



# NEWSLETTER

ASSOCIATION of ARCHAEOLOGICAL ILLUSTRATORS & SURVEYORS

## SUMMER 2004

VISIT OUR WEBSITE AT  
[WWW.AAIS.ORG.UK](http://WWW.AAIS.ORG.UK)

### THIS ISSUE'S SPECIAL THEME

**AAI&S  
MEMBERS  
EMPLOYED  
BY  
UNIVERSITIES**

### CONTENTS

...a television star  
in Leicester

...a conference in  
Warwick

...a course in Oxford

...an exhibition in  
London

...and a comic on a  
military bombing  
range.

We showcase lots of  
illustrations

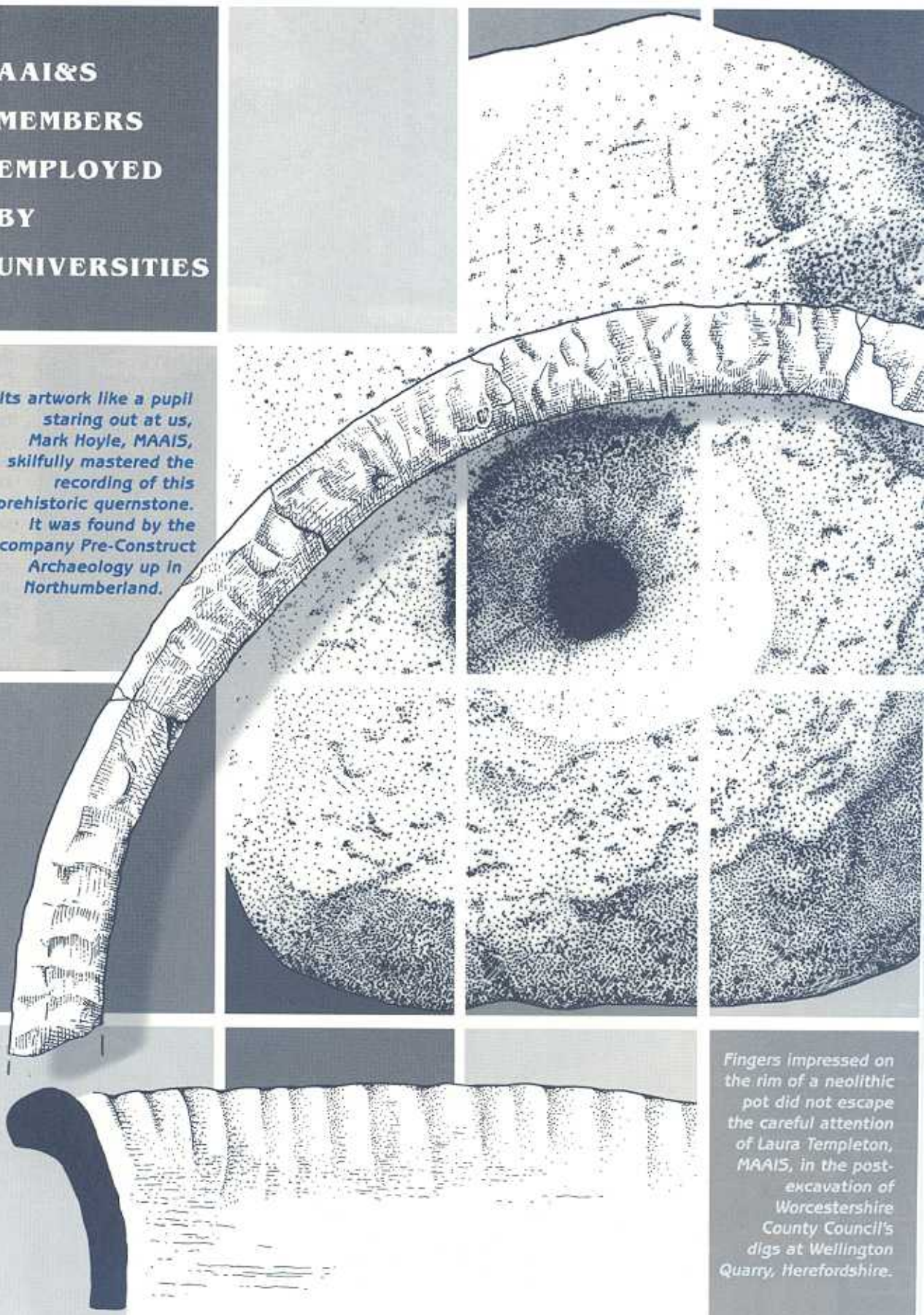
...of an illustrator  
turned model turned  
lecturer turning  
television star

...a computer  
consultant tuning  
back in

...and a skeletal  
athlete, soon to  
become the BBC's  
next star.

*Its artwork like a pupil  
staring out at us,  
Mark Hoyle, MAAIS,  
skilfully mastered the  
recording of this  
prehistoric quernstone.  
It was found by the  
company Pre-Construct  
Archaeology up in  
Northumberland.*

*Fingers impressed on  
the rim of a neolithic  
pot did not escape  
the careful attention  
of Laura Templeton,  
MAAIS, in the post-  
excavation of  
Worcestershire  
County Council's  
digs at Wellington  
Quarry, Herefordshire.*





**DEBORAH  
MILES-WILLIAMS**  
*MAAIS and member  
since the early 90s*

Debbie is the Archaeological Illustrator and Outreach Officer at the School of Archaeology & Ancient History of the **University of Leicester**.

After graduating from a course in Graphic Design and Illustration at **Cardiff College of Art** in 1984, Debbie worked in various areas of graphics and advertising, and freelance, before taking up her current post in 1990.

**Academic research projects** have seen Debbie working in Israel and Austria. She is currently Project Illustrator for the Bova Marina Project, in Southern Italy.

Her reconstruction of the Alchester Roman Fort Gateway was used in an episode of Channel Four's **Time Team!**

Debbie organises all her department's **Outreach activities** to local schools, but mostly she supports academic staff's research publications, and teaches illustration to both undergraduates and post graduates.

Debbie also organises **work placements** for those students interested in a career in archaeological illustration.





# WHERE ARE WE, COUNCIL?

Well, some of us are still at university, but it ain't quite the same place anymore...

"Since I was a student, certainly, a lot has changed", chairwoman Jo Bacon adds, "because then odd tutors might employ one person, on a short term contract, for a very specific drawing purpose—like myself, drawing pottery from Carthage—and of course money to pay for this could only be found outside the Uni. Then, teaching of archaeological illustration was merely part of the Practical Archaeology course, and usually taught by whichever lecturer couldn't get out of it".

This issue of your Newsletter demonstrates some of the changes that have taken place. Read on and you will discover that there are now lecturers who take the profession seriously, perhaps even stemming from it themselves, and that with new technologies derived from the great thinking bastions, some have returned to university to help in plotting totally new publication strategies.

"This is great, and I am glad that some of these posts are filled by AAI&S members who are now an acknowledged face for the profession", Bacon says.

"Talking of the profession", she continues, "I was delighted to see so many AAI&S members at the IFA Conference. They had more delegates attending than we have members, so the actual percentage of AAI&S that went was pretty high. And the conference was fun too!"

Delegates gather around for a portfolio session at last year's Conference in London, whilst on the far right, Jo Bacon takes a rest from chairing it.

Ah, fun conferences... we have one of those coming up soon too!

The 26th AAI&S Conference will be held at Warwick University from Friday 3rd through to Sunday the 5th of September, 2004. The programme is jam-packed with interesting talks, walks and workshops. All it needs now is an audience: *you*... please find the booking form included with this newsletter.

One of this year's speakers, Thomas Dowson, is the UK Subject Director for Archaeology, Classics and History of the Learning and Teaching Support Network (the LTSN, with a website at [www.ltsn.ac.uk](http://www.ltsn.ac.uk)), a nation-wide group set up to exchange good teaching practice. He has invited the AAI&S to run a workshop, and Miles-Williams is therefore kindly asking members with relevant experience to contact her, or perhaps even attend and take part in discussions.



All information is also being made available on the Association's website, at [www.aais.org.uk](http://www.aais.org.uk).

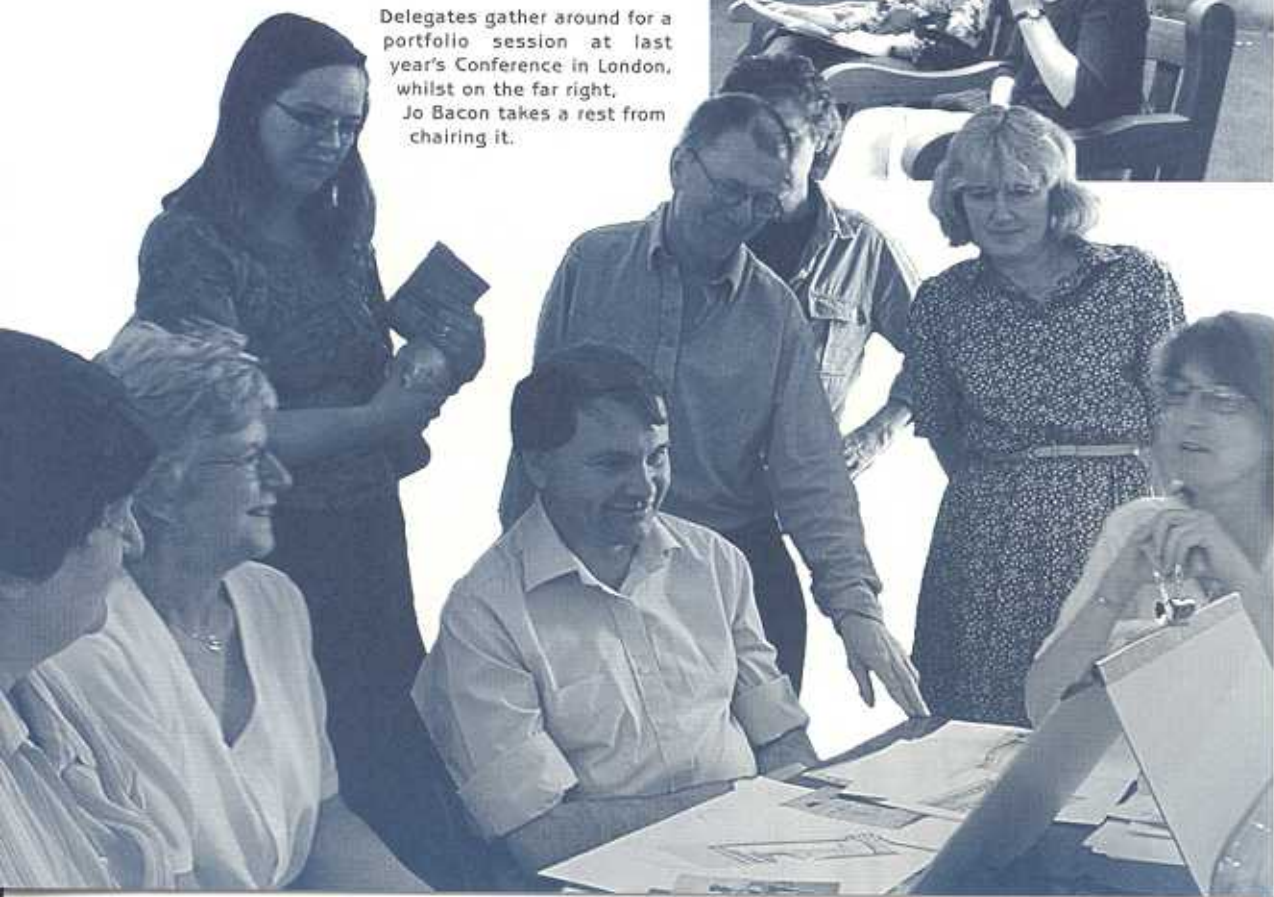
Want to know what you missed during previous conferences? Check out the conference archives at [www.aais.org.uk/html/conference.asp](http://www.aais.org.uk/html/conference.asp).

You can find out more about the conference venue, at the University of Warwick, at [www.warwick.ac.uk](http://www.warwick.ac.uk).

Of special interest might be the reenactment festival at Warwick Castle entering its last few days the same weekend as our conference! On the 4th and 5th of September, you can see the Castle's medieval soldiers put through their paces in drills and battles. Up to the 6th of September, visitors are invited into an authentic medieval village. Experience the sights, smells and sounds of life in the Middle Ages. Craftsmen will be at work, knights will be in training, minstrels will be wandering and the jester will be on hand with stories, jokes and juggling plus lots of games and themed entertainment.



Check the castle's magnificent website at [www.warwick-castle.co.uk](http://www.warwick-castle.co.uk) for details.





- A course called **Drawing in the Ashmolean Museum**, is to be held at Rewley House and the Ashmolean Museum in Oxford, and will be tutored by Mélanie Steiner BFA, ATC, and member of this Association.



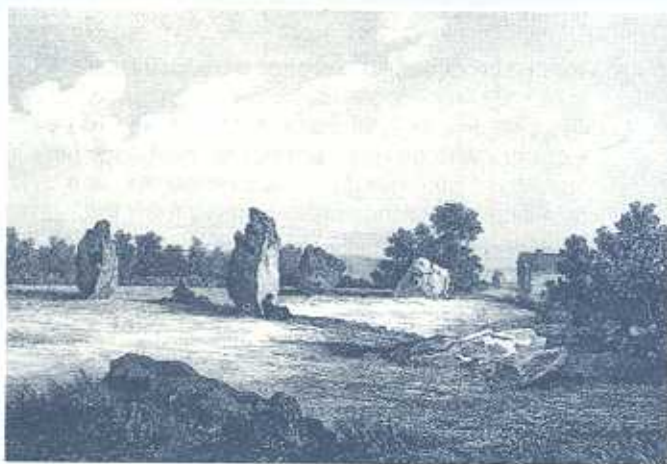
Using the resources and inspiration of the archaeology collections of the Ashmolean Museum, this informal course provides a wonderful opportunity for students to learn and improve their drawing techniques in a sociable and encouraging atmosphere.

Starting on **October 6, 2004**, there will be five meetings on Wednesdays from 11.00 am to 1.00 pm, and from 2.00 to 4.00 pm. The course (10 CATS Points, level 1) costs £80. It is open to all.

For further details, telephone 01865-280893 or 280895; or visit the web-site of the Oxford University Department for Continuing Education at [www.conted.ox.ac.uk](http://www.conted.ox.ac.uk)

- A current exhibition at the British Museum in London, **Enlightenment: Discovering the World in the Eighteenth Century**, is of particular interest to archaeological illustrators.

On display are some very early examples of their art, such as works from the Reverend James Douglas' 1793 *Nennia Britannica*, Phillip Crocker's sketches for Sir Colt Hoare's *Ancient Wiltshire*, published between 1812 and 1820, and a copy of Meyrick and Smith's fascinating *The Costume of the Original Inhabitants of the British Islands* (1815).



Above, an engraving from a Philip Crocker drawing of the neolithic earthworks at Avebury, as published in one of the volumes of *Ancient Wiltshire*.

Left, an imaginative druid from *The Costume of the Original Inhabitants of the British Islands*.





Troy Lovata is an Assistant Professor at the University of New Mexico, in Albuquerque in the United States, where he teaches courses that explore the visual presentation of prehistory. He completed his own doctoral degree with a dissertation that included a 44-page comic book on archaeology. "I'm interested in the AAI&S community", he says, "because I've been working with a group here in the States that has done something that many of you might share an interest in."

# DRAWING PEOPLE IN

Alta Mira Press has scheduled a June 2004 release date for their book *Shovel Bum: Comix of Archaeological Field Life*. This volume is essentially an anthology of the first eight issues of the comic illustrated 'zine *Shovel Bum*. Taking its name from the lowest-on-the-hierarchy, itinerant field workers, the 'zine is a place for archaeology's practitioners to discuss not what they find, but how the discipline is actually practiced. What *Shovel Bum* does is talk about, and illustrate, what doesn't get put into much of the rest of written archaeological discourse.

Lovata: "*Shovel Bum* is interesting, and similar to what seems to have happened in groups like the AAI&S, because it has been able to build a real community through the exchange of illustrations. It began as the field-note musings of archaeological technician Trent de Boer. Many archaeologists have doodled or sketched their way through down time, but Trent did something more. He photocopied his drawings into a short pair of self-published pamphlets. Copies slowly circulated among fellow archaeologists across the States."

Something significant happened at this point. Instead of just discussing or merely enjoying his comics, people began to write and draw back. Archaeologists began to share and compare their experiences. "After eight issues", Lovata sums up,



"contributors included a wide range of professionals from around the United States. They had constructed something they felt they needed, and done so through the exchange of images."

"A perusal of *Shovel Bum*'s pages shows that a few contributors aren't that much beyond stick figure drawings and the inspiration for the publication as a whole are comic books and comic strips. Nonetheless, there is definite power in telling stories via illustrations of any style." Lovata feels the people who draw stories of the past (realistically styled) and the people who draw stories of how we come to know the past (cartoon styled) share unique experiences through which they can consider the idea of the archaeological image.

"In my position as a teaching and researching university professor", Lovata concludes, "I feel that practicing, full-time archaeological illustrators have a lot to tell me about how they see the world working. Perhaps AAI&S members too would consider putting pen to paper and submitting something visual, maybe even a full blown comic, to future issues of *Shovel Bum*."

Please contact *Shovel Bum*'s founder and publisher, Trent de Boer, via the e-mail at [dutchcircus@hotmail.com](mailto:dutchcircus@hotmail.com). He and I would like to hear from Association members about how they work in the way they can probably best express themselves—visually."

Bottom left, Trent de Boer recounts his time as a contract archaeologist in Arkansas.

Top left, the cover art for *Shovel Bum* issue 5 by Betsy de Boer.

To its right, Geof Prairie illustrates the joy of archaeological survey on a military base in Wisconsin (from *Shovel Bum* issue 8).

Back issues of the 'zine can be picked up off [shovelbum.com](http://shovelbum.com).

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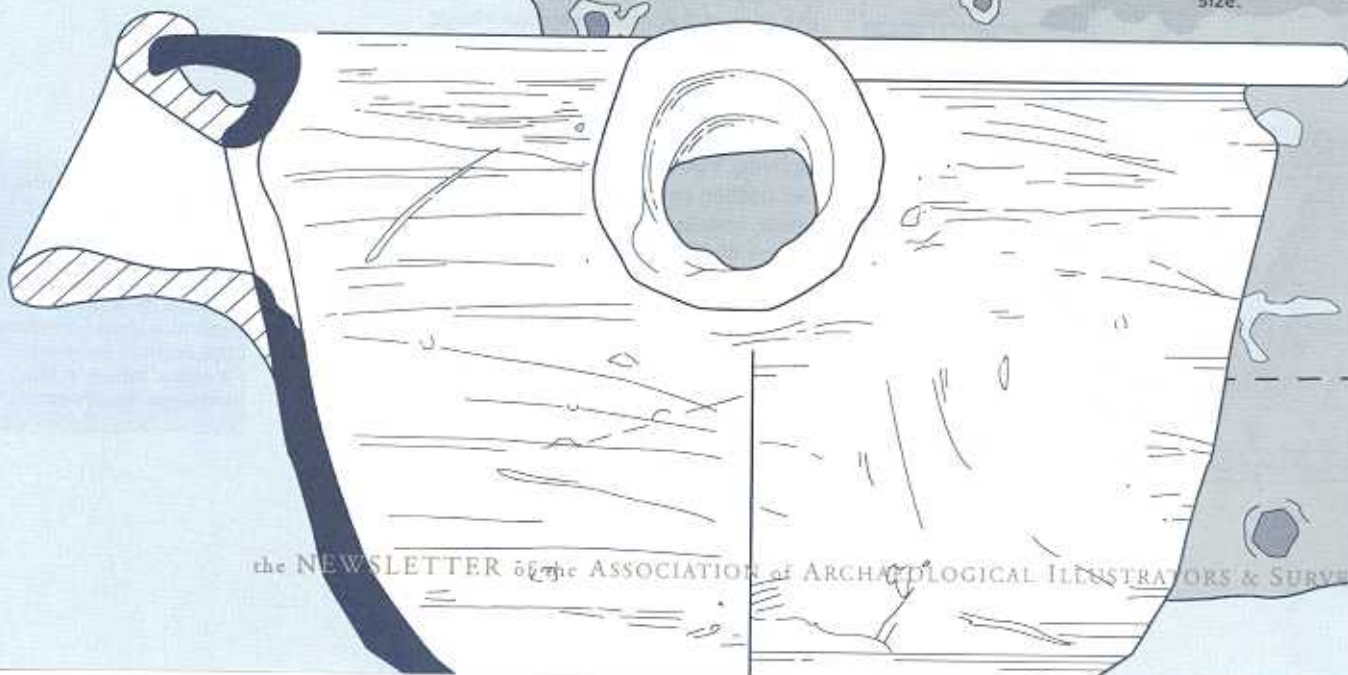
# SHOWCASE AC.UK

A selection of work by AAI&S members, all of whom are employed by, or were commissioned for their illustrations through British universities.

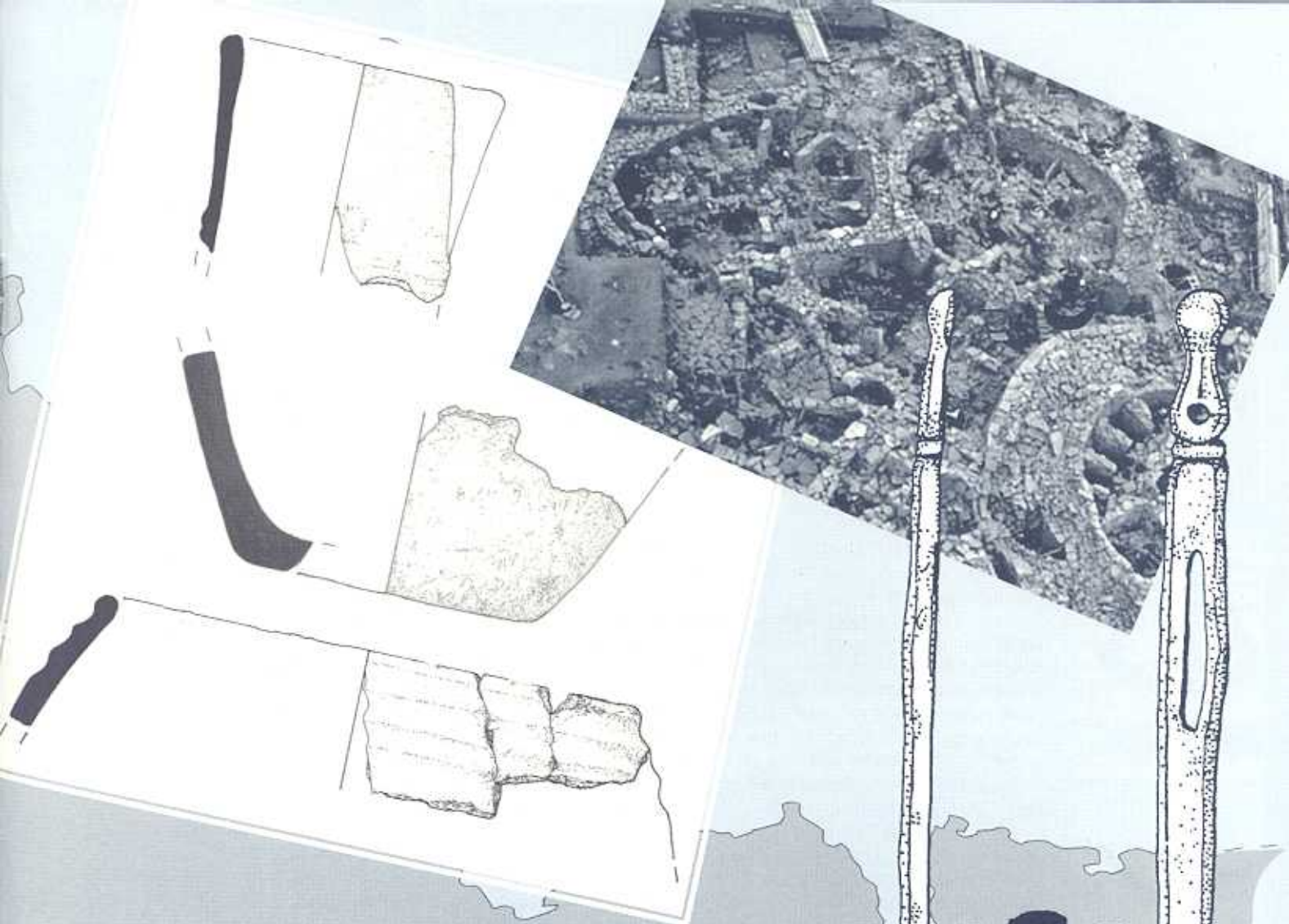
At the top of the page, a variety of interpretation material produced for the Silchester Project by Margaret Mathews, MAAIS, of Reading University. It includes digital photomontages of the reconstructed Roman town, shown here on the front cover of *Current Archaeology* magazine.



The mesolithic micro-lith to the left, and the Saxon pot below, are by illustrator Bryony Ryder, a Licentiate of the AAI&S working in the Drawing Office of Birmingham Archaeology. The fine lines of her illustrations owe much to Adobe Illustrator, a tool which Ryder artfully exploits. The tool is printed here at scale 2:1, the pot at half its original size.







When **Margaret Mathews** came to the small Archaeology Department at the **University of Reading** to work as a 'technician' 13 years ago, she passed many a day perched at her table, Rotring in hand, listening to the radio.

Now she has a wide range of technical staff colleagues, all with different specialisms. "And these days I call myself a 'graphics technician'. I look round my room and see computers, printers and scanners instead of drawing boards."

**Bryony Ryder** graduated with an illustration degree only a few years ago, and wanted to get into archaeology "as it was something I'd regretting not having chosen earlier".

She works for a commercial unit with very good links to the academic staff at **Birmingham University**. "This gives us access to research projects that other units don't always get, yet has implications in that the way I draw has to be wholly commercially viable... Interim reports can look very dull, but we do our best to prove we have a little bit of design sense!"

**Louise Brown** is Research Assistant on the Old Scatness Broch Project, where a team from the Department of Archaeological Sciences, **University of Bradford**, has worked since 1995.

"My job is to take in the supervision of the post excavation, as well as carrying out artefact research and illustration. I also teach artefact illustration as part of one of the first year undergraduate modules."

The pottery drawings above are all by **Louise Brown**. She regularly visits the site of a broch on the Shetland Islands, with much of the excavated material being of prehistoric pottery... see the photograph on the top right for an impression of the Pictish settlement where it was used.

Shown here, top to bottom, are the rim of a Roman-era vessel, a base sherd dating from the Iron Age, and the flat rim of a mid Iron Age globular vessel.

All works reproduced at scale 1:2.

The torn textile in the background is an illustration by **Bryony Ryder**.

Despite often having illustrators permanently on their staff, sometimes universities still find themselves urgently in need of an extra pair of hands, and call in the freelancers. When Cardiff University, for instance, secured the CADW (Welsh Historic Monuments) contract at Montgomery Castle, AA&S Licentiate **Jane Stewart** drew the resulting finds. This medieval silver hair pin is just one.

Reproduced at scale 2:1.



Simon James was an accomplished illustrator himself, commissioned illustrations by others, modelled for the greatest amongst them, even wrote about their craft and art. He is now Dr. Simon James, lecturer at the University of Leicester, author of popular books like *Exploring the World of the Celts*, but also academically acclaimed works like *The Atlantic Celts: Ancient people or modern invention?*, wherein he put the whole notion of Celtic identity to serious question.

Dr. James will speak at our upcoming conference and if, forbid!, his magnificence still needs emphasising, here are excerpts from a lengthy correspondence between himself and your most humbled editor.

# SIMON SAYS

A talented illustrator himself, James however never received any formal training in his drawing skills.

"My dad taught technical drawing in secondary school. He used to give me stacks of old coursework drawings to draw on the back of. I always liked to draw, and later to paint a bit, but have never recent formal training in it. I also made a lot of scale models as a kid, and so learned to handle scales and visualise in 3D."

His drawing came to adulthood when research called for it.

"I did my first serious reconstruction drawings around 1981, when I was 24, for the Cowdery's Down report. All the floor levels of the Dark Age buildings there were lost, we had little more than a shoebox full of pottery, yet the foundations were beautifully detailed. They had to be interpreted largely through working out their 3D structures, so the research was 'visual reconstruction' by nature. It was doing those which got me thinking about the principles, practices and challenges of making such illustrations"

The ensuing reconstruction drawings were well received (and are in fact still often reproduced).

"Around this time I became known to the British Museum as an excavator who could draw, so when a contract came up to prepare some reconstructions and other images for the book accompanying a big exhibition there (*Archaeology in Britain since 1945*), I was in the frame: on the basis of the Cowdery's Down reconstructions, I got the job. I stayed in the British Museum for the next eleven years, although most of that was not as an illustrator, but as a educational curator. I was responsible for public lectures, teacher training, and educational materials relating to the prehistoric and Roman collections."

It started nagging James that he "could not believe how little interest most of the archaeologists I met took in talking to anyone except each other. I have long felt that, since, as someone memorably once said, archaeology is the most fun you can have with your pants on, let's tell people about it! So, I got into archaeological communication directly through illustration, edu-

cation work in the British Museum, writing books, and later some TV work and web resources."

The nagging thoughts continued.

"My work on Cowdery's Down and the British Museum book had shown me what a powerful, but dangerous and ambiguous tool the reconstruction illustration is for presenting archaeological information and ideas. I felt that this was a valuable research tool which was hardly understood by archaeologists, and which needed much more theoretical and methodological exploration. As it happened, the late 1980s saw the start of a wider academic interest in visual imagery and its operation, not least in disseminating and embedding ideas about the past, as archaeologists like Stephanie Moser built on work such as that conducted on palaeontological reconstructions. So, my own thinking in this area luckily chimed with a wider trend."

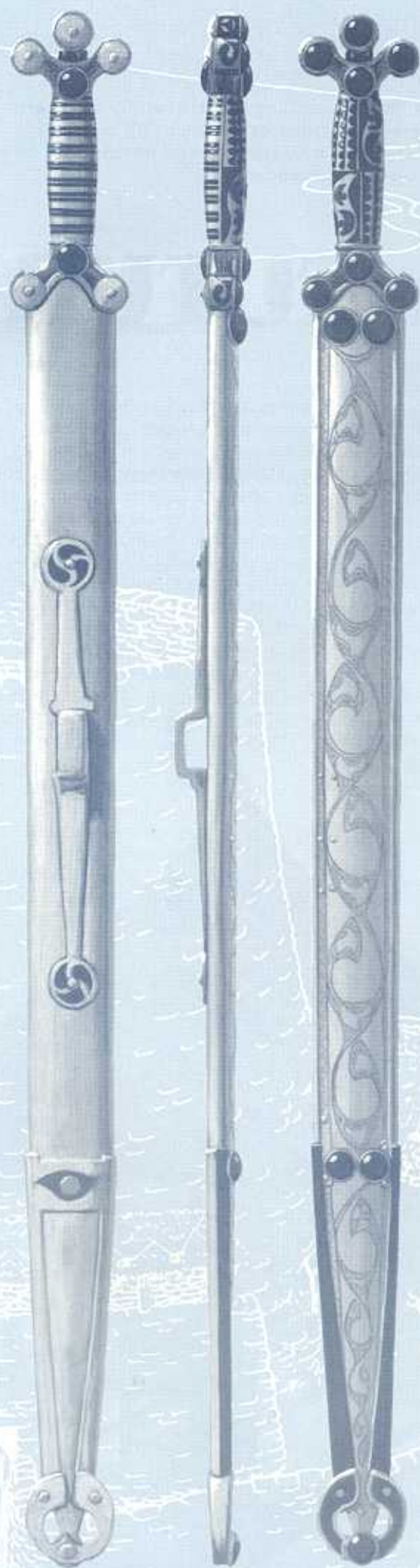
At present, James is Senior Lecturer in Iron Age and Roman archaeology, Celtic ethnicity, the archaeology of violence and warfare, and the representation and appropriation of the past, at the School of Archaeology & Ancient History, at the University of Leicester.



Three images from James' Cowdery Down series: at the top, the possible superstructure constructed on the heavy wall timbers of an Anglo-Saxon hall. Then, even more interestingly, James presents us with two very different reconstructions based on the same set of foundations!

On the right, the three Roman soldiers were painted by Simon James as an aid in his research into the arms found in the ancient city of Dura-Europos, in Syria. Most of the material was deposited during the destruction of the city by siege in the 250s AD.





The background illustration is of the late Iron Age Clickhimin Broch on the Shetlands— compare James' drawing to the foundations photographed on page 7. Taken from the book *Archaeology in Britain since 1945*.

On the left, a crisp and clear reconstruction of an Iron Age sword from Kirkburn, East Yorkshire. Painted by Simon James in 2000.

"I continue to use images, for example figural reconstruction paintings, in my current study of Roman armour from Syria. These reconstructions are intended to be 'read' jointly with accompanying text in the book, which explains how their production was not an afterthought or end-product, but was (as I advocate) an integral and reflexive part of the process of interpreting the military archaeological remains from Dura. Making them threw up a host of observations, ideas and questions which made me rethink, do more research, and revise both text and the paintings themselves."

"My interests in ancient arms, and in communication of archaeology, made me a big fan of Peter Connolly as a student. As a post-grad, I was lucky enough to be introduced to him, and we've been friends ever since. I have visited Peter's home studio, and have also commissioned an image from him, for which I myself modelled! His meticulously researched approach, and gouache technique, have always appealed to me, and I have sought to imitate both in the few serious paintings I've attempted myself."

"Imagery will be key to the book I am currently starting on the nature of violence and war in the Roman period. As one of its themes, I hope to explore recent work elsewhere in archaeology and other sciences which shows that visual representations don't just express, but help to create theories and ideas about the past. For example, any diagram of the structure of the Roman legion makes it look big, formidable, and perfectly regular, like a vast set of chess-pieces. This reinforces a common modern misconception of the Roman military as machine-like— which is utterly wrong! Legionaries were actually very unruly, and legions were often ragged, usually understrength, and probably never looked like they do in such illustrations. Using such illustrations as starting points for deconstructing their messages, overt and incidental, discursive and subconscious, can, I think, be a powerful way of communicating ideas about the nature of the past— and the pitfalls of our own assumptions and ways of thinking."

James' plans do not stop there.

"Following that, I hope to return more directly to visual representation in relation to archaeology and television. If I can, I would like to try to apply some of the ideas above in a TV context, like starting with standard TV images of past cultures ('warrior Celts', or 'clockwork legionaries'), and then deconstruct them, to seek the reality behind the stereotype."



Above, a detail from a Peter Connolly illustration of a wealthy British couple of the 2nd century AD.

Painted in 1987 and later reproduced in Simon James' 1993 book *Exploring the World of the Celts*, James had stood as a model for it too! He's the one on the right...

Dr. James' credits as an illustrator include *Archaeology in Britain since 1945* (British Museum Publications, 1986), and as an author the *Eyewitness volume Ancient Rome* (Doring Kindersley, 1990), "Drawing inferences: visual reconstructions in theory and practice", a contribution to *The Cultural Life of Images* (Routledge, 1996), *Britain and the Celtic Iron Age* (British Museum Press, 1997) and *The Atlantic Celts* (British Museum Press, 1999).

Dr. James' lengthy Leicester University homepage can be viewed at [www.le.ac.uk/archaeology/stj](http://www.le.ac.uk/archaeology/stj). He has another, the Ancient Celts Page at [www.ares.unet.com/celthome.htm](http://www.ares.unet.com/celthome.htm).



A very recently assessed and approved MAAIS, Mark Faulkner has travelled an interesting route. Self-employed, with a heritage consultancy firm of his own, he opted instead to return to university. It is there that he saw new techniques developed, new publication methods crafted, and lots of new opportunities arising.

# BUILDING A FUTURE

The computer-crafted illustrations shown on this spread start with one from a brief by Liverpool Museum's field archaeologists to reconstruct an Iron Age roundhouse found in Lathom, in the county of Lancashire.

The Dockmaster's office in Liverpool can be found down by the Albert Docks, and is now part of that city's Maritime Museum.

This still comes from an animation showing modern gallery space in an old building, and was made for Liverpool Museum's design department.

Hayton Roman fort— from the Flavian period— once lay in the southern Vale of York.

This reconstruction is part of a National Lottery-funded, University of Hull-produced exercise in portraying an ancient landscape through time for publication on the World Wide Web.

The illustration at the top of the other page— showing the Iron Age Haselme boat, Britain's largest surviving prehistoric logboat— is part of the Valley of the First Iron Masters project. When put online, the public will be able to download and fully interact with this model.

Read more on projects carried out by the University of Hull's Archaeology Department at [www.hull.ac.uk/history/dept/archaeology\\_index.htm](http://www.hull.ac.uk/history/dept/archaeology_index.htm).

In 1988 Faulkner graduated with a degree in Archaeology from the University of York. From there, he says, "I started doing illustration work for Liverpool Museum's Field Archaeology Section almost by chance. At first I was merely a volunteer, then landed on the payroll."

Yet employee contracts soon turned into freelance contracts as funding limitations at the museum made themselves felt. "At this stage, I was involved mainly with traditional style archaeological illustration: drawing pots, metalwork, pots, maps, pots, plans, and pots again. There was also a range of other, non-archaeological illustration for other departments... Insects, furniture, fossils and such."

Initially, the sense of freedom of his freelance work suited Faulkner well. He also learned, favourably comparing to most employee illustration work, a more organised approach to business.

"Working freelance in a large national museum also gave me access to a wide range of collections and encouraged different approaches in drawing styles, and for this I am still grateful. The downside, of course, with any freelance or self-employment, is that you are continually chasing the dime— and this can be hard. To make a living out of it, I ended up dividing my time between illustrating at home and teaching the same art part-time at Liverpool University."

In the mid 90s, Faulkner became very involved with computer graphics. Initially he used AutoCAD for archaeological maps and plans, but then started experimenting with— and soon got hooked on— the 3D side of things.

"About this time, I was engaged in a series of contracts for the design department of Liverpool Museum, using AutoCAD to create a full 3D estate of the museum buildings for gallery display and development reasons. The archaeological spin-offs of this sort of technology were becoming apparent to me then."

One thing lead to another, and Faulkner was soon handling software like 3D Studio Max and looking to apply this to archaeological reconstruction projects.





# OUT OF THE PAST

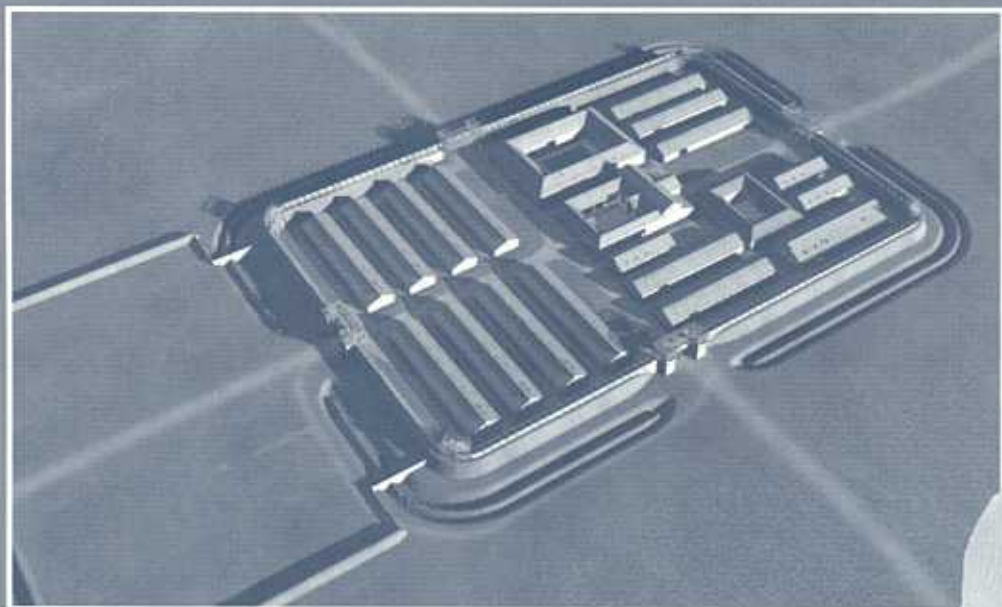
"Whilst living in Chester, I set up a small consultancy called Junglefish which was geared to the visualisation of the historic, built and natural environments, and made no distinction between archaeological and architectural modelling. One of the things that appeals to me is using the most modern tools to view the past. If we view the past as a place that we can almost touch by assembling all the available evidence in a visual framework, then I think we come several steps closer to understanding it."

In 2004, Faulkner took on a job that he believes will take his studies much further. "Since the beginning of the year, I have been working for the University of Hull as the Graphics Officer. I am their reconstruction artist, their designer, their illustrator—anything to do with images!—for a project called the Valley of the First Iron Masters. This is a Heritage Lottery-funded project (with support from the East Riding Archaeology Society, the University of Hull, and others) aimed at publishing the results of a twenty-year archaeological project in the southern Vale of York on the web."

The many results of this research will be made available through video, maps, databases, and virtual reconstructions of sites and

landscapes—hence Faulkner's involvement.

"I went for this job because of the project's high-profile. I also feel that the job follows in a clear progression from what I was doing before, but takes me in directions that would not have been available outside of mainstream funding. At present my contract is only for a year, so, assuming it is not extended, my intention is to set up a visualisation consultancy, as I did before with Junglefish."



Mark Faulkner's Junglefish is a Chester-based multi-media consultancy specialising in the computer-modelling and digital publication of the built and natural environment. He has a website at [www.junglefish.com](http://www.junglefish.com).





The Editor welcomes **contributions** from members and non-members on any remotely relevant subject.

We can cope with ZIP-disk and CD's. Hard copy is acceptable for short articles. Drawings or graphics of any kind are particularly welcome: either in high quality hard copy or in high resolution (300 dpi for grayscale, 1200 dpi for line scans) digital form.

Mail them online to

**kelvin.wilson@tip.nl**

or via the post to

**Kelvin Wilson  
Ringdijk 15  
2981 EV Ridderkerk  
The Netherlands**

Please supply captions for your illustrations!

The deadline for the next issue of this Newsletter— with a special theme around students of archaeological illustration— is in **October, 2004**.

The editor would welcome any material— sketches and finished artwork— from students.

If need be, this can be handed to him personally at the conference in **Warwick**.

In a final reminder, please note that Recently the **Central Mailing** address for this Association changed. It is now:

**AAI&S  
SHES  
University of Reading  
Whiteknights  
PO Box 227  
Reading RG6 6AB  
United Kingdom**

• In July the BBC will broadcast a documentary on the **First Olympian**, whose skeleton was excavated by archaeologists in Taranto, in southern Italy. The man had last seen the warm sunlight there around 300 BC.

Neatly scheduled to coincide with this year's Olympic Games in Athens, still, work on the programme was underway a whole year earlier. The team included Dr. Caroline Wilkinson from **Manchester University**, commissioned to produce a 3D facial reconstruction; and her colleague **Caroline Needham**, a medical artist and Full Member of this Association, charged with drawing a large muscle reconstruction of the ancient sportsman.

"Southern Italy in the middle of summer... well, it certainly was hot when we were flown over for the work!", she recalls. "Most of our job over there, at a local museum, was to make replicas of all the important bones for a recreation of the burial the BBC people were planning. We had to work out of buckets for our water supply in making the moulds."

For the 2D reconstruction, the team also had to photograph all the bones and 're-build' the whole skeleton in the computer. As the resulting illustration shown here demonstrates, the man's upper body was very well developed, with the right arm and shoulder being particularly large. This was determined both by the size (in particular the diameter) of the bones themselves as well as that of the muscle insertions.

"It is thought the man was a discus thrower due to noticable alterations at the shoulder joint", Needham comments, "although he probably also did some longjumping and running".

The ancient sportsman would have attended a military style training school from a very young age.

"He was likely from an aristocratic background too, was very well looked after, and enjoyed a good diet: his teeth were beautiful".

So watch the Games, revel in excitement as the athletes race against time, but remember that your very own AAI&S told you who really came first.

The pencil-drawn study shown here is by Caroline Needham, MAAIS, and is copyrighted by the Unit of Art in Medicine, at Manchester University.

See more of the Unit at their website at [www.biomed2.man.ac.uk/biology/art-in-med/homepage.html](http://www.biomed2.man.ac.uk/biology/art-in-med/homepage.html).

Listen to more of the Unit by logging on to the Windows Media Player interview with Needham's colleague Dr. Wilkinson, available in the archives of [www.thenakedscientists.com](http://www.thenakedscientists.com) (search for their broadcast of April 28, 2002).

