better by offering a unique MA course alongside its BA (Hons) programme in the specialist subject.

The first student to sign up for the year-long MA was 29-year-old Guida Casella from Portugal, who could find no similar programme anywhere else in the world.

She said: "Most archaeological illustrators are archaeologists who do some drawings, or artists who become interested in archaeology but this is a specialist subject in

itself. The course here is the only post-graduate course I could find in the subject."

Guida, from Lisbon, hopes the course will help her achieve her ambition to become a freelance archaeological illustrator.

Her course work will involve numerous reconstructions on paper or computer graphics, using archaeologists' notes, photos or sketches she has made in the field.

Guida is currently working on drawings of chess pieces

based on a 13th century ivory piece unearthed in Germany.

Meanwhile, Swindon College's 41-year-old arts tutor, John Wilson, is recording the discovery of animal bones in the Mendips.

He will use the data to produce scenes of bison and reindeer in the area more than 200,000 years ago. John also intends to reconstruct cave art from the Mendips dating back some 20,000 years.

Graham Smith, the college's programme leader of illustration and fine art, said: "Ar-

chaeological illustration has become higher profile in recent years. It has really captured the popular imagination through Time Team, Meet the Ancestors and a plethora of TV history programming. But we have specialised in this craft for much longer.

"It's simply a case of the programmes catching up with us."

But, the increasing popularity and interest in history and archaeology has created more jobs and greater investment in the field, he explained.

We are media. From the newsdesk of the *Western Daily Press*, October 17, 2003, comes this article on AAI&S Council Member Guida Casella who recently entered Swindon College's MA course in Archaeological Illustration. Casella would like it stressed, though, that the accompanying picture is *not* her finished illustration and that she will use her great energy and enthusiasm for her art to attain even greater heights.

The Editor welcomes **contributions** from members and non-members on any remotely relevant subject. We can cope with ZIP-disk and CD's. Hard copy is acceptable for shorter articles. Drawings or graphics of any kind are particularly welcome: either in high quality hard copy or in high resolution digital form. Send them either online to kelvin.wilson@tip.nl, or via the post to **Kelvin Wilson, Ringdijk 15, 2981 EV Ridderkerk, The Netherlands**. Please supply captions for your illustrations!

The deadline for the next issue of this Newsletter is **February 9, 2004**.

And to remind you: the dates for the **2004 Conference** have been set at 3, 4 and 5 September, 2004. It will be held in Warwick. More details to follow in coming Newsletters!