



In this issue.....

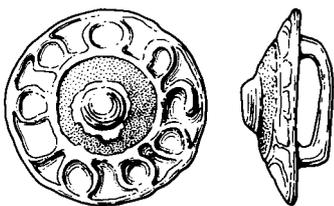
Conference Reports

Mike Pringle reports
from the IFA in

Brighton and *Annie
Chojnacki* from the
SAA in Philadelphia

Martin Bell on
environmental
archaeology and the
reconstruction artist...

Portable Antiquities -



*Metal detector find from Barmby Moor,
Yorkshire. Drawing: Anne Hodgson.*

50,000 finds and no
illustrators?

and -

Laura's Plait - RIP

Council News

The AAI&S has recently been contacted by the IFA, who are at present proposing the inclusion of "graphic representation" in their Areas of Competence in order to encourage archaeological illustrators to join the IFA at Member level. In an earlier agreement, the IFA recognised the AAI&S as the professional body representing archaeological illustrators; the matter is currently being discussed by the Councils of the two respective bodies, and there will be opportunity for full discussion at the AGM in September.

Guidelines for the revised Assessments procedure are in the process of being formulated, and these will be circulated to the membership in late August prior to discussion at the AGM.

Conference 2000: All members should have received Conference programmes and booking forms. The closing date for bookings was 30th June 2000 - if you have not yet booked, contact Ann Searight NOW on 0207 3238474, as some late bookings may be possible.

Conference 2001: No venue has yet been decided, but since the last two conferences have been in the South-East of England, a completely different location is desirable. We would like to hear suggestions for venues and (even better) volunteers to organise it. One speaker has already offered to attend, with a demonstration of THEO (a package allowing data to be transferred directly from total station to AutoCAD), so perhaps a venue with access to suitable wide open spaces for surveying demonstrations would be appropriate.

A new **Technical Paper** on Reconstruction Drawing is well on the way to being published in the summer, and should be ready for launch at the Conference. Subjects for further new papers are still being sought; contact Steve Allen or Danny Dutton via Central Mailing.

people...

David Williams has resigned from his post of Assessments Officer and from Council. We would like to take this opportunity to thank him for his many years of service in this role. **Jane Russell** has agreed to take over as Assessments Officer; good luck to her in this post.

Eddie Lyons is now in charge of running the Jobs Mailing List. Those wishing to register for this service, or who have information about jobs, should contact Eddie via Central Mailing.

Rob Read is standing down as Chairman and from Council in September. He will remain as a co-opted member, representing the AAI&S on the Archaeological Training Forum.

Steve Allen is leaving Reading University's Archaeology Dept. for a new post (no pun intended) at York Archaeological Trust's Wood Conservation Laboratory.

...and **Paul Hughes** has left the Oxford Archaeology Unit after more years than he cares to remember, and now works for the Ministry of Defence.

IFA Conference 2000

The Association was heavily involved in this year's annual archaeology conference organised by the Institution of Field Archaeologists which took place on 4-6th April 2000. The AAI&S organised a major session at the conference, in association with Wessex Archaeology, entitled 'From Data to Information'. The session concerned the presentation and dissemination of archaeological material, with AAI&S members organising, chairing and participating in the larger part of the session, which was devoted to the use of images within archaeological presentation. The session was spread over a day and a half and divided into three blocks entitled: 'Visualisation in the presentation of archaeological information'; 'The publication of archaeological reports'; and, 'Storage of data to dissemination of information'.

AAI&S members and material were well represented throughout the conference, with a good display set up outside the main conference hall, and a number of members presenting papers to the gathered archaeologists. John Hodgson and Sean Goddard set the ball in motion, with John giving a fascinating and insightful history of the development of archaeological and historical imagery within art, and Sean defending the honour of the humble line. Illustration was also represented by Paul Hughes with a timely, and sometimes humorous, reminder of how print technologies have influenced, and changed, the way that archaeological images appear. This was confirmed by Mike Pringle's demonstration of a novel internet tool currently being developed for English Heritage, using advanced computer-graphics.

Both of the first two sessions were very strong and engendered interesting and hopefully useful issues for debate. The audience for the last block, time-tabled on the final afternoon of the conference, was definitely showing signs of fatigue, but perhaps we can put that down to the extremely good

hospitality of the University of Sussex! IFA 2000 was, thanks much to the efforts of IFA's Rachel Boning, a well-organised conference, with some very interesting topics raised both in the sessions, and in the debates outside. It will be interesting to see how the relationship between IFA and AAI&S develops from this point on.

Mike Pringle

Abstracts of the papers given at the conference can be seen on the Association's website (www.aais.org.uk) and we are hoping to publish the full papers at some point in the future, possibly in the Journal.

AAI&S and the SAAs

First off I should probably introduce myself. I am a new member of AAI&S from the United States. I have been a freelance anthropological/archaeological illustrator for the past 10 years with a particular focus on digital photography. I recently had the honour of representing the AAI&S at the Society for American Archaeology (SAAs) conference in Philadelphia, Pennsylvania - April 5th-9th. The idea of having an organization focused on the graphic needs of archaeologists was very welcome by all archaeologists and students I spoke to.

I am currently in the process of starting a sister chapter of the AAI&S over here in the States. The response was so overwhelmingly favourable that I feel there is no other choice than to expand to the U.S. The concern and need for higher standards in illustration, photography, surveying, etc. was well expressed. (And looking at the incredibly wide range of ways of graphically representing archaeological topics, especially in the U.S., - well, let's just say that it is very frustrating as an illustrator not to have some consensus of conventions and standards within the field here.) AAI&S will definitely be a positive force within American archaeology. The poster I designed for the backdrop of the booth at the SAAs

received such positive response that I ended up putting it up for a silent auction for the Native American Scholarship Fund, to help them raise needed money - so the AAI&S and Anthro Illustration (my company) logos are currently being proudly displayed in a prominent place in the Southwest of the United States. Our booth was conveniently located next to Bournemouth University's booth. The Bournemouth booth was represented by Professor Timothy Darvill and Jeff Chartrand. It was great to have such a support team next door.

A high profile of AAI&S in archaeology will be important to keeping standards and conventions fresh in the minds of archaeologists and members alike. The need for archaeologists to be concerned with finding illustrators near by to document finds is lessening as technology progresses. Many of the archaeologists at the SAAs were open to the idea of using illustrators from abroad because of the many digital capabilities now available to all of us. Overall the conference proved to be a wonderful vehicle for archaeologists to express their concerns, likes and dislikes regarding the graphic needs in archaeology today. I hope that representing the AAI&S at the SAAs will be seen as a worthwhile endeavor in the future. Next year the conference will be held in New Orleans, the city that never sleeps.

*Annie Chojnacki MAAIS
AnthroDraw@aol.com*

Editor's Note:

I would like to enrol correspondents now for the forthcoming AAI&S Conference in London in September, and for the EAA Conference in Lisbon. If you will be attending either or both of these events, and would be willing to write 300 - 900 words for this Newsletter about your experiences, please contact me. Please.

Portable Antiquities

The Portable Antiquities scheme was set up in September 1997, to complement the new Treasure Act which came in to force in England and Wales at the same time (Scotland has its own legislation.) The Treasure Act was designed to redefine and clarify the old Treasure Trove legislation, and has proved successful, but the great majority of archaeological objects fall outside its scope.

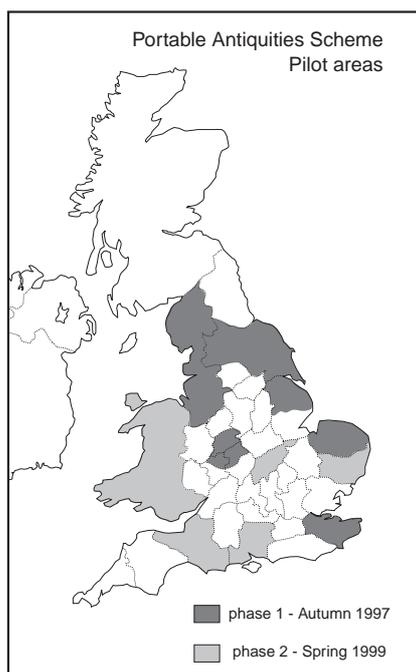
The Portable Antiquities scheme was designed to record those objects not covered by the Treasure Act, and was initially set up as a pilot scheme in six areas. (Norfolk; Kent; North Lincolnshire; West Midlands; North & East Yorkshire, and North-West England.) The principle aim of the scheme was to encourage the voluntary recording of archaeological artefacts discovered by the general public, whether as stray finds, metal detector finds or in amateur excavations, to form “a permanent record of the archaeological objects currently being discovered in England and Wales”. The scheme operates by funding Finds Liaison Officers in each of the areas, whose function is to publicise the scheme by means of talks, local press, etc; to organise regular surgeries at which the public can bring artefacts for identification and recording, and to initiate a system for recording such finds. The Finds Liaison Officer posts are funded by the Heritage Lottery Fund and are usually attached to museum services.

In the first year of the scheme’s operation, some 23,900 artefacts were recorded in the six pilot areas. The pilot scheme was extended to a further five areas in spring 1999, and at present is in operation over approximately half of England and Wales. The second year of the scheme has seen a further 29,000 objects recorded (to end September 1999).*

*Source: *Portable Antiquities Annual Report, 1998- 99 (DCMS)*

Of those artefacts recorded, 9,911 have so far been entered into a common database which is published on the internet via the Portable Antiquities website (www.finds.org.uk).

However, the role of illustration in the recording of objects has not perhaps been given the weight we would expect. There is not as yet an overall policy for the illustration of objects brought in, and the approach



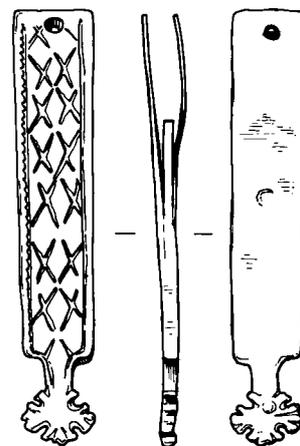
varies in the different areas of the pilot scheme. In some areas, the host institutions are making available the services of their in-house illustrators; for example, in Norfolk Sue White has drawn several of the artefacts, via the Identification & Recording Service of Norfolk Museums service; in North Lincolnshire the Finds Liaison Officer, Marina Elwes, has herself some experience of working as an archaeological illustrator. The scheme has also made occasional use of volunteers to provide illustrations, but in several of the other pilot areas I have contacted, illustration seems to be at best an afterthought. No specific funding appears to have been set aside for illustration and for the most part the recording consists of written descriptions, sometimes supplemented by photographs. Less than 3% of the

total objects recorded have been illustrated.

A bid has been made to the Heritage Lottery Fund to extend the scheme to the whole of England and Wales for a three-year period; this proposes a network of 27 full-time and nine part-time finds liaison posts, supported by three co-ordinating officers and three Finds Advisors. According to Roger Bland, the Scheme’s Co-ordinator, this bid includes provision for illustration costs, comprising a budget of £500 per annum for each finds liaison post, plus a national pool of £20,000.

He goes on to say, “We are currently developing guidelines on describing objects, and would expect to include guidance on which objects should be drawn or photographed...We would welcome AAI&S’s comments when the draft guidance is ready to be circulated.”

If the scheme is to be extended, it would seem to be beneficial to both it and the AAI&S that our membership’s expertise in the recording and publication of artefacts should be in some way incorporated into such a large-scale project. Communication between the AAI&S and the scheme’s co-ordinators should continue in the future.



*Strap-end found by metal detectorist Ian Postlethwaite at Staxton, nr. Scarborough, Yorkshire. (Scale 1:1)
Drawing: Anne Hodgson*

Reconstructing past landscapes:

the contribution of environmental archaeology.

Dr Martin Bell discusses the relationship between environmental archaeology and the reconstruction artist. This article is based on a talk given at the 1999 AAI&S Conference in Reading.

The communication of archaeological discoveries is one of the most critical parts of the discipline. Making the significance of our work clear to the non-specialist is something which, as archaeologists, we are not generally good at.

Communication can take several forms. Prose descriptions such as those employed in Roberts and Pitts 1997 evocation of Boxgrove in *Fairweather Eden*, appeal to the imagination of the general reader through a 'popular' text medium. Physical reconstructions such as at Butser and Lejre may reach us through the physical immediacy of the past. Reconstruction drawings or paintings can fill out the bare tables of artefacts, contexts and environmental data with an image of how these factors could have interrelated in the past.

We draw evidence for these reconstructions from several sources, primarily the archaeological and environmental data from our fieldwork.

Ethno-historic records, descriptions of people in the past and the present, supplement this.

Our existing mind model of the period influences our view of the past, formed, it must be said at least in part by physical reconstructions, such as those at Butser or pre existing reconstruction artwork. We also have ecological analogues, environments and plant communities, which we think are similar to those in the past. Much of our input into understanding the past thus relies upon the principle of Uniformitarianism - the belief that the present is the key to the past.

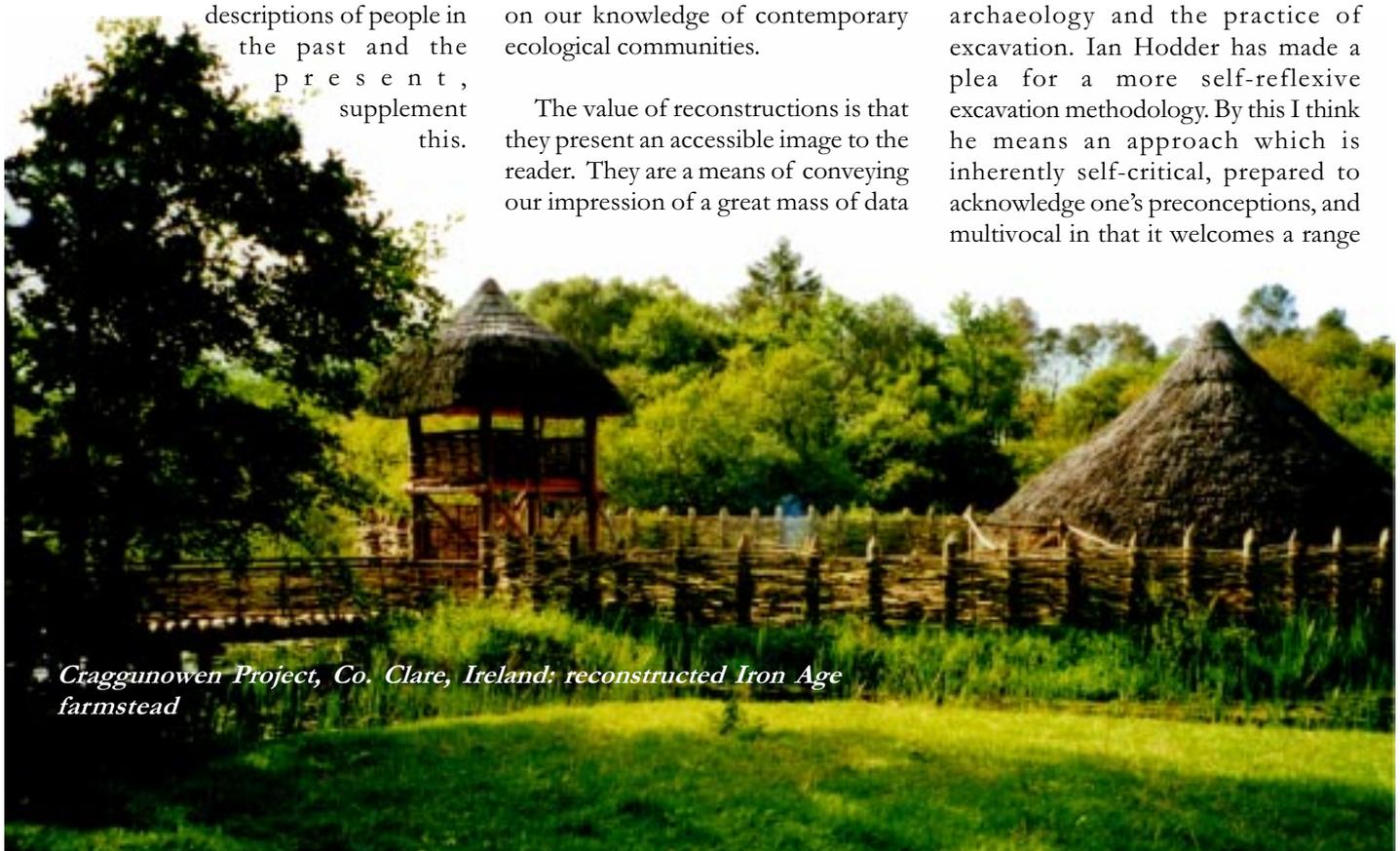
However, we cannot accept such sources of evidence uncritically. Many environments, have been significantly altered by long histories of human activity. For some ecological communities of the past there is simply no modern analogue we can look at - examples such as coastal fen woodland or climax forest no longer exist in the British Isles. We must remember that no analogy is precise. Whilst recognising that, we cannot evade the fact that in environmental archaeology much of our interpretation is based on our knowledge of contemporary ecological communities.

The value of reconstructions is that they present an accessible image to the reader. They are a means of conveying our impression of a great mass of data

to an audience - and of course our preconceptions. Neither of these may be apparent from our written text. The weaknesses inherent in reconstructions also need to be recognised.

A reconstruction may ossify one particular view of a period or type of site. When we think of the Iron Age, most of us are probably imagining something close to the Butser Ancient farm. Reconstructions may reinforce preconceptions derived from other reconstructions until we end with a great edifice constructed on an inadequate body of data. They may oversimplify a mass of complex data, suggesting that a colossal volume of information from pollen diagrams, plant macrofossil and beetle tables can be conflated into a single image. For the latter reason in particular, many palaeoenvironmentalists avoid reconstructions.

How then may we overcome these problems? One way would be to establish a greater linkage between theoretical developments in archaeology and the practice of excavation. Ian Hodder has made a plea for a more self-reflexive excavation methodology. By this I think he means an approach which is inherently self-critical, prepared to acknowledge one's preconceptions, and multivocal in that it welcomes a range



Cragganowen Project, Co. Clare, Ireland: reconstructed Iron Age farmstead

of outlooks and perspectives. All this is very different from the military-based macho ethos, with the dominant figure of the director on which many of us were brought up. An attempt to implement this is currently being made through the Catal Huyuk project. (See Newsletter, July 1999.) A structure along the lines Hodder suggests does seem appropriate for a project with a major environmental component. A whole series of specialists are involved; they all come from very different backgrounds, with different outlooks and preconceptions. More valid interpretations and reconstructions will come from battling ideas around within this group. This means being able to evaluate the quality of the evidence from each source. The value of multiple working hypotheses - every idea has an equal right to be considered - may bring greater insight into the interpretation of the data. Therefore how much emphasis we give these multiple working hypotheses will depend on how they fare in a critical dialogue with the evidence.

On a practical level, we need to involve the specialist and the artist in the excavation. Post excavation dialogue is critical. Meetings need to be arranged where interpretations can be put forward and discussed. Draft texts can be exchanged and draft reconstruction drawings put forward for open discussion with different specialists.

This has been the case with the recent work in the Welsh Severn Estuary wetlands. At Goldcliff and Redwick the intertidal sites have been studied to obtain the environmental background to the human exploitation of these wetlands. A coring programme is used to examine the sedimentary history. Plant macrofossil studies produce evidence for the understorey vegetation, diatoms for the relative influence of marine and freshwater environments at a particular point in time. The distribution of tree stumps and their species identification establish the density and type of woodland; pollen studies assist in producing an overview of the



Goldcliff, Gwent: Excavation and sampling of this inter-tidal site was often under very difficult conditions.

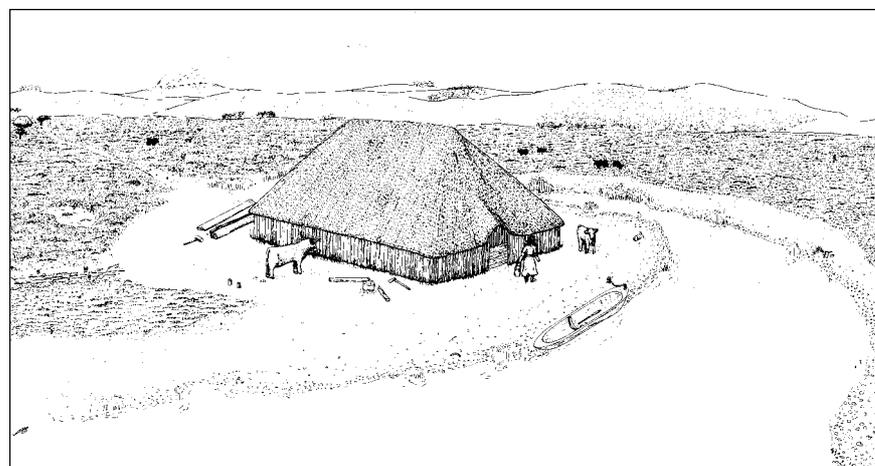
vegetational background. Beetles and mites, specific to particular microenvironments, allow us to focus on specific conditions in specific areas.

The archaeology itself, the remains of buildings and trackways, can thus be placed within a locality re-created from the work of the other specialists, rather than invented or generalised. The buildings are associated with contrasting ecotonal locations, places that combine the resources from a range of environment types: raised bog, fen woodland, trackways in Phragmites swamps. It has also been possible to map how the landscape has changed with time, through a sequence beginning at 5800 Cal BC of saltmarsh, reed swamp, raised bog, marine incursion, raised bog and woodland through to a final marine incursion around 200 BC which is only now

being eroded away.

Earlier work at Brean Down established the value of this approach. Here a deeply stratified prehistoric sequence of human activity was associated with the development of seven metres of dune and colluvium. Artefact distributions helped to reconstruct the formation processes of the dune archaeology and the activity areas associated with occupation. Although a 'dryland' site, compared to Goldcliff, again the archaeology was integrated with the environmental data - bone, mollusca, coprolites, egg shells, charred seaweed, charred peat and macrofossils from crop processing.

Clearly then, there is a need for effective linkage between field methodology and reconstruction. The use of multiple hypotheses allows greater insight into the interpretation of the site. Accordingly, it is desirable to state in the report, which hypotheses had been considered and specify why some were rejected and others favoured. All members of the team need to be given voices to contribute towards the site interpretation, to generate dialogue rather than monologue. Finally, reconstructions need to be drafted, sometimes in several versions to help promote this dialogue, to provoke discussion and debate among the team members and thus arrive, if not always at an exact consensus, then at least at a better understanding of the site and its problems.



Goldcliff, Gwent: Building 6. Work by specialists on the recovered data made a major contribution towards the reconstruction.

Cotsen Institute of Archaeology at UCLA

seeks contributions to a new manual on
Archaeological Illustrating.

We are particularly looking for up-to-date techniques in gathering and illustrating archaeological data, as well as innovative uses of new technologies.

In addition, we are seeking contributions on these topics:
Soil profiles/stratigraphic sections; Architecture and reconstructions; Floor plans;
Relief monuments; Inscriptions, wall paintings, and mosaics;
Shell objects; and Botanic materials.

In addition, we would like to include a gallery of images—in a range of illustrative styles—from sites around the world. The individual illustrator would be credited and their contact information would be included if requested.

Deadline for materials is **August 31, 2000.**

Please contact Brenda Johnson-Grau
Senior Editor, Publications Unit,
Cotsen Institute of Archaeology at UCLA,
A222 Fowler Museum/Box 951510
Los Angeles, CA 90095-1510
e-mail: bjg@ucla.edu

Please note:

*Copyright on illustrations would be retained by the illustrator. Copyright on written materials would be retained by UCLA.
Compensation is available for chapter contributions but not for individual drawings.*

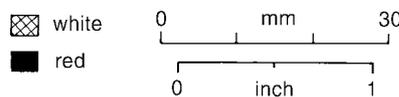
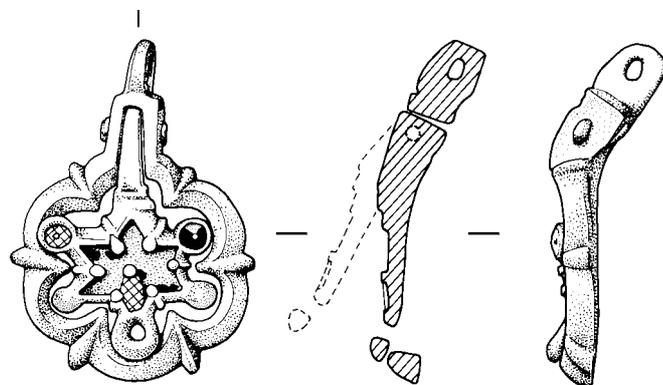
Help Wanted

Jim Halliday is a keen amateur archaeologist and metal detectorist, who organises weekly finds surgeries at the Archaeological Resource Centre (ARC) in York. He produces information sheets, which include illustrations and descriptions of recent metal-detector finds in the area.

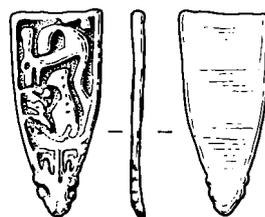
He is looking for help with a backlog of material to illustrate. (He has experimented with digital photography, but has not found it very satisfactory, and would prefer to use traditional illustrations.)

He would like to hear from any of our members in the York area, who would be willing to help with illustrating the artefacts, or give advice and training in illustration techniques to volunteers.

Contact Jim on:
<106123.672@compuserve.com> or drop in at the ARC in St Saviourgate, York, any Thursday between 11 am and 3 pm.



*Examples of the sort of material Jim records:
Above: enamelled horse harness pendant found near Kirk Smeaton, Doncaster
Drawing: Lesley Collett*



*Below: Anglo-Saxon strap-end found near Sherburn-in-Elmet, N. Yorkshire
Drawing: Anne Hodgson*

DIARY

22 - 23 July

National Archaeology Days 2000

A large number of events will be held throughout the UK over the weekend to celebrate National Archaeology Days.

Contact Lorraine Bathurst at
111 Walmgate, York YO1 9WA,
tel: 01904 671417,
email: yac@dial.pipex.com.

1st - 3rd September

AAI&S Millennium Conference will be held at Ramsay Hall, University College London.

Details from Ann Searight, Dept. of WAA, British Museum, Gt. Russell St., London WC1B 3DG, tel: 0207 3238474.

8th - 11th September

Lithic studies in the year 2000

Lithic Studies Society conference, to be held at the National Museum & Gallery, Cardiff.

Details from Elizabeth Walker, Lithic Studies Society, The National Museum & Gallery, Cathays Park, Cardiff CF10 3NP, tel: 029 20573274,
email: Elizabeth.Walker@nmgw.ac.uk.

10th - 13th September

DRH 2000

Digital Resources in the Humanities: a conference about the creation, exploitation, management & preservation of digital resources in the arts & humanities. University of Sheffield.

Details from email:
drh2000@sheffield.ac.uk, web
www.shef.ac.uk/~drh2000.

10th - 17th September

European Association of Archaeologists

6th Annual EAA conference, Centro Cultural de Belem, Lisbon. Details from the EAA2000 Meeting Secretariat, Instituto Portugues de Arqueologia, Avenida da India 136, 1300-300 Lisboa, Portugal, tel: +(35) 1 3616500,
email: eaa2000@ipa.mincultura.pt,
web www.ipa.mincultura.pt/ea2000.

16th - 19th October

Museums Association

The MA's 2000 annual conference, Jersey. Details from Sue Robinson, Conference & Events Manager, Museums Association, 42 Clerkenwell Close, London EC1R0PA, tel: 0207 250 2836, fax 0207 250 1929.

RECONSTRUCTION ARTIST REQUIRED

Two or more reconstructions are required for an interpretation of a scheduled medieval site, a former palace of the Prince Bishops of Durham. An experienced illustrator is required to work together with me, using a variety of sources (geophysical survey, Aerial Photographs, examples of other buildings of a similar date, etc.).

The principal view I wish to obtain is from the air looking south across the site towards an area of deer park.

Please contact, with suitable details:

Niall Hammond
County Archaeologist
Arts, Libraries and Museums Department
Durham County Council, County Hall
Durham DH1 5TY
England

tel: (0191) 383 4212

e-mail: niall.hammond@durham.gov.uk

OnLine

•A new mailbase discussion list was launched recently: VISTA (Visualisation Standards in Archaeology,) is devoted to three-dimensional visualisation, reconstruction and presentation standards in archaeology; the list aims to allow discussion of the medium and the feasibility of any form of standards or conventions which may be applied to it. AAI&S members with an interest in this field are urged to have a look.

VISTA can be accessed at: <http://www.mailbase.ac.uk/lists/vista>

“Immediate Realities: an anthropology of computer visualisation in archaeology” by Jonathan Bateman has just been published in Issue 8 of *Internet Archaeology*

(http://intarch.ac.uk/journal/issue8/bateman_index.html)

‘As part of our current theme on Visualisation and Representation in Archaeology, Jonathan assesses archaeological computer visualisations in the light of a range of anthropological, art historical, and cultural critiques, and examines just how these images relate to the wider visual language that archaeologists use. He argues that until we, as archaeologists, consider the cultural products of our discipline with the same sophistication with which we examine the products of other cultures (past and present), we will struggle to use such images to their full potential.

AC UK readers please note: you will only be able to access the full text of this article if your institution has taken out a subscription to the journal (please see <http://intarch.ac.uk/subscriptions.html> for details).

Your comments and responses to this article are, as always, welcome.’

Judith Winters, Editor

Internet Archaeology, the international electronic journal

<http://intarch.ac.uk>

•EDINA Digimap went live as a fully supported and ATHENS authenticated service on 10 January, as planned, providing access to Ordnance Survey map data for Great Britain. (EDINA is part of Edinburgh University’s Data Library.) Further details of the EDINA Digimap service, and the data that it provides access to, can be found at <http://edina.ac.uk/digimap>

Hair today, gone tomorrow

*This story concerns Laura Templeton's Plait, which has graced many an AAI&S Conference and council meeting over the last decade and more. This year, to mark a certain milestone birthday which fell on Maundy Thursday, Laura decided to let public opinion have its way, arranging two collection tins for Oxfam, marked **CUT IT** and **KEEP IT**.....*

"There was a lot of discussion going on about this plait, and some people were determined to sit on the fence, putting equal amounts in each tin, while others held strong views both ways! The magic of e-mail made sure that distant friends and relatives were able to let me know which tin their contribution should go in, while the postman hot-footed across the continents with cheques.

On Maundy Thursday, after the ritual birthday cake and candles -the tins were duly opened and counted. It could have gone either way - the tins weighed more or less the same, but I think it was the late arrivals from relatives that sealed the plait's fate. The final count was : to keep the plait, £34.30 (and a 100 lira piece from some generous soul), and to cut the plait, £43.80 (and one NZ dollar). Well...



The decision being made, I found a willing man with a large chopper who agreed to do the dirty deed.

The identity of the culprit is to remain a secret, (unless any one actually recognises him anyway)... and on Good Friday, in a deserted part of the Herefordshire countryside, he whipped out his large weapon and deflowered the innocent little article (the plait - not me!).

The total sent off to the Oxfam Ethiopia fund was £78.10p and thanks to everyone who made a contribution.

Laura Templeton

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: **20th October 2000**

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