



# NEWSLETTER

JULY  
2003

ASSOCIATION of ARCHAEOLOGICAL ILLUSTRATORS & SURVEYORS

## ILLUSTRATIONS NEEDED

Exhibition material is urgently required for the Lewes Museum, especially if you are a member living in or near Sussex. The exhibition is to run from 5th August–3rd October. I am desperate for examples of illustration work from members please. Appeals have been put out previously in the newsletter and at the York Conference, but I have still only received work from about twelve of you, which is very pathetic.

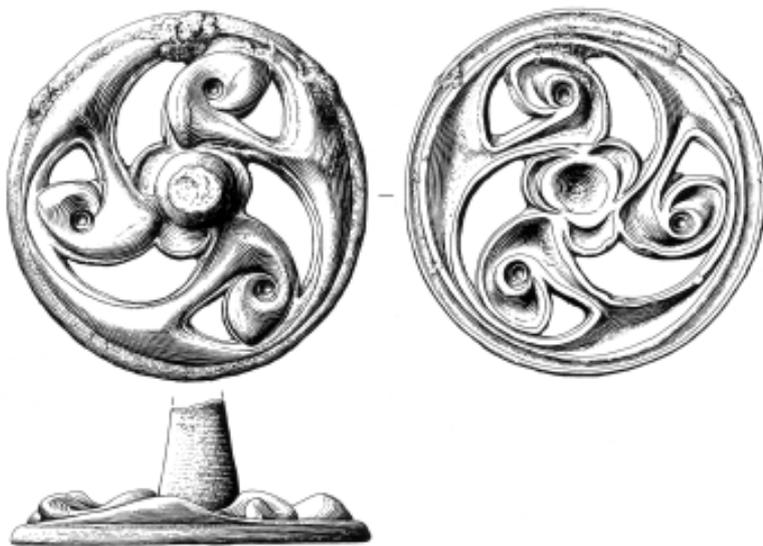
The travelling AAI&S exhibition is a public face of our organisation, so it is important to be able to provide a wide range of examples of work produced by our members, either for the travelling exhibition or a venue being offered to us such as Lewes Museum. The Curator at the museum has requested illustration work produced by local illustrators based in this part of the country, so that the public can see a visual record of artefacts, plans & maps, reconstruction paintings, etc from their region.

PLEASE if there are members from the South East, could you provide copies of relevant artwork to me asap, so that we can go ahead with this exhibition OR I WILL HAVE TO CANCEL.

Please send artwork to:

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Iron Age (1st century AD) Scale 1:1. Drawn by and © Sue White MAAIS



1978–2003  
25 YEARS

*Cover of the  
programme of the  
first archaeological  
illustrators'  
symposium held in  
Manchester,  
September 1978*



**Twenty-five years ago**, archaeological illustrators and surveyors met in Manchester to discuss the formation of an Association to represent their profession, to provide a forum for the dissemination of information and promote communication between colleagues.

A quarter-century on, the Association is still here, and we remain one of the few parts of the archaeological profession with its own identity and professional organisation to represent it.

In this issue of the Newsletter, members look back over the last twenty-five years, consider what changes have taken place, what remains to be done, and remember some of the highlights of the Association's past.

### Editor's Note:

There is not, as some members have suggested, a deliberate editorial bias in the Association towards longer-standing members. I have invited younger members to contribute, with little response, and always made it clear that all members are welcome to make their views known.

## News

### Conference 2004: Help Needed!

Preparations are in progress for the 2004 Conference which will be held in the West Midlands, possibly Birmingham, Warwick or Coventry (venue not finalised at time of writing). Originally, I had hoped to be actively involved in the preparation of this conference but other commitments (including the running and development of the AAI&S website) means that I just do not have time.

Debbie Miles Williams, AAI&S Exhibitions Officer is also involved in preparations but we really need help from other members of the AAI&S rather than the same old faces!!!

If you live in or around the Midlands area, fancy writing a few letters, organising speakers and events for the 2004 Conference, let us know asap by emailing either Debbie or myself (Steven Cheshire) via the links provided at: <http://www.aais.org.uk/html/contact.asp>

We look forward to hearing from you soon.

*Steve Cheshire*



*Silver Wyvern Brooch  
scale 2:1*

*Drawn by Sue White MAAIS*

### At last, the Journal

The Association's Journal is currently being prepared for print and should be published in time for the Conference. Articles and material for the 2004 Journal should be sent to the Editor via Central Mailing: please consider contributing something!

### Paul Gibbons MAAIS 1948–2003

The Association was saddened to hear of the death of Paul Gibbons on 14<sup>th</sup> March this year.

Paul's early training as an engineering draughtsman stood him in good stead when, after obtaining a degree in philosophy and politics at Lancaster University he began a new career in archaeology, working on a number of sites in Cumbria and Lancashire including Walton-le-Dale, Ribchester and Ambleside in the 1970s and 80s.

Paul joined the AAI&S in 1987 and was assessed for full membership in 1988.

After completing an M.Phil in archaeology at Cambridge, in 1994 he moved to Devon and worked initially for English Heritage before becoming self-employed, doing survey work and watching briefs for developers and local authorities in the South West.

During this time Paul's health very gradually deteriorated and his capacity to work was diminished. Eventually he was restricted almost entirely to writing, but until the final weeks he retained the hope that he would complete some of his projects.

The Association would like to express its sympathy to his wife Linda, his friends and colleagues.

### Archaeological Illustrators' Forum

The newly-revamped AAI&S website now features a forum where members and others can exchange views and information. It is hoped that this will prove a useful and popular addition to the site. This is the ideal place for those idle queries about materials and software, or lengthy discussions on the state of the profession previously limited to the bar at the annual Conference. Current threads include a discussion on 'freelance v. salaried', and whether we would be better off as a subgroup of the IFA. (Controversial!)

It is relatively easy to register to use the forum, and although some of the mechanics of it are slightly less than clear, after one or two visits it should be apparent how the various threads are organised and so forth.

The Forum has already helped the development of the website as a useful resource, by urging the addition of a Bibliography page to the main website, which so far contains the beginnings of a comprehensive worldwide bibliography of texts relevant to various aspects of archaeological illustration, survey and reconstruction art. Members are invited to add any entries they may be aware of that haven't yet made it onto the list.

The website could easily become the first point of reference for archaeological illustrators throughout the world, and all members are encouraged to get online and get involved. *Now!*

<http://www.aais.org.uk>

## Bernard Thomassen writes...

I have had an interesting letter from Rob Read, reminding me that this year AAI&S celebrates its 25<sup>th</sup> anniversary. He says he isn't implying I'm old and decrepit, but he wants me to put down my reflections on the business of archaeological illustration and surveying over the years I've been earning a living at it and over the time I've been involved with AAI&S.

I can look back over more than 25 years in this profession and it does make me feel old and decrepit, but here goes.

My first job, after leaving school, was as a trainee in the Planning Department drawing office at Surrey County Council. In those days, I'm not sure whether the council had a computer, but the drawing office certainly didn't. When I ponder how GIS has swept into the world of record maps I remember a draughtswoman colleague called Sheila. Her sole task was to try and keep up-to-date a set of copies of land ownership maps of the county, the originals of which belonged to the Valuer's department. She had to colour wash 6" sheets and I remember thinking then that although it must have had its satisfying moments, it was a pretty thankless task.

My own experience at Surrey County Council gave me a thorough grounding in drawing office techniques and the rudiments of surveying, which stood me in good stead. My next job was at the Committee for Aerial Photography at Cambridge University where I was employed 50% as the illustrator for an RCHME volume on Roman Military sites and 50% producing air photograph interpretations and other maps for Prof. St Joseph's articles and publications. I was trained in RCHME earthwork drawing techniques, in the dark art of AP transcription and learnt more about surveying, but this piece isn't intended as a CV; what I am interested in recalling is the advent of computers into our professional area. My first brush with them came via some research Rog Palmer was doing in the department for his PhD thesis. This involved digitising air photo interpretation traces on machines that spewed out punched paper tapes that had to be delivered to the computer suite. The computer suite had a counter where men in white coats received the tapes and we went back after a week and collected rectified plots. It wasn't until the mid 1980's, by which time I

was a full-time RCHME illustrator in the Cambridge Office, that we started to use programmable calculators and computers for survey resolution and bought into the wonders of AutoCAD version 2.6. !

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***'Our profession must assert its right to be the masters of the areas of work in archaeology that require artistic, or design skill, or skill in graphics, whether the work is done on a computer, or by hand.'***

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Enough of sounding like an old fart, my theme as you may have spotted is computers, how they have crept into our lives, how they have changed some things for the better, some for the worse, how they are definitely aren't going to go away. The things that illustrators are good at are still as important and as necessary. The enemy now are the archaeologists who think that the computer enables them to design reports, or produce illustrations; the manager who thinks digital photographs are as good a record as a drawn illustration. The point is that our profession must assert its right to be the masters of the areas of work in archaeology that require artistic, or design skill, or skill in graphics, whether the work is done on a computer, or by hand. Keep up your training, develop your skills, share your knowledge. This applies to the whole range of outputs, from print to GIS, websites, interactive CDs and television graphics. You are the people who can see the difference. If this still sounds like the ramblings of an old fart, I'm pleased, because I have been banging on about it for years and if you are bored by the message then it must have been getting through.

*Bernard Thomason MAAIS  
2<sup>nd</sup> May 2003.*

## Judith Dobie: My career in illustration

My first job in archaeological illustration was at Durham University. From nowhere, while in my final year at Glasgow Art School I was offered a job drawing in the archaeological department of Glasgow University. I was horrified by the concentration and detailed fine drawing required, but later after working by chance on an excavation at Winchester I thought I might like to work in archaeology and landed a six months' contract at Durham.

I was the only illustrator, and as I knew nothing of style or conventions was sent for a week to the Ancient Monuments drawing office in London where David Neal was in charge. It was this experience which influenced me to join AAI&S. You can learn a lot from the example of others' work and approach, that is denied to you as a lone illustrator or solitary freelancer.

When my contract finished at Durham I returned to work at Ancient Monuments, the forerunner of English Heritage. There were six other people and we almost exclusively drew small finds. They came from all over Great Britain and often from important sites. There was a laboratory which processed the objects and they came to us X-rayed and cleaned (now a banned word). We had a house style evolved from 19<sup>th</sup> century engravings and British Museum catalogue drawings via Elizabeth Meikle, David Neal and then very influentially Frank Gardiner. We used mapping pens to draw lines to express form – *no cross-hatching* – Frank didn't like it. Stipple was used only for stone. The skill in drawing lines to shade with a dip pen was hard to learn but everyone did. One of the first sites I worked on was Grimes Graves, drawing hundreds of flints that perfected my technique with the dip pen.

The drawing office was self-contained and hierarchical. David was *absolutely* in charge. He would shout 'Whistle and ride' at us, meaning if we must talk then we must draw as well. Sometimes he took someone outside to give them a telling off. Frank Gardiner, his second in command (later head of the drawing office) had come from the print industry and found when first he came to work in the genteel Civil Service that he had to mind his language. He also told of his surprise that *women* were working as archaeological illustrators – he wouldn't have thought them capable of such work!

Ancient Monuments was part of the Civil Service. Frank said, 'It is an army, with a chain of command', and no insubordination, was the implication. There were elaborate themed

Christmas parties – Prehistoric Times, Castles, China. The drawing office would have a week to prepare the décor. My friend and colleague Chris Boddington told how she would bring trousers in specially to wear for the preparations. Skirts were *de rigueur* for women at work.

As well as the three staff archaeologists we drew finds for consultant archaeologists who were employed by the department on a fee and subsistence basis. They were free spirits, but could be awkward to work with. Sometimes they had been in the services, which had cast them out of the regular path of their lives into something different. Tom Jones of Mucking in Essex, where each day, even Christmas day, was a digging day, would hi-jack copies of drawings from the general office where they were waiting your collection. They were *his* finds, *his* drawings, *his* copies and if you put in more lines than he liked – well, he would just scrape them out again.



'Mr Jones would hi-jack your copies'

Drawing: Frank Gardiner

Tony Brewster brought us work from Garton Slack. Glass eye glinting, he told tales of trips to Eastern Europe in his Russian car. There were security guards at Garton Slack, unusual for those days, so when he found a fabulous chariot burial he was able to repel the inspector of Ancient Monuments whose own speciality this was.

Brian Hope-Taylor made me sit a drawing test before I was allowed to draw his Old Windsor finds. Well, his pre-archaeological career had been as an illustrator so I didn't mind. I was glad he cared so much.

As letterpress was the method of printing and colour was so expensive, there was no encouragement to experiment with different methods. Archaeologists were nervous of reconstruction, afraid it would undermine their academic credibility and fearful of the influence a picture has. What reconstructions there were were austere – no people, only empty architecture.

The drawing office grew, until at one time 13 people worked there, but with the changes in the profession of archaeology, the setting up of archaeological units with their own graphic facilities, the coming of PPG 16, our source of finds dried up. Peoples' job descriptions changed from illustrator to illustrator/designer to designer/illustrator to designer, and then they left or were made redundant.

In the 1990's English Heritage co-published with Batsford a series of books which gave an opportunity for different sorts of illustration.

Attitudes loosened up and because everyone was having a go at reconstruction it wasn't such a final statement, not such a source of anxiety, more an idea, a step on the way to the truth. Printing technology had changed and it was possible to use different styles and methods. Those of us who survived became general illustrators, providing illustrations for all of English Heritage, not just the archaeological part.

For a short time, from the 1960s to 1990s, the drawing office with its particular style and standards of drawing was influential in the archaeological graphics world, but then methods and organisation changed dramatically. Now you seldom see finds drawn with pen and ink lines. To have the confidence to do so you must draw that way continually, and if part of the time you are required to work some other way you probably never attain the skill.

A good line drawing is a clear and elegant way to express some objects, but it is only one way of making a picture, and it is the result not the method that matters. Though our style evolved from Victorian engravings of finds, you would never have confused a Victorian engraving with an Ancient Monuments Drawing Office drawing. Although some experts might not like them, our drawings of ancient objects are of our time and that is what they reflect – us – and so it is appropriate that as times have changed so the illustrations created now are different and reflect those making them now.

*Judith Dobie*



*Debbie Fulford, Tom Maboney, Margaret Tremayne, Judith Dobie, David Neal, Di O'Carroll on an office outing to Ely*

## Highlights of the early Conferences

*The Annual Conference has always been a highlight of the Association's year, when illustrators and surveyors have a chance to meet, mingle and discuss while also visiting a wide range of sites and venues. Hazel Martingell remembers some of the highlights...*

Remembering the early years of the AAI&S? Difficult for somebody with a bad memory! But I do remember the first meeting I went to. It was the second or third one held, I believe, at the Institute of Archaeology, London in either 1979 or 1980, and I was completely awestruck by the immaculate standard of the artwork on display.

But there were also highlights from other meetings I recall. In 1986 there was the exhibition in the National Museum in Belfast, Northern Ireland, organised by Deirdre Crone and supported by Richard Bryant, our founder. He bravely drove some of us, myself and Sue Holden included, from near Cheltenham via Dublin to the meeting, where Deirdre and her family kindly gave us all accommodation with splendid hospitality. It is the drive to Belfast through the countryside that I now have such pleasure in recalling. We drove north via Tara,

The following day we went to the National Museum in Belfast for the most impressive opening of the AAI&S travelling exhibition.

This was all a roundabout way of getting to the Conference in Bangor, North Wales, a couple of days later. The conference was at the University and organised by Jean Williamson. It included another outing to study megalithic chamber tombs. Francis Lynch, the tutor in Prehistory at Bangor, took us all around the island of Anglesey and showed us the famous tombs and the not-so-famous ones. The talks were good as well!

In 1987 we all met at Urchfont Manor, near Devizes in Wiltshire. Of course we went to Stonehenge and Julian ('Meet the Ancestors') Richards took us round this and other monuments in the valley on behalf of the National Trust.

Thinking of people, Bernard Thomason and Stewart Ainsworth used to be active members of the AAI&S before joining 'Time Team'. They are I think the first members of the Association to become 'celebrities', and I'm sure there are more to come.

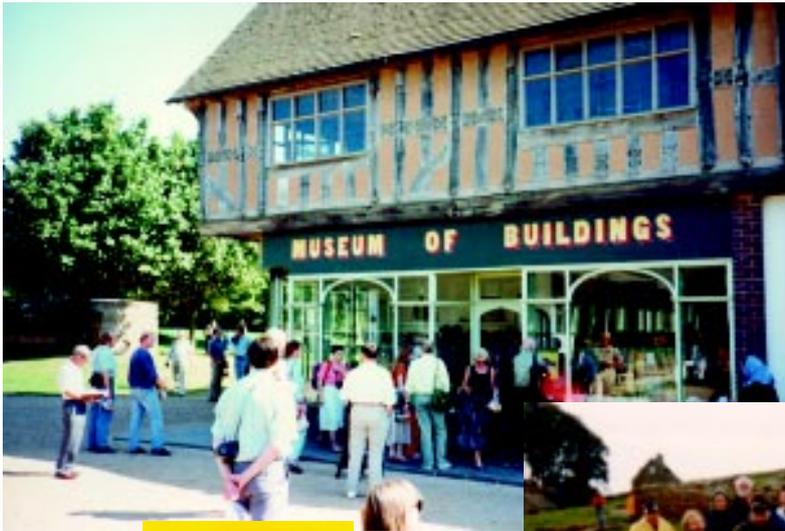
*Hazel Martingell FAAIS*

*Left: Steve Godbold, Sue Holden, Deirdre Crone, Richard Bryant, Clare Pollack, Debbie Fulford (and unidentified!), Bangor conference, 1986  
Below: Newgrange*

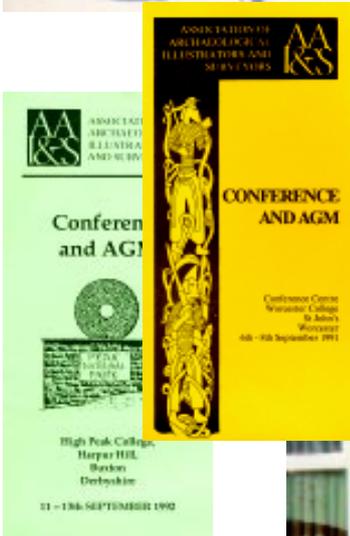


the site of the palace of the Irish kings. The hall is now represented by banks of grass-covered earth, but in the very early morning light, and helped by the rising sun casting deep shadows, you could easily imagine the former great hall with its recesses and even the lively feasting that went on there. We then continued on to the Boyne valley and the wonderful Neolithic monument of Newgrange. This is a massive megalithic chamber tomb still covered by its mound. We did get to Belfast that evening.





*Visit to Avoncroft Museum of Buildings, Worcester Conference 1991*



*The line-up of delegates at the Buxton Conference, 1992*



*Illustrators visit Mam Tor in the Peak District, 1992*



*Visit to Housesteads Roman fort, Hexham conference, 1988*

## A Future in Blackcurrants: 26 years in Archaeological Illustration.

From the first moment I considered a career in archaeological illustration 26 years ago I seem to have had a charmed life. My luck started in the very last week at Art College, while taking part in the end of year exhibition at the Royal Norfolk Show. It so happened that the stand next door was that of the Norfolk Archaeological Unit, with their first display at the show. I bought their new report, attracted by some fine finds illustrations of a pagan Saxon cemetery. A college project of mine had been a study of Anglo-Saxon art styles in East Anglia. From an early age my grandfather took me to visit archaeological sites around the county, but I did not know there was a Norfolk Unit. I left college and weeks passed, without a glimmer of any interesting work, so I turned to the fruit picking ads in the local paper. There in the blackcurrants section was 'Archaeological Illustrator Required, Norfolk Archaeological Unit'. The application in the post, I reached for my copy of their latest report and started to do some homework on conventions etc. My only experience had been drawing some pagan Saxon brooches through the glass of a display case. The suspense was drawn out, as they had to re-advertise. They didn't think many more fruit pickers would apply! At the interview my luck held as I found out that the project was to illustrate finds from a parallel site to that of the brooches I had drawn through the glass. My guardian angel was working overtime. For the next 24 years I worked as their graphics officer on a subject I love, in my home county with some very inspiring people.

I started work in March 1977 and was very fortunate to receive training in the Department of the Environment's drawing office in Savile Row with Frank Gardiner that summer. Within

weeks of my return to Norfolk a leaflet arrived: 'The Draughtsman in Archaeology'. It was the first symposium organised by Richard Bryant in September 1977, with the aim of drawing together those working in the discipline; to discuss common problems and solutions, as well as to propose that a Society of Archaeological Draughtsmen and Women should be created. This opened the door to a wealth of expertise and a wonderful group of people. The following year in September 1978 the AAI&S was formed. The vision of Richard Bryant and the elegant design of the AAI&S logo and leaflet by David Hyde got it off to a flying start. In 1979 I joined the committee, and in 1980 was privileged to be one of the first five full members elected to form the core of the membership assessment panel. The other four founding full members were Richard Bryant, Judith Dobie, Simon Hayfield and Sheena Howarth. From 1981–84 I was Hon. Sec. It was exciting and rewarding to take part in the development of the association and the profession. Over the past 25 years the AAI&S has been a source of support and enjoyment for me. Since turning freelance in 2002 it has taken on a new significance, as it feels more important than ever to have a means of contact with other illustrators.

I now design, research and illustrate interpretation panels and leaflets on archaeological and wildlife sites in the county for a wide range of clients, drawing anything from full colour reconstructions of castles to glow-worms. Small finds illustration accounts for 50% of my time as I draw a range of the wonderful metal detector finds for the Norfolk Portable Antiquities Scheme.

*Reconstruction of the Bailey,  
Castle Acre Castle, Norfolk  
Sue White*

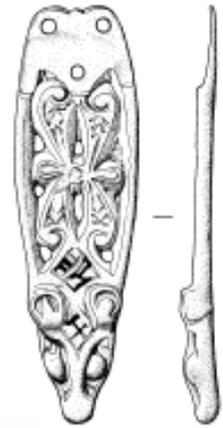


The need for the AAI&S to promote accuracy combined with good design and style has never been so great. When the association was formed accessible computer graphics did not exist, nor did competitive tendering. Computer graphics is the greatest development and competitive tendering the worst. The combination of the two developments has led to a threat to professional standards, as all too many design-illiterate people with a few Microsoft wizard layout templates and a cheap scanner think they are designers. Another cost-cutting trend is not to illustrate aspects of sites which it would have once been common practice to include, with

great detriment to the archaeological record. We all need to play our part to win over hearts and minds to a real commitment to maintaining high quality recording, research and publication of the results of archaeological projects.

I have progressed from mapping pen to Apple Mac over the last 25 years and love working with both of them. It seems strange that people now starting out in the profession may never know the joys of applying Letraset or what fun Cow Gum could be!

*Sue White MAAIS.  
Hon.Sec. 1981-84*



*Strapend, Kenninghall  
Drawn by Sue White*

## THE DRAUGHTSMAN IN ARCHAEOLOGY

In the early Sixties there were few practical avenues open to a fine art graduate; some did practice, usually in penury, the rest taught. A summer spent recording prehistoric urns seemed to suggest a useful and rewarding alternative. Initially the length of the tunnel and lack of light at the end was neither obvious nor important, it was a congenial application of my newly-honed skills. Sometimes satisfying, but with little standing and no part in the general production and development of the department. Little thought then of professionalism or even specialism.

Producing work for and through others can be a thankless task, literally. Archaeologists, botanists, curators: specialists in their own fields can be loath to recognise or value skills and expertise in another. Scant regard is given to perception and imagination or ability, however long they have been trained and attuned – purely mechanical, technical rather than cerebral, an automatic process.

In the past many people used drawing to communicate. Men like Howard Carter; it may be his archaeological and managerial skills for which he was revered but it was his drawings of the finds which recorded the glories of Tutankhamun. It was therefore a revelation and enormous encouragement in the mid-Seventies to attend a seminar in the University of Manchester and meet enthusiastic, like-minded people – professionally-placed archaeologists and surveyors, journeyman draughtsmen from the excavation circuit, even some beautiful creatures from the world of graphics and design.

A disparate group with varying ideas but sharing a common enthusiasm with similar aims, aspirations and usually frustrations, which blossomed quite forcefully after the third pint and with the wry, searing humour needed to survive in a cold, wet trench with a dead rapidograph and soggy paper. Gradually the interaction of experience and information, the variety of response, invention and solution, growing confidence and respect engendered by the discussions, ideas and talents demonstrated and work displayed, these interchanged and evolved. We became a coherent and productive group, adept in the specialised application of our skills and committed to the product; there is comfort in numbers: strength, knowledge and energy.

There were practical problems to be addressed like how to?, with what?, and for how much?: comparing salaries and conditions, compiling codes of good practice and legalities like copyright and responsibility, setting standards and conventions, exchanging information on techniques and equipment, supplies and suppliers. We learned the breadth and value of our own experience and expertise.

The AAI&S has by its very establishment confirmed and developed the illustration of Archaeology in its many forms as a distinct discipline. We are a profession with very specialised expertise firmly based on an innate and valuable talent. We contribute an essential element in the exploring and recording and communication of archaeological knowledge.

Over 25 years the AAI&S has become a forum for the exchange of ideas and information, a fund of training and development, the assimilation of new technologies and preservation of old skills. It has been a source of support and encouragement to practitioners both here and abroad; may it flourish for another 25 years supporting and promoting the profession in which we share.

*Deirdre Crone MAAIS*

## An accidental illustrator

I had no intention at the start of my career of actually being an archaeological illustrator; in fact I probably didn't realize such a career existed. My earliest experiences in illustration involved tracing drawings from archaeology textbooks to illustrate my undergraduate essays on British prehistory – shocking plagiarism but probably permissible for educational purposes. I (like most archaeologists) was utterly oblivious of the founding of the AAI&S back in 1978, and when a year or two later the archaeological profession started talking about a Professional Institute of Field Archaeologists, I proposed an alternative body to represent the humbler ranks of the digging fraternity, to be known as the Professional Institute of Site Supervisors, Excavators and Archaeological Draughts-persons. This organisation, despite an appropriate acronym, got no further than discussions after closing time in a rain-sodden marquee on an excavation in Dorset.

I didn't hear of the existence of the AAI&S until 1986, when I came across a leaflet by chance at an IFA day school at Birmingham University. The leaflet featured examples of illustration work – a wall elevation, some finds, a reconstruction – and I remember being very interested, but for some reason I didn't join then and there.

Two years later I got my first job as a full-time illustrator – prior to this I had been preparing site plans for publication in interim reports, drawing phase plans for post-excavation purposes and doing a bit of finds drawing for my own interest. Now I started working for Chelmsford Archaeological Trust, and came up against a different world.

Chelmsford Trust was run by traditionalists, archaeologists who knew little about illustration and less about the print industry but who insisted they knew how it was done. Finds and pottery were drawn in ink on CS10; I was engaged initially to draw architectural fragments which were drawn at 1:1 and mounted on enormous sheets of board for reduction to 1:4. The director insisted that plans for publication must be drawn at 1:20, on gigantic sheets of drafting film, often nearly two metres across, using enormously thick nibs and huge lettering, for reduction to 20% or even less. I thought this was odd – I had always produced my own publication plans on A2 sheets – but being relatively inexperienced I supposed it must be the way things were done.

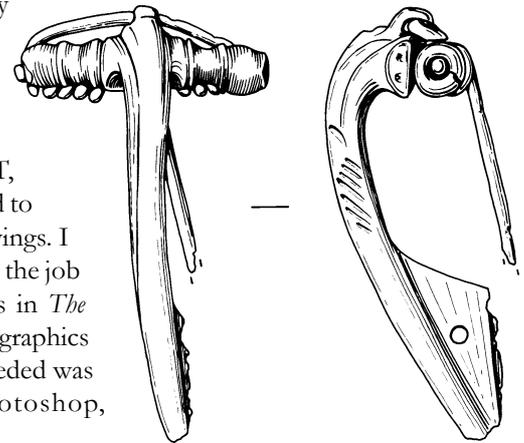
Fortunately after the Trust wound up I went to work in a drawing office where the illustrators had rather more say in how their work was done, and a much better idea of how to do it. By this time I had joined the AAI&S, and two of my colleagues were Council members.

We were still working in pen-and-ink, and styles of finds illustration were dictated by English Heritage; even in Essex we had to use 'line-for-metal and stipple-for-stone' to match the old Ancient Monuments drawing office output. Experimentation and innovation in illustration techniques was not encouraged. Computers were not widely used, and certainly not available to illustrators.

Feeling I was stagnating, I moved on to Northamptonshire Archaeology where I thought I would be in charge of my own drawing office and able to develop my own techniques. Here I did at least manage to get a little computer experience, teaching myself AutoCAD LT on a machine with just 8MB of RAM. Again, one of my main problems was archaeologists who thought they knew my job better than I did – hence the AutoCAD LT, with which I was expected to produce publication drawings. I worked out (by looking at the job ads for graphic designers in *The Guardian*) that to produce graphics for publication what I needed was Adobe Illustrator, Photoshop, Quark

Xpress; however, archaeologists could not see further than CAD.

It wasn't until the mid-late 1990's that the computer revolution finally made real changes to archaeological publication. As desktop publishing became widespread it was clear that just sending camera-ready copy to printers would soon become expensive and eventually obsolete. Large-format copy cameras were becoming increasingly rare as the demand for them disappeared – except in archaeology. Always slow to notice change, archaeologists even now hang on to methods of producing publications that were out of date a generation ago.



*Copper alloy fibula from Thaxted, Essex. Drawn L. Collett, c. 1990, ink on film.*

©Essex County Council

The last decade has seen a complete change in the whole process of archaeological graphics and publication. I spend very little time drawing now, and am more likely to spend my time editing photographs, laying out text and graphics in dtp or web pages. Indeed the term 'Illustrator' seems no longer very appropriate. So where now for the Association of Archaeological Illustrators and Surveyors?

When the Association was first formed, the roles of archaeological illustrators and surveyors were fairly closely related. Both were essentially draughtsmen, though producing drawings of different sorts; at a pinch, a finds illustrator could have produced a fair site plan and vice-versa: indeed many did. Now the realm of archaeological graphics is pretty bewildering and increasingly specialised, covering everything from GIS to 3D computer graphics, from traditional finds illustration to reconstruction art and book design. Should we continue to think of ourselves simply as "Illustrators and Surveyors" when the skill base of our membership is so diverse that some of our members no longer have much in common with

others? Should we broaden our reach to include all those involved in archaeological graphics and publication, such as web designers, photographers and editors?

Above all we must keep trying to get the membership involved, and encourage a new generation of illustrators and surveyors to join Council, contribute their views and promote the profession.

*Lesley Collett*



*One of the 'Folkton drums', Neolithic carved stone objects from Folkton, E. Yorks. L. Collett 2003.*

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## More memories...

As a founder member of the Association, one of the most memorable occasions for me was the inaugural meeting held at Manchester University in 1978. A large gathering of archaeological illustrators, surveyors and other interested parties attended. It was indeed an excellent launch, led by such as Chris Green, Richard Bryant and David Hyde being just a few names I can remember. (Sadly over the years we seem to have few surveyors as members.)

I think the enthusiastic atmosphere came from the fact that we could feel a 'coming together', but nevertheless it was probably the first and last time such a large group of archaeological illustrators was gathered together at one time. As we all know, an archaeological illustrator's appointment can be quite an isolated position, especially if working within a small organisation as sole illustrator, or as a freelance. The forming of the association has proved, therefore, a way of overcoming this isolation.

Over the past 25 years, the Association has been guided by various Chairmen and Council members, all leaving their own mark in helping to strengthen the structure of the society we know today. Their efforts are obvious from the following evidence: the newsletter, annual Conference, travelling exhibition of members' work and now the website.

Having been a member of Council on more than one occasion, and holding various posts, including that of Chairman, organising and helping with conferences, responsible for stock and mailing of the technical papers and being joint technical paper editor with Mélanie Steiner, I do urge our younger members to stand for Council, and bring along their new ideas, working to keep the association flourishing.

*Barbara Hurman*

## A Retired Illustrator's Dreamtime

A couch potato's view of the Time Team can lead to reflection on the subject of illustration. This potato thinks of our patron, Victor Ambrus, as the artist. The draughtsmanship (draughtspersonship?) brilliantly relates what is found to an image on paper, through the mind's eye.

The results of other graphic recording I remember as computer displays growing magically into something complete. These are a wonder to behold and serve their purpose admirably.

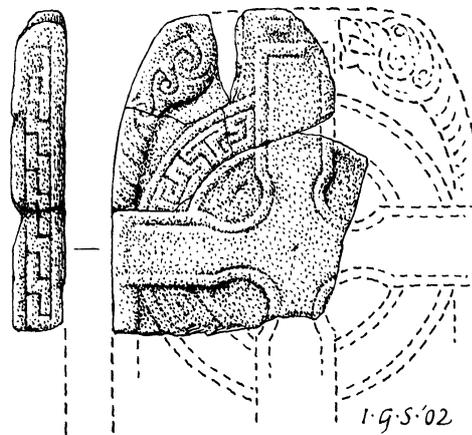
It is natural to forget that these enhanced computer images depend on skills that were taught unromantically as drawing (antique, draped and life), survey, technical drawing, cartography, photo-retouching, typography and so on. Under pressure to use computer technology we will have to be careful not to forget training in these elementary skills, which I believe even now underpin the further development of new technology.

Academically our subject suffers from the fact that while language allows reference to literacy and numeracy, graphic understanding is unrecognised. How else to explain the necessity of 'mission statements' when work could be left to speak for itself?

Graphic work is admirably displayed by the Time Team. Academic acceptance of its fundamental value beside the written word has yet to be recognised in any substantial way. Doctorates in law and letters have been awarded to artists, but I would be more convinced by Doctorates in graphics.

Consequently I propose to the establishment that there should be created a Dr Ambrus, Dr Thomasen and Dr Ainsworth.

*Ian G. Scott FAAIS*



*Carved cross-slab from Fortingall, Perthshire. Drawing by Ian G. Scott  
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### 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, 3.5" floppy or CD); please post to **AAI&S Central Mailing address** (see right)

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. (Colour work may be limited by space and budget available.) Please supply captions for your illustrations!

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