

Reconstructions in Welsh woodlands

The Forestry Commission in Wales has obtained funding to improve ten of their Forest Walks in different parts of the country, including tourist information boards at the car parks and information centres. As there's a lot of archaeology in the mountains, reconstructions are a necessary part of the displays, and I've been asked to provide at least some of these (I'm hoping for the lot, of course, but we'll see).

Commissions are always welcome, but even more so from a place where I used to live and which I still visit at the least excuse (or even none at all). The preparatory fieldwork in the mountains – trying to find sites indicated on strange maps that bear only a distant relationship to the OS, or where the only landmarks are several million identical pine trees – has been fairly exhausting, occasionally frustrating, and great fun. (I wasn't actually able to squeeze travel expenses out of the clients for doing this, but I think that there are qualities about a site – its relationship to its surroundings, and many others – which can't be fully understood if you don't go there, and hence won't appear in your picture.)

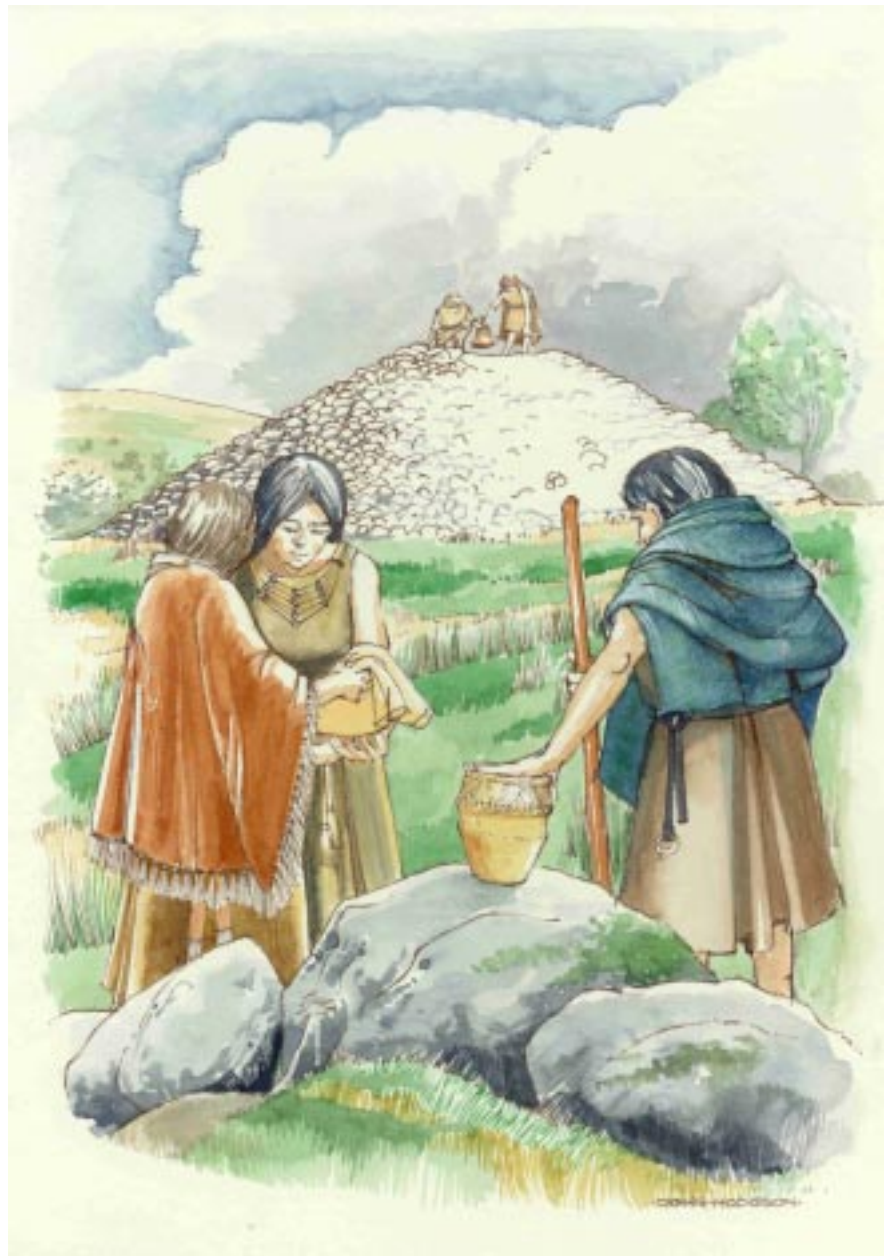
So far I have completed the illustrations for two of these forest trails, and the variety of material has been impressive. Hafren Forest (south-west of Machynlleth) contains Bronze Age metallurgy and cist burials, Medieval longhouses, and 19th century ore mining. Garwnant (south of the Brecon Beacons) has abandoned farmsteads and Bronze Age cairns.

The featured illustration is from Garwnant; the reconstruction of a burial at one of the cairns. One thing I always try to avoid is depicting "ritual activity"; of all the human activities that we try to reconstruct, this one is the most shamelessly conjectural. I try to get round it by various devices: here, for example, showing the assembly and preparations for the burial ritual rather

Inside - New insights on Çatalhöyük

Conference '99 - book now!

Software review - Adobe Illustrator 8



Bronze Age burial in Penmoelallt ©John Hodgson 1999

than the ritual itself.

The data for the reconstructions – archive material, costume and artifact details, etc. – is being supplied by Arwel Thomas of the Forestry Commission,

and Dr. Caroline Earwood, Archaeological Co-ordinator to the Forestry Commission.

John Hodgson

Editorial

Death of the Darkroom?

I caught an item on BBC R4's Today programme (26.5.99) reporting that, due to the growing use of digital photography, Kodak Ltd are no longer producing materials for monochrome photographic printing. Although when I checked with them, Kodak's PR person denied all knowledge, it is true that they no longer produce materials for copy cameras (eg. their PMT3 range of papers and processing chemicals). As more print and reprographic companies go digital and dispose of their old cameras, companies like Kodak and Agfa no longer find it viable to produce materials for traditional reprographic processes.

This will of course have repercussions for archaeological publications, as most Units still have large backlogs of traditional hand-drawn material (indeed many of them still work on CS10, paste-up and reduce on camera). Many of you will have experienced problems finding any company capable of dealing with pages of pots drawn at 1:1 and mounted on A0 boards. As time goes on it will become more and more difficult to deal with backlog material, yet in many cases there is no more funding available to have the drawings done again in more manageable formats.

The problem seems to have a two-fold cause; firstly, that the archaeological publication process is so excruciatingly slow that the techniques used for production can lag behind the publishing industry by 10 – 20 years or more. Secondly, many archaeologists seem unaware of basic publishing processes, never mind the revolution which has occurred in that industry. I still come across some finds specialists who insist that their finds be drawn on individual pieces of CS10 (which has not been produced since 1995), presumably to be pasted up on vast mounting boards at some unknown date in the future, when they have finally made up their minds about the catalogue order. I have explained to these people the problems of publishing in that way, and am usually

ignored. Many archaeologists like to think that they know more about graphics than illustrators, since they "outrank" them. Yet when their practical knowledge is based on out-of-date procedures and materials, how can they claim to define the parameters within which we work?

Archaeologists, and archaeological illustrators, cannot expect the printing and publishing industry to accommodate them indefinitely. Surely there is a job for the Association here, to alert archaeologists to the changes in publication practices they will have to embrace, and to advise them on how best to go about it. Whether they will listen or not is up to them, but maybe we should try; and hopefully more attention would be paid to a professional Association than to an individual, 'menial' illustrator.

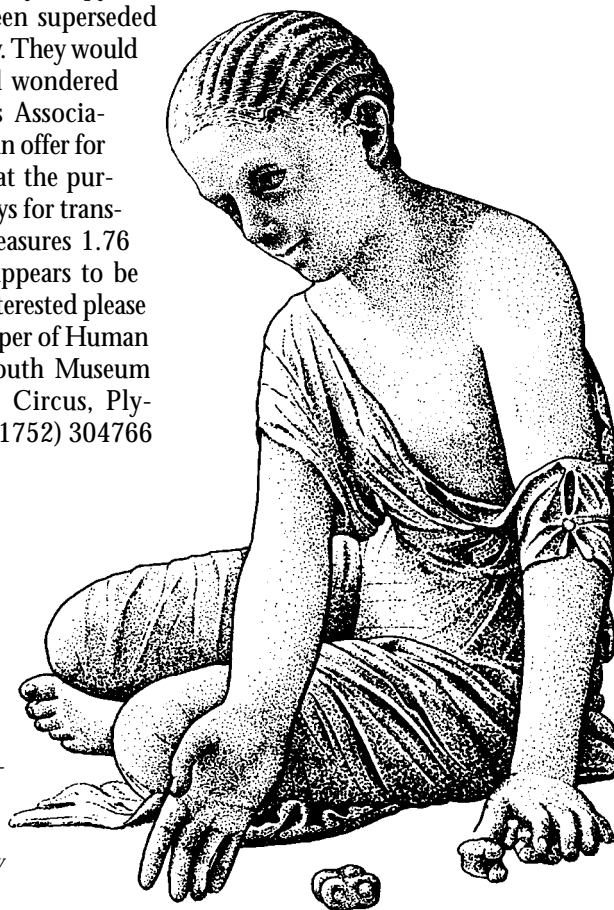
Lesley Collett, Editor

Redundant equipment

Plymouth City Museum inform us that they have a large and dusty 'Copycam' visualiser which has been superseded by computer technology. They would like to get rid of it and wondered if any member of this Association would make them an offer for it, on the condition that the purchaser organises and pays for transportation. The unit measures 1.76 x 1.10 x 0.76m, and appears to be functional. If you are interested please contact: Fiona Pitt, Keeper of Human History, City of Plymouth Museum & Art Gallery, Drake Circus, Plymouth PL4 8AJ. Tel: (01752) 304766

*Girl playing knucklebones.
Late 2nd century AD -
provenance uncertain.
Berlin Museum.*

*Drawn from photograph by
Anne Searight*



Assessments Review

At the last Council meeting there was a lively discussion on how the Association's assessment procedure should deal with digitally based work. It was felt that the existing single category of "Computer Graphics" no longer adequately covered the range of work currently being produced, and that those who work with computers are being excluded from passing in other categories.

A sub-committee has been appointed to identify problems and re-structure the assessment procedure. The committee consists of John Hodgson, Mike Pringle and Paul Hughes.

AOI Subs rise

We are informed that from 1999, the Association of Illustrators is increasing its subscriptions to £120. This means that those of you who have joint AOI/AAI&S membership will now have to pay them £90, but still only £30 to us.

Conference Update

As I write, preparations for the conference are well in hand, with the leaflet about to be printed and distributed to members with this newsletter. We believe we have a programme you will find varied and interesting. Book now!

I thought I would take this opportunity to introduce our main speakers and their particular areas of interest:

Dr Roland Harris has recently joined the Archaeology Department at Reading after a period running the Historic Buildings Recording Unit. Roland has been developing the recording of standing buildings using a host of digital methods, and has been directing major projects at the White Tower, Norwich Cathedral and, most recently, Westminster Hall.

Dr David Sim is a research fellow at Reading University and has been studying Roman ironworking techniques. With a background in blacksmithing and replication work, we hope he will be able to demonstrate his practical skills in making some of the mass-produced iron artefacts often found on Roman sites.

Dr Martin Bell recently joined Reading from Lampeter and has been bringing the Archaeology department up to speed on science-based, particularly environmental, studies. Martin has recently directed work at Brean Down, on the Experimental Earthwork Programme and on intertidal sites on the Severn Estuary, of which that at Goldcliff is in press.

Barbara Taylor, from Lampeter, has been working on the Goldcliff publication with Martin for the last few years. She has been responsible for devising a method of dealing with the presentation of data and reports using CD-ROM, rather than the traditional microfiche or wallet of fold-out plans that so many have relied on in the past. The potential of this medium for presentation and publication purposes must be seen.

Amanda Clarke is the field director of the current excavations at Silchester. With a background in urban sites from York to Central America, she has been

responsible for bringing the recording process at Silchester up to date using new database techniques. A hundred years after the excavations at Silchester were begun, we will be able to see how excavation aims and recording technology have moved on to deepen our understanding of what was once thought to be a very simple site.

A map of Reading and some further details will be sent when we have your booking forms. See you in September.

Steve Allen

Research request

Reconstruction has always been at the heart of archaeological research, whether through the written word or the image. The use of the latter in archaeology, however, is now at something of an evolutionary crossroads.

In recent years improvement in computing resources and media, such as the internet, has engendered a change in how archaeological reconstruction is approached and conceptualised. Currently a variety of different trajectories are available, which range in sophistication from traditional bespoke ink drawings to complex negotiable virtual worlds.

I am currently undertaking research for my thesis towards the M.A. in Post-Excavation Skills at the University of Leicester, the aim of which is to investigate and evaluate the techniques currently used, or being developed for archaeological reconstruction. This includes the objective of identifying a series of optimal application trajectories and niches, and producing a series of guidelines for the use of traditional and computerised techniques.

I will be contacting a range of archaeologists and illustrators via questionnaire, (*hopefully with you in this newsletter*) to establish what is expected from a reconstruction, what is produced, and to try and identify any apparent biases and constraints inherent in the techniques they use, whether computerised or otherwise.

Archaeological conservators will also be contacted to provide an alternative perspective on reconstructing archaeological materials

– in effect examining the constraints and biases within a different form of reconstructing and presenting archaeological data.

Using a sample building as a case study, a number of different techniques will be applied in an attempt to identify the form the end product of each process takes, and the different methodological trajectories inherent within their production.

Initially this will utilise records of excavated features and primary material from fieldwork carried out by the University of Leicester Archaeological Services. This will be concerned with a small stone-built medieval structure, possibly a chapel, on the deserted medieval village at Eye Kettleby, Leicestershire. Such a feature, evidenced by building material and negative features provides scope for analysis of the process and production of 3D modelling.

An extant structure will provide the framework for examining the trajectories within techniques applicable to standing buildings, such as photogrammetric modelling, which will also allow an assessment of viable interaction between techniques.

On completion of my thesis I hope to be able to have gathered sufficient data to be able to identify the trajectories that are best suited to a variety of archaeological problems. For example;

- when to generate a basic CAD model
- when to generate a rendered simulation
- when to produce a simple isometric drawing, and so on.

However, to begin my research I need to know how other people, professional illustrators in particular, approach such work. As such, I would be very grateful if the membership of the Association of Archaeological Illustrators and Surveyors would take a few minutes to fill in and return the questionnaire, or if more convenient e-mail their responses to me on CGH3@Leicester.ac.uk.

I hope to be hearing from you soon.

Cain Hegarty

School of Archaeological Studies

University of Leicester

e-mail; CGH3@Leicester.ac.uk

Telephone; (0116) 2522603 or

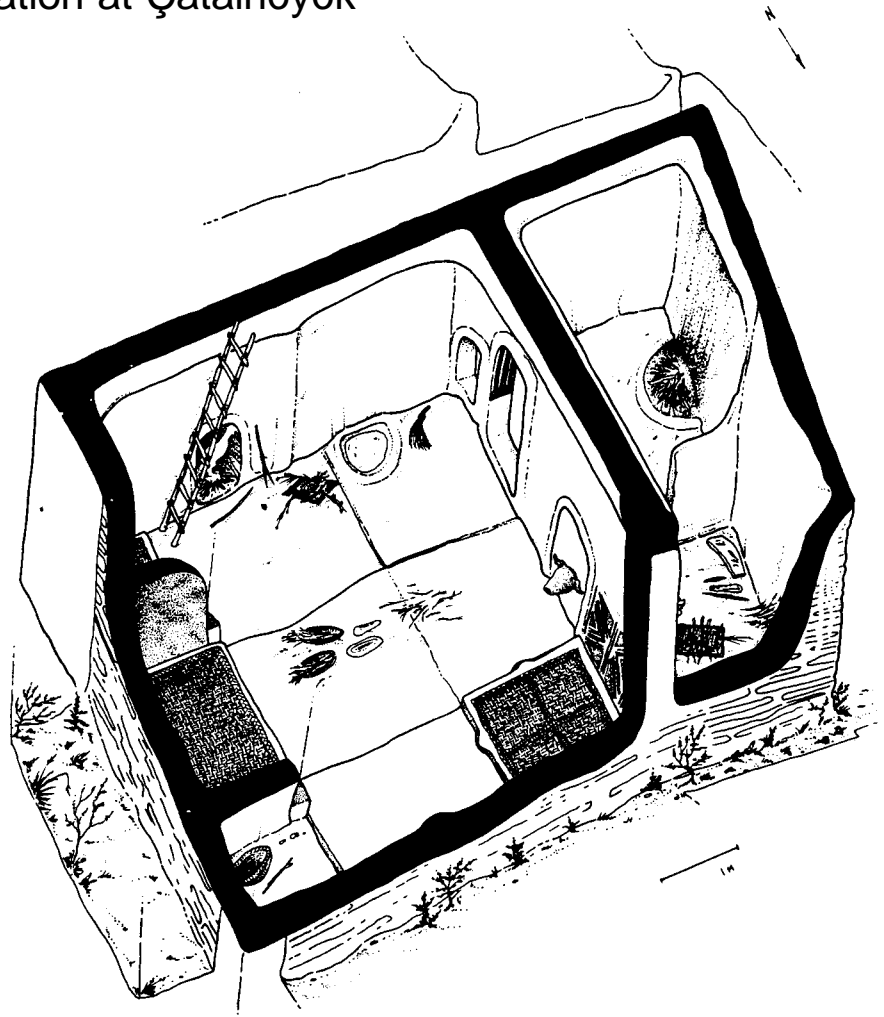
(0116) 2542582

Illustration and interpretation at Çatalhöyük

The site of Çatalhöyük in southern Anatolia was first excavated in the early 1960's by James Mellaart. His discovery of a Neolithic city, rich in wall-paintings and plaster reliefs, was highly publicised at the time, and captured the imaginations of many, both within and outside the profession of archaeology.

Mellaart's excavations revealed a site of great significance for the history of human development in the eastern Mediterranean. In 1993, a new programme of excavation and investigation was undertaken by an international team of archaeologists under the direction of Ian Hodder. This project was conceived as an opportunity to place the site more firmly within its chronological and regional context, and —perhaps just as importantly— to provide an opportunity to explore new avenues of methodological approaches to archaeological fieldwork. The results of the first five years of the project are about to be published, and will include a detailed presentation of the development of these new approaches.

Somewhat curiously, although many varied branches of laboratory and field archaeology were firmly incorporated into the project design from the beginning, it was not until the most recent season (1998) that much consideration was given to the need for, or the role of, archaeological illustration. I was taken on for two main reasons: firstly, to deal with a backlog of finds which needed illustrating and recording, and secondly to produce new reconstruction illustrations of the site. The use of reconstructions at Çatalhöyük has a distinct history. When Mellaart first excavated the site in the 1960's, he relied heavily upon reconstruction drawings to make sense of the complex decoration and architecture that he was uncovering. These line drawings entered the 'archaeological consciousness' to such an extent that there cannot be an archaeology student in Europe who does not recognise them. Alan Sorrell's painting of the 'Vulture Priests' for the *Illustrated London News* also helped to crystallise a particular vision of Çatalhöyük — a Çatalhöyük of deep religious significance, where ritual and



Axonometric reconstruction of Building 1, phase ii. A great deal of the post-excavation analysis of the phasing and structure of this building has been completed, making a scale reconstruction of the building the best way of presenting it.

symbol dominated the lives of the Neolithic inhabitants of a highly organised urban environment.

With the new project in 1993 came a new way of looking at the site. Not only was the style of the excavation different from Mellaart's, but also the analytical techniques brought to the project meant that the buildings could be studied in a completely different way. Soil sampling, archaeobotanical analysis, microartifactual studies, etc — excavation methodology aside, all this inevitably created a brand new vision of Çatalhöyük — a place where each building now appeared to represent a self-sufficient unit, where domestic activities such as food preparation, cooking, and obsidian tool preparation co-existed with rich and complex behaviours associated with the plaster reliefs and wall-paintings. The new reconstructions that I was asked to produce were to in-

corporate these new results and give form to this new vision of the site. But the more I worked with the excavation data and the more I came to understand the methodological approach that was the core of the project, so I realised that here was an opportunity to start to explore some of the theoretical questions concerning representation and interpretation in archaeological reconstructions. None of these questions will be new to anyone working in archaeological illustration — illustrators like Simon James and others have posed them often enough before. But rarely do illustrators have the luxury of being given both time (and money) to really work with these questions.

At Çatalhöyük now, however, I am beginning to play with some of these issues — not just asking how and why we reconstruct as we do, but asking those questions, as it were, on paper. I

have started with some of the most obvious issues, such as how the style of reconstructions affects the way in which both archaeologists and non-archaeologists understand a site, and how the volume of reconstructions and the drawing of more than one alternative interpretation of a particular facet of a site fits into the process of interpretation and investigation. From there, I have started to branch out and think about the boundaries that exist between the more 'technical' or 'scientific' approach to illustration traditionally used by archaeological illustrators, and the more 'artistic' approach generally excluded from archaeology. These are all areas and questions which I will be looking at over the next few years. These are also areas and questions which I think are worthy of discussion and debate within the profession as a whole, and I am hoping that some of the work I am undertaking at Çatalhöyük might provide a focus for this.

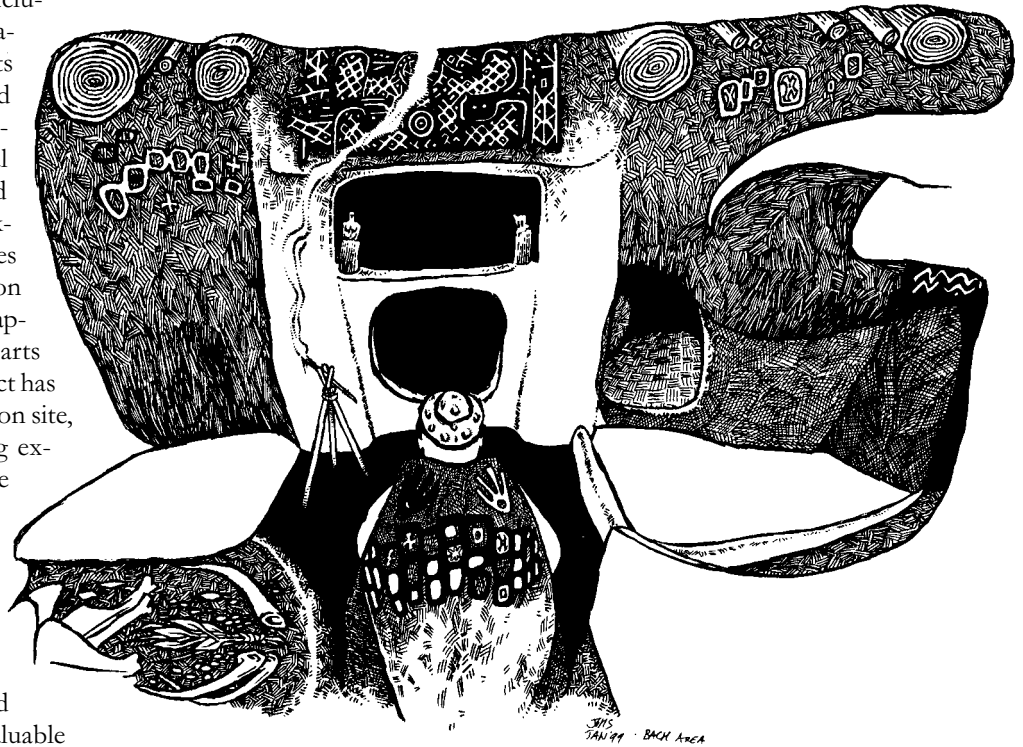
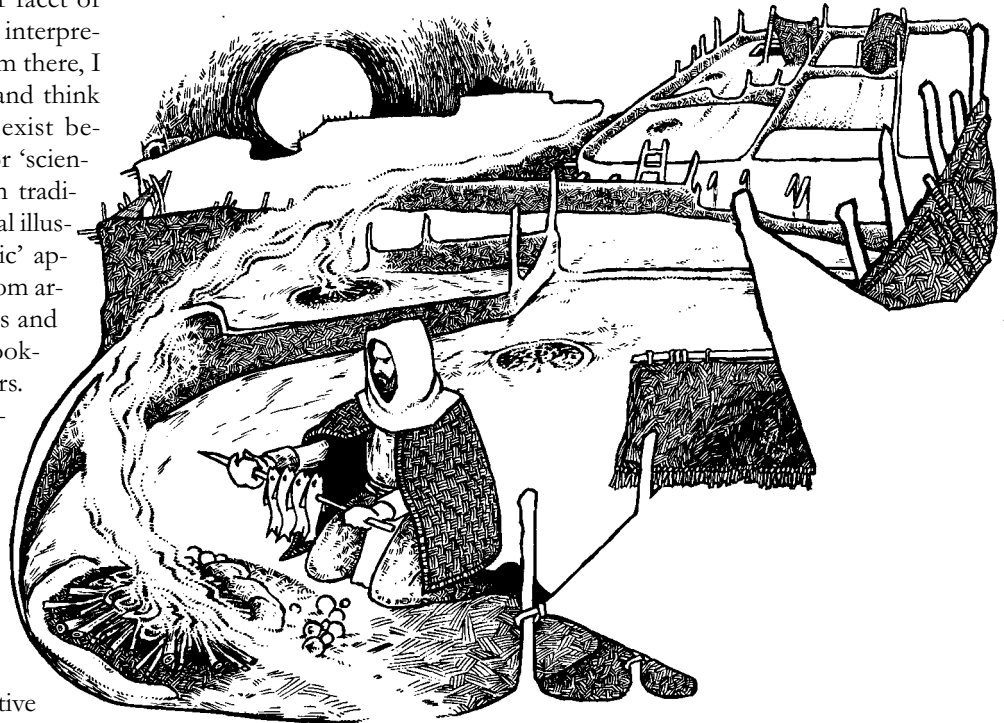
One of the most distinctive features of the new field methodology at Çatalhöyük is the inclusion during the actual excavation of the site of specialists who are more usually involved in a project during the post-excavation phase. Thus faunal teams, archaeobotanists and ceramicists are on site, working with the material as it comes out of the ground. Illustration has also been included in this approach, and one of the best parts of being involved in the project has been working and illustrating on site, as the archaeology was being excavated. This has allowed me to use the technique of reconstruction almost as an excavation tool: reconstructing features as they are being dug and interpreted. The 'feedback loop' that this creates between the excavators and myself has proved to be invaluable in the development of analysis and interpretation of the archaeology.

In the midst of all this, I have a lot of extremely ordinary finds drawing,

planning and recording to do. It is perhaps this aspect of the whole project that is most interesting. No matter in how theoretical or abstract a vein I may think, or how experimental some of the

illustrations I may produce may be, there is still a great deal of illustration work to do that can only be done in the usual, 'traditional' way.

John-Gordon Swogger



Reconstruction view of Building 3 at Çatalhöyük. This 'artistic' style was chosen over a metric projection because the building is still being excavated. Since the structural history and function of the building is not yet completely understood, the reconstruction instead focuses on other aspects of the interpretation, such as the use of the roof, possible appearance of the screen wall etc.

The line is dead. Long live the line

I would like to take issue with Paul Hughes' article in the last Newsletter, *'Archaeological drawings are in black and white'*, which raises a number of important issues for illustrators and, by implication, this Association. Paul describes how print requirements may have dictated illustration styles. His main concern seems to be that we are still using the same styles, but, unfortunately, Paul does not develop his arguments or share with us his vision of the future by suggesting what the alternatives are. So, what follows is my guess at the source of his concerns.

The way I read it, he asks: why do we draw archaeological material in the way we do, at the same scales, with the same orientation, and why, in particular, do we still use line or stipple rendering? Paul's concern implies that the drawings most of us produce are inadequate in some way, or that we impose restrictions of style and technique on ourselves which hinder our performance. The profession may never have consciously planned a schema for the presentation of visual information; there are no national or international standards to uphold, but we do have conventions and loosely applied rules. Are they so rigid, however, as to be restrictive or difficult to apply? I don't think so.

I have always assumed that we draw material to provide an accurate and easily understood version of the real thing. For me, the fundamental questions to be addressed are:

- why are we drawing the material?
- what information do we need to transmit?
- what is the best way of delivering the information?
- what level of accuracy is required?
- who is going to use the finished drawing, and how?

Firstly, someone has to decide that the material is worthy of a drawn record. Then the illustrator has the task of translating the three-dimensional reality into a drawing. The scale and detail of the drawing will depend on the nature of the material and the expectations of the users. At all times the illustrator will make a measured and measurable drawing, working as accurately as possible. The drawn record should work as a guide, in a way which is readily understood by users. So far so good . . .

Paul imagines that, when faced with an unfamiliar drawing task, we all slip into auto pilot, find examples of other's work, choose the style we like for the material and mimic the technique for ourselves. To a certain extent this is true. On the other hand, if, in our search for

'good', convincing models, we find examples which convey the correct message, then why not copy the style?

There are now a number of courses teaching archaeological illustration, but many of us have come into the business via an art training or are archaeologists who can draw. I for one had no formal training and yes, I did make it up as I went along. I had some drawing ability and a background in ceramics, metal- and wood-working; I was familiar with technical drawing and had a clear understanding of the mechanics of the established presentation, which is understood and used by many other groups such as architects and engineers. I still seek out what I think are good examples and modify the style for my own needs but this introduces another contentious issue: aesthetics. What exactly makes a good drawing?

I don't have a problem with the way most material is portrayed and wouldn't mind if someone came up with a new approach, but what exactly would that be? Sue Hamilton in *Graphic Archaeology* (1996, pp 20-27) says that conventional presentation for prehistoric pottery is inadequate for her needs. She supplements the 'normal' pot drawing with information about fabric types, halftone images and other finds drawings, and includes site/feature plans on the same page as the pot. No problem: the pot specialist calls the shots and we the illustrators create the page. At least Sue knows what she wants but what about everyone else? How many other users feel current conventions are inadequate, and why?

Paul says that the only reason we use line is as a continuation of a tradition based on printing needs: from a fifteenth century wood engraving to a nineteenth century steel engraving, line was almost all there was to show form. Whilst the line technique of engraving was successful in producing fine detail and tonal range, the fact is that line as a successful illusion of reality is very much older and much more basic than print. We are simply talking about drawing. Drawing uses line as an encoded symbol: a language. The line can represent the edge of an artefact or the top of an excavated feature; the list is a very long one. The human brain handles these abstractions very well: most drawn images are immediately understood as a version of reality. Lines can have subtlety and feeling for the subject. There are huge differences between lines in charcoal and pencil, dip-pen and tubular pen, and the line made in computer packages, but there is

nothing inherently wrong with line or stipple. The fact that relatively primitive printing techniques could only handle line was just chance.

So, what is it that Paul has a problem with? Is it that he thinks we shouldn't be drawing at all? Would a photograph do? No problem for me as I'm also a photographer, but it is no easier to make a good photograph than to make a good drawing and the variable scale within photographs means they can't be used for measurement. Or does he think we should make a break from the traditional hand-drawn pen and ink illustration to a wholly electronic medium? Would it still rely on line?

Increasingly, publishers and their printers no longer take traditional camera-ready copy for paste-up. Instead, perfectly good PMT's are being scanned at low resolutions to provide digital copy and ruined on the way. What would a move to digital output be if not a reaction to modern print technology? If we need to record artefacts at all, then the most complete record isn't a drawing. A hologram or a ten second video sequence, with the object on a turntable, would be much better.

There have always been good archaeological illustrations, but alongside the good there have also been the bad or barely adequate. Non-illustrators probably don't care very much about visuals, and editors certainly don't. Illustrators' concerns are rarely heard: we are probably drawing for ourselves and our peers. Editors would never accept muddled or misleading text, but they are more than happy to take poor and sometimes meaningless illustrations. So, before we launch ourselves into new visual media we ought to have a much firmer foundation, a better idea about what we are really trying to achieve and how we should do it. What concerns me more than the constraints of 'house styles' or old and routine methods, is the generally poor quality of archaeological illustrations being published now. Print has been around for centuries, and in the closing years of the twentieth century we ought to be getting the basics right. If we expect to have our illustrations reproduced as black ink on paper, then I don't see any real alternative to the use of line and line and stipple rendering. If the future is not in "black and white", then Paul should tell us what he thinks it is going to be in.

Seán Goddard

Better than sliced bread? - Adobe Illustrator 8.0

Software Review

I'm sure many of you haven't even heard of Adobe Illustrator 8.0. All I can say is, you haven't lived. I thought version 3.5 wasn't bad all those years ago, then I thought version 5.5 was excellent. Disappointed by the lack of innovation in version 7.0, I was unprepared for the revolution that is Adobe Illustrator 8.0. As we head into the new millennium we may not have seen the Second Coming, but at least we have a digital illustration package that very nearly fits the daily requirements of archaeological illustration.

For those that don't know, Adobe Illustrator is a vector illustration package – it enables you to draw lines extremely accurately. There are currently on the market three main packages which create line-art – Adobe Illustrator 8.0, Freehand 8.0.1 and CorelDraw 8.0.1. Aimed at publishing, they are used in conjunction with typesetting programs such as Adobe PageMaker and Quark Xpress, and the one and only Adobe Photoshop for photo and image manipulation.

Adobe Illustrator 8.0 is as user-friendly as professional computer programs get. Anyone

familiar with Adobe Photoshop or PageMaker 6.5 will instantly feel at home, as Illustrator uses many of the same palettes. Working space has been maximised by aligning the palettes in a single orderly column. Layers are colour-coded for easy access and both layers and palettes disappear and reappear at the touch of a button. Most functions are available on either palette or menubar, with almost all commands having a keyboard shortcut, and once the shortcuts sink in the palettes are seldom required.

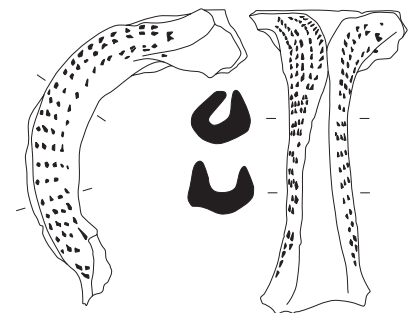
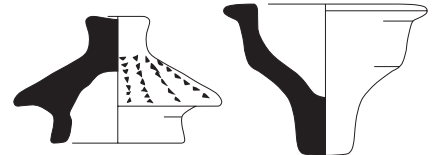
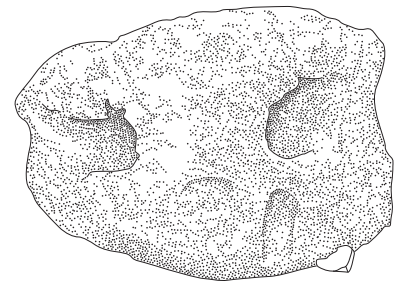
Adobe Illustrator 8.0 is extremely useful in prettifying those dodgy old plans and sections that still haven't gone to press. Maps, plans and sections are all easily dispatched either by retracing scanned images or touching up imported CAD material. Inking up small finds using traditional conventions has posed a problem for many years, but is finally looking to be a real possibility. With the new Brush tool, stipple effects are easily created, and the old faithful Pathfinder (finally with its own palette) allows the fast and effective treatment of stylised pottery decoration as well as being invaluable in section drawing.

Perhaps the most impressive new feature is the Brushes palette. Brushes can easily be made to replicate any repetitive pattern such as hachures, stippling, whatever. Brushes can also be used to store stock items such as scales, north points, or any symbol that takes your fancy. By tailoring individual palettes to the needs of specific projects, an individual yet consistent look can be established from the outset.

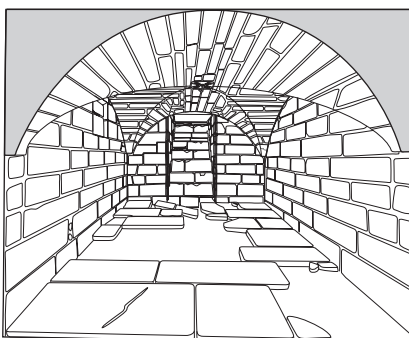
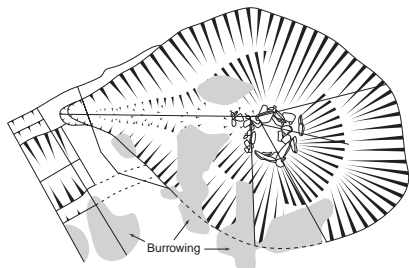
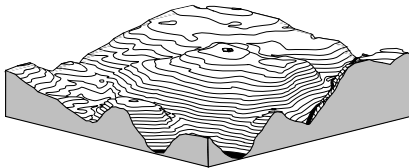
Adobe Illustrator 8.0 has always focused on precision drawing, and the new smarter pen tool permits the addition and subtraction of points without the need to switch tools or press keys. The Transformation palette groups rotation, skew and scale together. The Free Transform tool helps in the creation of isometric or perspective illustrations.

Images linked to your document are listed in the Links palette. Complex repetitive routines can be recorded within the Actions palette and, like Brushes, the Actions palette can store frequently used objects.

More files and formats can be opened than ever before, and you can export directly to Photoshop 5.0 (retaining layers!) and save directly to PDF (Adobe's Portable Document Format). This increased compatibility gives welcome relief from many of those awful



Loomweight and pottery in Illustrator 8.0 top - bottom; Conchil-le-Temple-80 (©MM/AFAN), Mayenne (©MM/OAU)



Line illustrations in Adobe Illustrator: top - bottom: Roquefort Les-Pin-06 (©MM), Gravelly Guy (©MM/OAU), Edzell (©MM/SUAT)

technical headaches we had come to accept as part of everyday computer life. Adobe Illustrator 8.0 and Photoshop 5.0 combine easily with the 'drag- (from one) and-drop' (into the other) facility, while near 100% Mac/PC compatibility seems finally to be a reality.

There are palettes to help you navigate around your drawing. You can zoom in to a staggering 0.01mm if you feel so inclined. There are new filter effects; the text finally responds to the pipette and bucket tools and is generally more flexible.

Perhaps most importantly, Adobe Illustrator 8.0 remains the print industry standard along with Adobe Photoshop 5.0 and Quark Xpress 4.0. Basically if you are looking for guaranteed compatibility at the printers, you can't go wrong with Adobe Illustrator 8.0.

Mike Middleton

Adobe Illustrator 8.0 costs from around £239. Bargains can be found in bundled publishing collections which include several programs (eg. Illustrator with Photoshop, PageMaker, Streamline etc.)

Diary

19 July

Stonehenge – the Master Plan
Open meeting at the Society of Antiquaries,
Burlington House, Piccadilly, London
For tickets contact:
Brenda Hobbs, RESCUE,
15a Bull Plain, Hertford
Tel: 01992 553377

22-25 July

Artists & Illustrators exhibition,
Business Design Centre, Islington,
London (Tel: 0171 700 8548)

24 – 25 July 4

National Archaeology Days
Details from CBA, Bowes Morrell
House, 111 Walmgate, York YO1 9WA
Email: j.mather@dial.pipex.com

9 – 13 August

Archaeological field survey week
RCHM(E) / University of Cambridge
Board of Continuing Education
Details from: University of Cambridge
Board of Continuing Education,
Madingley Hall, Madingley, Cambridge
CB3 8AQ. Tel: 01954 280399

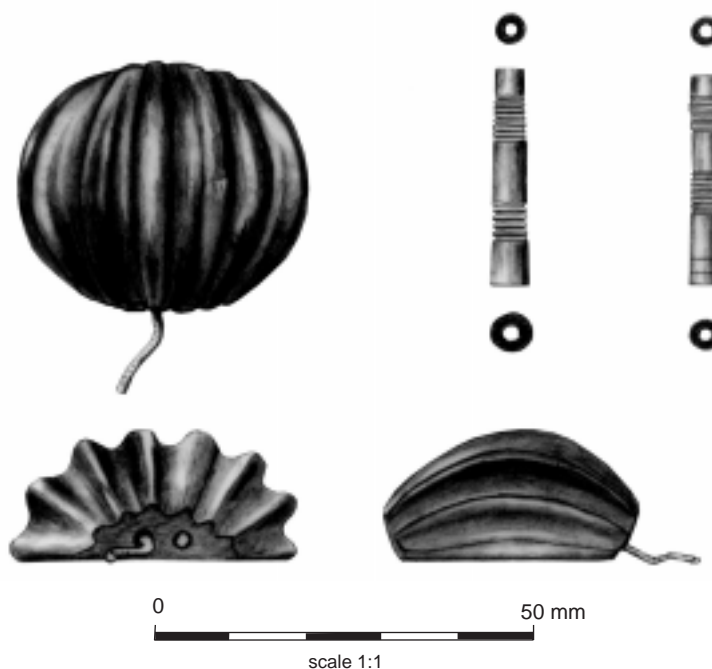
21 August

AAI&S Council Meeting

3 – 5 September

AAI&S Annual Conference and AGM
Wantage Hall, University of Reading.
Be there.

Liquorice Hedgehog anyone?



After reading an article on pencil-rendered pottery in AAI&S Technical Paper 13, I experimented with the possibility of scanned pencil drawings. This is a drawing of several lignite beads found in a Roman cremation urn. They have been rendered in pencil and then scanned and tarted up in Photoshop. The scale was added in Illustrator.

Whether this will work at print is another matter, but it is an interestingly different way in which to render jet and shale type objects.

Mel Costello

(Be interesting to know how long the "tarting up" in Photoshop took, in comparison to time normally spent inking and preparing camera-ready copy. I've just spent two days stippling ten jet objects, and can barely use my right hand! Ed.)

Contributions

The Editor welcomes contributions from members and non-members on any remotely relevant subject. We can cope with most formats, and welcome contributions on disk, (Zip or standard floppy), CD or by e-mail (to lesley@stanshawe.demon.co.uk). Hard copy is acceptable for shorter articles.

Drawings or graphics of any kind are particularly welcome:
high quality clean photocopies, camera-ready artwork or digital format.

Deadline for next issue: **29th October 1999**

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

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