



Conference 2001: WINCHESTER

Friday 31st August – Sunday 2nd September

The Conference Programme has now been completed and hopefully will have reached you by separate post before this Newsletter. Please do make sure that you fill the return slip in and post it back to me ASAP. King Alfred's College will need to have a rough idea of the numbers by the beginning of August, although it will be possible to add latecomers to the list.

An addition to the programme is the offer by the Winchester Museum Service for a private viewing of the museum's recent refurbishment, in particular the Saxon and Medieval galleries, which opened in the summer of 2000. This visit will be squeezed into the late Friday afternoon from 5.30 – 6.30pm, so the evening events will run a little later than published. Curators will be on hand to give information and answer any questions, and even better, refreshments (a glass of wine and nibbles) will be served. The details of this visit will be sent out with the general information once delegates have returned payment and booking form for the Conference, and I will need to know how many people would like to take up this offer.

I hope that those able to come to Winchester not only enjoy the conference programme, but will also have time to get to explore England's first capital city. If you haven't made up your mind as yet perhaps this quote will tempt you:

"King Alfred the Great made Winchester – the old Roman city of Venta Belgarum – the capital of Saxon England in the 9th century. It remained the national capital for 200 years after the Norman Conquest, sharing the honour with London. A magnificent Norman Cathedral, one of the longest cathedrals in Europe, dominates the city, which today is an agricultural market centre. The surrounding streets contain fine buildings from every period since the early 12th century."

(From The AA Book of British Towns, 1979)

The Conference information is available on our website at www.aais.org.uk

Jane Russell

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CONTENTS

News	1-2
Health & Safety in the Drawing Office	3
The Past is Another Country	4
Letters	6
Who wants to be a Newsletter Editor?	8

Subscriptions

The Treasurer has reported that about one-third of the membership has failed to pay their subscription for the year 2000/2001, which was due in November. Those of you whose payments are overdue will be receiving a letter from the Membership secretary with this Newsletter.

Council has also been considering increasing subscriptions, which have remained static since 1994, in order to bring us more into line with similar professional organisations, and hopefully to increase revenue in order to be able to afford to offer more services like publications and courses for our membership.

A rise in subscription rates will be discussed at the AGM in Winchester in September; at the moment Council is considering revised subscriptions of:

Member	£40
Licentiate	£30
Associate	£20
Concessions	£15

It has been suggested that subscription fees might be banded depending on income; final decision on the matter will be taken at the AGM. Overseas rates will be calculated when the agreement has been reached.

Assessments

Due to demand, a second assessment within a year was held on Saturday 19th May. Three candidates submitted portfolios and were passed as Full Members.

Mark Hoyle from the Norfolk Archaeological Unit and Laura Speed from Headland Archaeology, Edinburgh, each submitted a selection of drawings of different types of artefact, as well as plans for publication. They both demonstrated a range of excellent drawing skills from the more traditional pen illustrations to those generated by computer.

Kelvin Wilson, who lives in The Netherlands, submitted a collection of reconstruction drawings that had very original points of view, whilst still being very informative on the period he was illustrating. An example of his work is published in this newsletter (p.4-5).

The next AAI&S Journal will include examples of work from the above and from the four successful candidates from the November Assessments. Richard Sheppard will be editing the Journal but does need more articles, so if anyone has any interesting reports on illustration, survey or archaeology in general, please do send them in via the central mailing address.

*Jane Russell MAAIS
Assessments Officer*

Conference 2002 - York

A small committee (comprising Tony Berry, Frances Chaloner, Steve Allen and Lesley Collett) has been formed to organise the York conference, and already has several ideas for possible events, trips and topics. The probable dates for the conference will be 6th- 8th September 2002; the venue has not yet been finalised but may be either the King's Manor or Ripon and York College. Both sites are within yards of the City walls, so all the attractions of York's historic city centre will be within easy reach.

Any members living in the York area (or indeed, anywhere else) who would like to offer help or ideas will be welcome - contact us at: sjallen@yorkarchaeology.co.uk

John Hodgson sends us this fine example of the caption-writer's art.



THE FRONT DOOR OF A CAVE

Technical Papers

Danny Dutton, Technical Papers Editor, reports that the long-awaited paper on Archaeological Reconstruction is nearly ready for production and will hopefully be published in time for distribution at the Annual Conference in August. The paper is to be a joint publication with the IFA. Estimated price is not yet available.

He further reports that he finds he will be unable to continue with his duties as Technical Paper Editor.

It is hoped that an enthusiastic volunteer will be found to fill this post, as it is largely through the publication of the Technical Paper series that the Association retains its visibility in the archaeological world, provides information for its members and generates much-needed revenue.

• *RESCUE, the British Archaeological Trust, is shortly to publish a "Manual of Archaeological Field Drawing", which will be available by mail order at a price of £21 (Sadly the copy I requested for review has failed to arrive in time. – Ed.)*

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FAST NATIONWIDE DELIVERY

Health and Safety in the Drawing Office.

How many of us think that a drawing office is a safe place to work? Well, relative to the conditions of our colleagues on fieldwork projects, a drawing office is a pretty tame environment. The unpredictable tantrums of a drawing office manager notwithstanding, it is unlikely that an illustrator based in a drawing office will feel in constant physical danger.

This should not blind us to the very real Health and Safety problems which may arise in our work. I thought I would just jot down a few notes on some of the matters that may affect us as illustrators. This is not intended to be a comprehensive review of 'how to be safe at work' but rather some preliminary notes that may help if some of you need to contribute to a safety survey or assessment of your work, and indeed to make your workplace a safer environment for you and your colleagues.

To begin with, you should be preparing Risk Assessments for the work that you do. The assessment for common and frequently performed tasks need only be written once. Such a document can feed in to a procedures manual, which defines how actions are to be performed and what control measures need to be put in place. This should be reviewed periodically and any necessary changes implemented. When special conditions apply to a task, or an unusual activity is being performed, an individual task assessment should be made.

All such assessments should be carried out in consultation with the people who are going to have to implement the results and anyone who will be affected by the work concerned needs to be informed about the findings. Typically a Risk Assessment should include the following sections:

- A list of who will be affected by the work;
- A definition of the work programme;
- What hazards may reasonably be expected to arise from the work programme;

- What measures must be put in place to eliminate or reduce the hazards to an acceptable level;
- Under what circumstances is the document to be reviewed.

General Risk Assessments concerning the workplace should be carried out at regular intervals by the organisation you work for, but occasionally these may be delegated down to the people directly responsible for the day to day use of the area or equipment concerned. Such an assessment will cover general aspects of health and safety - housekeeping and tidiness, provision of equipment, obvious hazards in the working area and so on. This general Risk Assessment will inevitably be supplemented by more specific activity- or equipment-related Assessments that are covered by their own regulations and standards.

The most important of these from the drawing office viewpoint are the Display Screen Equipment 1992 (DSE), Manual Handling Operations 1992 (MHO) and Personal Protective Equipment 1992 (PPE) regulations.

The DSE regulations most obviously relate to computer workstations. Inside you will find the guidelines on setting up and working with computer workstations so as to minimise the risks of injury through upper limb and repetitive strain disorders (you do all take the specified breaks when using your computers, don't you?) If not, then these regulations will tell you what you can or cannot do to make computer work easier and less stressful.

Manual Handling may not seem much of an issue to some, but working as an illustrator can involve having to move heavy boxes of finds around the office or finds store. These regulations provide guidance on safe working limits, assessing lifts and the safest method of moving loads.

PPE in the drawing office is frequently necessary, though I suspect, used less often than it should be. Gloves for handling finds are essential, both for

the protection of artefacts from corrosive salts derived from your skin and indeed to protect your skin from any toxins in the artefacts. Dust masks to prevent inhalation of harmful particles are also covered by these regulations.

Advice on health and safety matters can always be sought from the Health and Safety Executive, or from the Health and Safety office of your local authority. You may be surprised to learn that something like 90% of the time of the HSE is actually spent helping and advising in response to enquiries. Copies of the above-mentioned regulations may be purchased from them or through HMSO and a variety of supporting leaflets and information is also available. If you have a limited budget, you might try the local reference library. Other sources of information and assistance can be found through your Trade Union safety representatives or via the internet.

The biggest problem in health and safety is the attitude of the people you work with, and I am fortunate now to work for an organisation that does take a responsible attitude towards it. Sadly, many people regard health and safety as another load of inconvenient paperwork that should be dealt with by someone else so that the organisation can be seen to be complying with the law. Such an attitude is entirely unacceptable. The whole point about the regulations is that they seek to prevent accidents happening in the first place. If accidents do occur then they need to be investigated and people need to cooperate fully with the investigator. In my previous employment I became aware that some individuals simply did not report accidents, partly to maintain the good accident record of the organisation, and partly, I suspect, to make sure that those involved did not get blamed. Such an attitude defeats the purpose of Health and Safety. If you do not know what has gone wrong or how an accident has happened you cannot put measures in place to prevent that accident happening again.

Steve Allen
YAT Conservation Laboratory

The Past is another Country: Travelling a Different Route Abroad

An Englishman by birth and nature, but a Dutchman by upbringing and education, less than a decade has passed since, fresh from an Art College degree in Illustration, I first chanced my hand at archaeological reconstruction art. Even though at that time the prospects were that I was up against an unprofitable labour of love, my ambitions had a clear goal: to replace the one series of archaeological illustrations which, here in Holland, were still being re-used and re-used again ages after they had been made. Not that they were particularly good... no, there just hadn't been any better made since. My plan was to do something about that.

To cut a long story short, that small niche in the market turned out to be a deep pit needing to be filled and work indeed became plenty. In the years following I worked seven-day weeks, perhaps shredding my social and psychical well-being to pieces, but certainly buying me the freedom to live well, travel far and eventually, when the time was ripe, to break loose from convention...

I had been desperate to throw the wheel. Too long I'd felt that what I was able to do was running behind on what I was capable of doing if only I had just that little bit more time. So with the impending birth of my first son as the best possible excuse, I put my heels in the sand and took a long, long time to bring my next project to full fruition. And I had an exceptional opportunity to stage it, having just been given a two-page slot in a glossy magazine, illustrating and writing portraits of ancient people found in Dutch soils. My brains had been racking at this idea for some three years prior (yes, long before *Meet the Ancestors!*), so now the time had finally come to put it out, had the whole concept worked out to maximum effect.

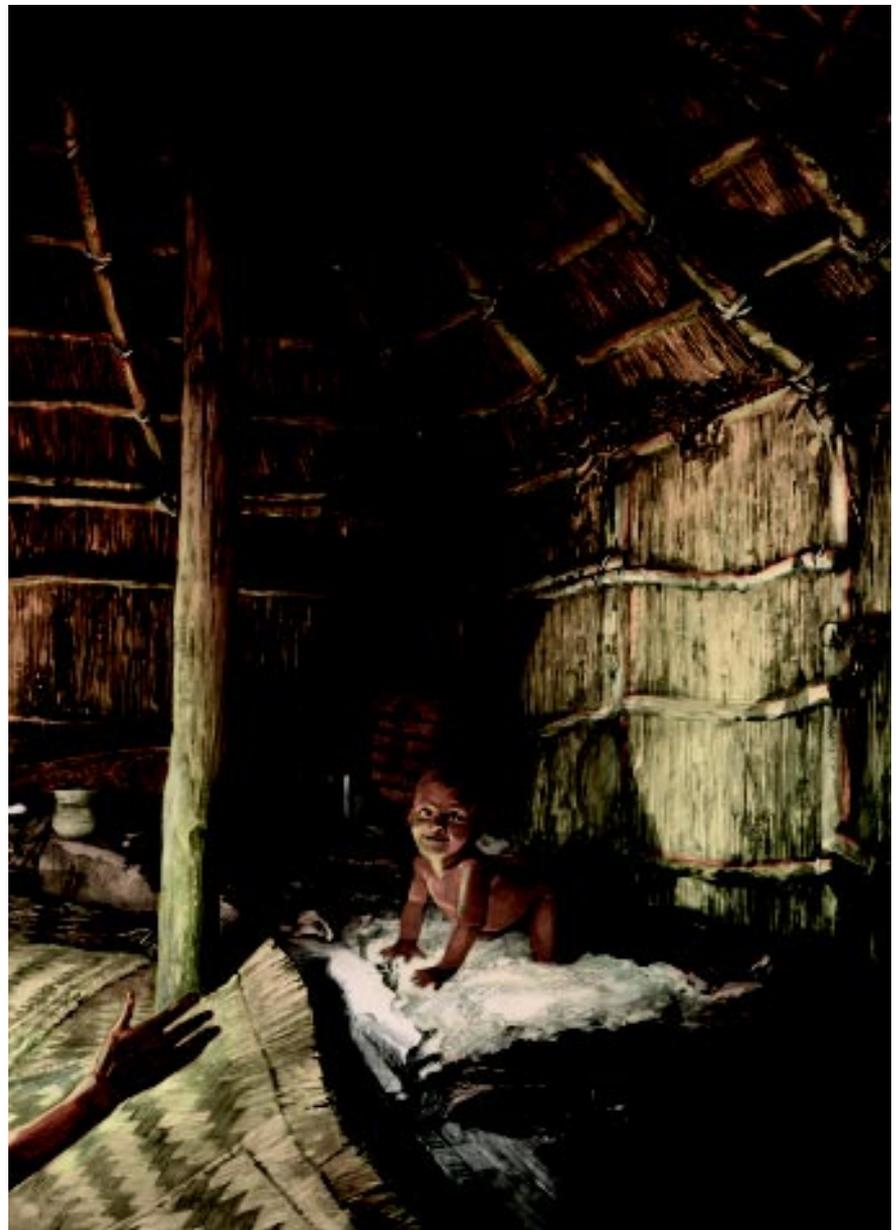
The first episode was to be about a Bell-Beaker boy, the son of farmers and fishermen, who at age fifteen had unhappily got a fishbone stuck down his throat. His corpse had been laid out

in a burial chamber adjacent to the wall of the small hut where he surely himself had lived. In the article I carefully pictured what, growing up at that time, in that place, the boy must have been familiar with, telling of wetlands full of noisy pelicans in the air and of bears in the woods.

For the accompanying picture, I did something which the archaeological community was unfamiliar with: not attempting to reconstruct the teenager through the scientific data from the site, plus the finds from his grave, I

instead created an 'anthropological setting' into which the *archaeologica* would naturally fall into place. The past being another country, as the saying and title of this article go, always inspires me to make sensual a cultural sphere perhaps lost in the past, but still somehow recognisable to us. Besides, the young lad's choking obviously was an untimely accident and most likely -considering where he was buried- his kinspeople were in deep sorrow at losing him... all that, I reasoned, said more of him in life than his state in death did.

So if you look at the portrait I drew, the 15-year old deceased is a rosy baby again, posing on a soft sheepskin in the corner of the hut. A slender woman's hand reaches out towards him, a scene



of loving homely bliss and a tale that speaks not of the boy's death, but of the warm feelings he and his mother might have shared. The article ends with the message that now "they lie in a glass chamber, this bairn's soft bones, far away from his mother and home". A reviewer noted that he was touched. ...Touched? Nuts, I'd say! Yes, I'd say he was conned, too easily tempted into repeating the sentiments which I, the artist, had thrust into my subject matter. I had been deliberately poking straight into my audience's subconsciousness to have them accept for real everything I so seemingly innocent put in front of them. To set the trap, I made use of subliminal messages (within the boy-mother-home-triangle, that sheepskin is such a corny detail!), but above all made a concerted effort at making the overall look so photo-realistic that there'd be little room left for doubting the truth of the matter. Even the article



axes and 'female' pottery, that she was titled a chieftain's wife. A third, taking its premise from the remains of a mesolithic grandmother, resulted in a picture full of double meanings. Showing more allegiance to good storytelling than to straightforward

"Beware, archaeological reconstructions speak louder of the artist's intentions than of the (pre)historical truth."

was part of the set-up, purposely written in a journalistic style, ie reporting but not commenting on the archaeological situation.

Finally, the one little beaker that I did stick in, a one-on-one reference from the archaeological site report, is there out of pure cheekiness. I could have easily done without this gimmick, having already referred to its style of decoration in the floorplans and even in the horizontal lines of the reed panelling along the walls... designing, common practice to every novelist and filmmaker, a psychological space.

My intentions, rest assured, were entirely noble. There was an obvious lesson underlying all the trickery, one that is commonly heard now: *beware, archaeological reconstructions speak louder of the artist's intentions than of the (pre)historical truth.*

In later instalments of my magazine series I dealt with a very well-equipped Bronze Age warrior (of whom I painted a close-up of the man's hardened and grooved face, his eyes yellowed with cataracts) and also with a Neolithic woman whose grave held such a variety of goods, both 'male'

archaeological standards, if I were to say it was published for the magazine's Christmas issue, could *you* spot the clues?

So, dare these pictures be counted as sound archaeological reconstructions? Well, I believe the only arguments one can use to discredit them, are the same used to disprove the academic value of any other archaeological reconstruction... Environments are too chaotic, life moves too fast and everything else is too fragmentary to ever hope to capture again even a day, let alone several millennia later. So the gaps need filling, calling for an artist to take over... *etcetera, etcetera.* All I really did was to seduce people into realising how much we do fool ourselves. If you know very little, you know virtually nothing.

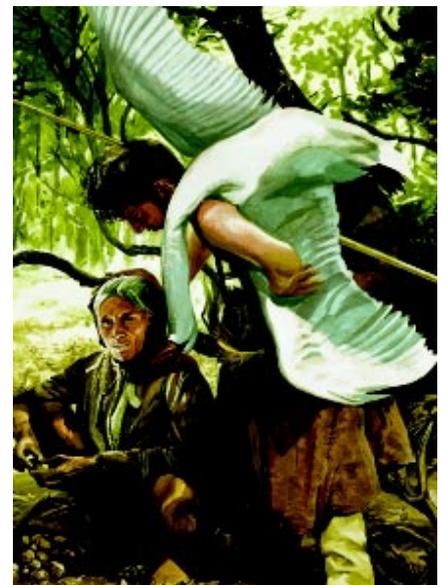
Yet did my playful parcel of anachronisms, literary motives and Hollywood-style clichés, juiced with enticing aesthetics, rake up the discussion I had hoped for? *No*, not as much as I would have wanted. Seeking the confrontation, I at one point even promised to give away a cake to the first person to spoil my tricks... But

whilst one archaeologist said he was uneasy with them (without being able to exactly pinpoint why), another tapped me on the shoulder saying she loved the pictures and had them pasted to the wall of her office. The irony of the series had failed.

I'd be lying, though, if I said making them had therefore been a waste of effort. In fact, perhaps because they dealt with the conceptual side of archaeological reconstruction art in such a grown-up manner, these illustrations have gotten me invited to places I had always dreamt of getting. At present I can report working on the new visitors' centre at Sutton Hoo, after which I move on to reconstructing megalithic monuments in the Russian Caucasus, followed by the job of painting a dozen large murals for a museum in Canada. I am happy to say that these commissions all followed that moment when I took the risk to pause, think and then show everyone that I, their trusted reconstruction artist, was not who, or what, they had previously thought to be true.

*Kelvin Wilson MAAIS
(kelvin.wilson@tip.nl)*

Formally, these illustrations count as visualisations of the Bell-Beaker 'boy from Molenaarsgraaf' (opposite), the early neolithic 'lady of Elsloo' (top left) and hunter-gatherer 'Trijntje' (below), whose skeletal remains reign as the oldest in Holland. Conceptually they are of course mere stagepieces. (Painted in acrylics, coloured in Photoshop.)



Letters

Missing Illustrators

Dear AAI&S,

I am currently researching material for a heritage access project for Wiltshire County Council and I am trying to source some illustrative material in this regard.

Firstly, I would like to contact Christina Unwin about the ink line art illustrations she produced for the Shire Publications book *'Prehistoric Flint Mines'* by Robin Holgate (1991).

I am also trying to find the illustrator who produced the cover reconstruction art on the book *'Early Man in West Middlesex'* by Desmond Collins (1978), published by the HMSO for the London Museum. The acknowledgement is to Allard Graphic Arts but this company no longer exists. The HMSO have been unable to help. The illustrations depict figures using stone tools for butchery by the waterside. They are partly ink drawings and are colour washed.

If someone within your organisation has any information in this regard I would be very grateful.

Thank you in anticipation,

Helen Shalders

Timescape Wiltshire Research Officer

If you have any information about these missing illustrators, please reply to Helen at:

helenshalders@wiltshire.gov.uk

New MA Course

Dear AAI&S,

We are offering a new taught MA in Performance Space and IT Modelling and while this is aimed at a study of computer reconstructions in theatre architecture, I hope that it might also be of interest to archaeology graduates/ands.

We have encountered an unforeseen recruiting issue, that is all of our applicants have come from a computer background (it seems that they don't teach theatre history like they used to!). It's not that our applicants are academically weak, it's just that there seems to be a strong tendency towards just wanting to learn the software rather than a genuine interest in computer reconstruction as an interrogative tool.

I would like to stress that I am not coming to your list as a last resort; our intention was always to offer this course to students from any subject background who showed a genuine interest. The academic content and case studies are inevitably of a theatrical nature, but the focus on the MA is really on the techniques, problems and application of computer modelling in historical reconstruction.

The MA programme has been jointly developed by Professor David Thomas at Warwick and Professor Christopher Baugh at Kent. Its focus is the application and presentation of computer modelling within theatre studies. It aims to explore applications within both theatre history and within contemporary scenography and theatre architecture. Students may register with either university and be resident at either campus. Teaching and learning will be on line, but workshops and tutorial work will be in person. Much of the teaching (at both sites) is closely involved with THEATRON, (<http://www.theatron.co.uk/>), a Warwick based group concerned with virtual reality and multimedia for heritage clients. Current and completed projects include the theatres at Athens, Messene and Pompeii. Theatron is currently in receipt of funding from the EU and AHRB to continue this work. The two departments are also being considered in the current round of AHRB funding as a Centre of Excellence.

Interested students are invited to visit our new web site at: www.ukc.ac.uk/sdfva/drama/itma/index.htm

or:

http://www.warwick.ac.uk/fac/arts/Theatre_S/itma/index.htm

Thanks,

Cat Ferguson

Website suggestion

Dear Lesley & John,

As a regular visitor to the AAI&S website I've been seeing the upcoming member's list promised ever since 1999...a shame, seeing that the website is unique and could be the best possible advert for the Association. Would it not be possible to offer each Full member a page on the site, with a standardised layout showing three or four pictures and their contact address (and possibly a photograph), and to cover the effort of putting it together, charge them (ie.us) for it? If you then use some of the proceeds to advertise in archaeological magazines, well, we'd all surely bless our membership!

To show I'm not just a pest talking about what others might do, I'd gladly offer my help in sorting out both layout and content of these pages, should the Association like the idea. (Thought I'd put my foot where my mouth is, so please now find enclosed a first attempt at what an 'AAI&S Portfolio Page' might look like!) This design (which is 800 by 600 pixels, ie the size of a standard pc window) is just a try-out.

On a range of 1 to 10 in originality I'm sure this one gets zero, but at least it does two things: one, it is obviously a distinctly separate item on the general AAI&S website and two, the card visually refers to an AAI&S Register of Members. The grey area is that which members could fill in themselves with their illustrations, object or site

drawings. They'd be told the exact size it can be, and given specifications so they can do the layout at their home/work and e-mail the result through. The illustration(s) should be numbered, referring to a caption below.

Members would also have to write their own introduction, to a set maximum of characters/words. This can take the form of a biography, curriculum vitae, publications list or a combination of these.

If interested, AAI&S Council members would have to decide what a suitable fee would be, and whether to allow both Licentiate and Full Members to submit

work (my suggestion is not to discriminate, but to charge full members a lower fee). Perhaps this could replace the current Members' Work-page on the AAI&S website.

Now, if you find someone able and willing to put the pages together and then online, you could advertise the service to the membership via the Newsletter. An advertisement in the shape of the template should bring 'em in.

Please let me know what you think, for better or for worse. Thank you,

Kelvin Wilson
kelvin.wilson@tip.nl

Council would be very pleased to hear from the membership what they think of this idea, or their views on any other matters.

Please write or e-mail to Central Mailing:

AAI&S, c/o University of Exeter
Department of Archaeology,
Laver Building, North Park Road
EXETER EX4 4QE

E-mail:
info@aais.org.uk

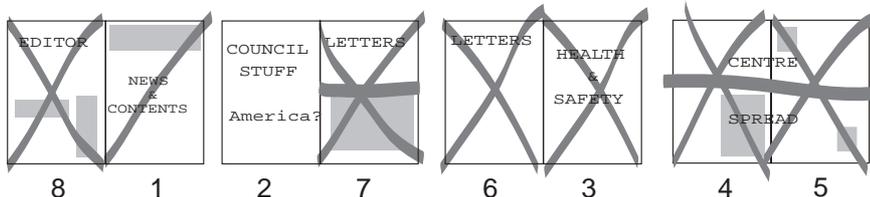
ILLUSTRATOR NAME	
	Short biography, CV, and/or publications
	Address, phone no., website URL
	
	
	
1. Caption to illustration & reference Caption to illustration & reference	3. Caption to illustration & reference Caption to illustration & reference
2. Caption to illustration & reference Caption to illustration & reference	4. Caption to illustration & reference Caption to illustration & reference

Kelvin's idea for a portfolio page (via e-mail, so excuse low-res graphic). Of course, on the web this could be in colour.

Who wants to be a ... **Newsletter Editor?**

When I first became Newsletter Editor a couple of years ago, I only had a vague idea of how to go about it. There was no job description, no guidelines, so I thought I would fill some space (I mean, enlighten our membership and possibly encourage someone else to consider taking on the job in the future) by describing the process of putting together this publication. As I approach the end of my three-year stretch, I feel I must hand over to someone with more enthusiasm, imagination and above all, contacts. As a freelance working from home, I feel I am now too isolated from the mainstream of the profession; and since despite frequent pleading, I have had little response from the membership recently, I find it is increasingly difficult to drum up enough copy to fill an edition.

You might think I knock this thing out in an evening, but I usually start two to three months before publication date. This is largely because we do not have the resources available to professional



Flatplan for this edition in progress

publications. I do not have funds to commission articles, and have to start wheedling things out of people a long time before I need them. I may have some ideas about what sort of things I might like to have in the edition, and so may approach some people to write things for me; if I'm lucky I might get articles or news sent unbidden. I am becoming increasingly dependent on e-mail for contributions; it makes my life so much easier when people send me their material as attachments.

Six weeks before publication I will have a fair idea of the overall contents, and if I do not have copy in hand I will hopefully have material on promise. It's

a good idea at this point to have at least enough promised to fill 12 pages, because someone is bound to forget they promised to write, or be unable to meet the deadline. At this point I will start playing around with the flatplan - this is a useful tool for editors/designers, simply a set of boxes representing each page of the publication with a rough note of its contents. As each bit of copy arrives, it is crossed off; as it goes through sub-editing it is crossed a different way, and so on as graphics are edited and placed; so at any point I can immediately see which pages are finished, and which still need work.

Although I do an initial 'sub' of the text in Word, mainly for spelling and grammar, fine-tuning of the editing takes place in the layout process; I use

Adobe PageMaker 6.5 or Quark Xpress for this. (I must say I still find PageMaker the more editor-friendly, but printers prefer Quark, so there you go.)

Once the whole publication is laid out more or less to my satisfaction, I save the document onto a CD. On the same disk, in a separate folder, I put copies of all the graphics files, any font files the printer may need, and (mainly for archive purposes) the original Word documents. The CD then goes to the printer, who checks that it will output correctly. There are occasionally several phone calls from the printer at this point (usually concerning those

mastheads and logos, and PC/Mac font discrepancies), but the thing gets into the envelopes eventually - did I mention that I've also got to keep the mailing list up-to-date and print out the address labels? The job doesn't end there; final mopping-up operations involve replying to the inevitable complaints!

If you would like this job on Council, it would be useful if you have:

- Access to some professional DTP and image-editing software.
- A decent scanner.
- A CD writer, Zip drive or some other means of transferring files.
- Access to e-mail.
- Lots of contacts!
- About 50 - 100 free hours every 17 weeks, including the ability to devote about a week solid around publication time.