

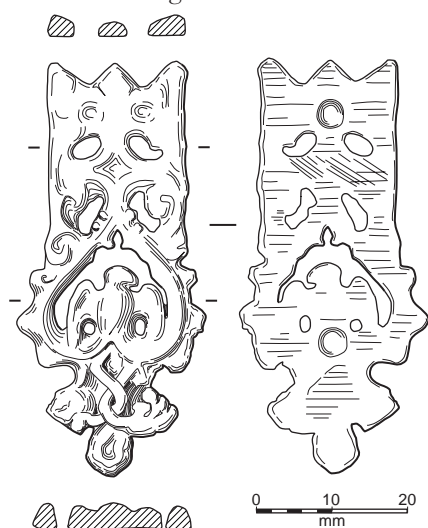


Editorial

Thanks to new advances in print technology and digital photocopying, we are at last able to bring you a Newsletter in colour. Well, almost.

Although teething problems with our new logos and headings have not quite been overcome, we're working towards a more interesting, feature-packed and colourful publication.

Having said that, I must once more appeal for the membership to play some part in the Association, and please send any news – features, drawings, gossip, news of forthcoming publications perhaps – to me via Central Mailing.



Copper alloy strap-end from The Bedern site, York. (York Archaeological Trust.) Scale 1:1. Drawn in Adobe Illustrator 7.0. by L. Collett

On a happier note, I have now left the OAU and am working from home; and drawing finds again! Although I will miss Paul's cheery smile in the morning (and Mel's singing), I shall have much more free time to devote to this Newsletter. I hope.

Lesley Collett
Newsletter Editor

From the Chair

Jobs Mailing List

There was an amazing response to the request in the last Newsletter that those members interested in receiving details of jobs both permanent and freelance should write in and register: a grand total of four. This is obviously going to save a fortune on postage when sending round details, and I am quite happy (as one of the four) that there will be so little competition for the work that is advertised through the Association.

Does this mean that all those in full-time positions are content with their lot, and all freelancers totally booked up to eternity? Who knows, but for a last chance to register please fill in and return the form below.

Gozo? No Go

You may remember (also in the last Newsletter) that I requested anyone interested in attending a millennium conference on this wonderful Mediterranean island to contact me through Central Mailing. Despite a pretty positive response at last year's conference through a show of hands, I received only two letters from members who were interested enough to write in. This being the case, Council

has decided to drop the idea so that Hazel Martingell, who volunteered to organise it, should not waste her time on a project that is obviously not going to get off the ground in all senses.

Anne Searight and Barbara Hurman are therefore investigating the possibilities of holding the 2000 Conference in London.

Rob Read
Chairman

Assessments

David Williams reports: Assessments for full membership were held on the 27th February 1999 in Nottingham. Four candidates attended, of whom two were passed as full Members of the Association. Congratulations to **Mike Middleton** and **David Connolly**.

The panel found the quality of some of the candidates' work was let down by the use of low-resolution scans and poor presentation generally.

David would urge all Licentiate members who have completed more than one year's membership to consider applying for assessment (especially Council Members). He would also like to hear from any full members who would be willing to act as assessors at future assessment sessions, particularly those with experience of computer applications.

Any members wishing to register their availability for freelance or full-time job opportunities should return this form to:

AAI&S, c/o University of Exeter, Department of Archaeology,
Queen's Building, The Queen's Drive, EXETER, EX4 4QH

Name.....

Address.....

.....Postcode.....

Daytime tel:.....e-mail.....

I am a Full member/Licentiate member/Associate

I am interested in freelance work/full-time employment/all vacancies

(delete where not applicable)

Website

Global warning

The Association now has a website live on the Internet - we are now publicly on display across the world! Anywhere there is a connected machine people can access details about the AAI&S.

In order to increase 'hits' to the site, a vigorous campaign of *profile awareness upgrading* (or some such daft term) is now underway to tell as many people about the site as possible. This includes persuading other archaeological websites to host a link to us on their pages, and the number of successes in this area should increase progressively as time goes by.

At present the pages are all a little skeletal, but as more members submit material they should fill out nicely. This is especially true of the Images page where there is a distinct lack of breadth in terms of numbers of people who sent images for inclusion! Overall, however the site is fairly straightforward and simple to navigate.

The site is kindly hosted by the Department of Conservation Sciences at Bournemouth University and can be accessed on the following address:

<http://csweb.bournemouth.ac.uk/consci/aais>

If you have problems with this address try one of the following, which all have links to our site.

Council for British Archaeology at: <http://www.britarch.ac.uk/info/ngo.html>

Anthropology, Archaeology and History Journals at: <http://anthro.org/journals.htm>

Department of Conservation Sciences, Bournemouth University at: www.bournemouth.ac.uk or <http://csweb.bournemouth.ac.uk/consci/text/archgrp.htm>

Any cyber-surfers out there, let us know what you think! Email the Association on aais@exeter.ac.uk or pringle@rmcs.cranfield.ac.uk

Or if you really want to, you can use that old favourite, the telephone, on 01793 785204.

Mike Pringle

AAI&S Conference

Striding into the next millennium

The programme outline for this year's conference has been drafted and we are just waiting for confirmations from some speakers before firming up the timings. With the end of the millennium approaching, one of our themes will be computer technology and the way it is affecting both the way we draw (at least some of us) and the way drawings are processed for publication (which affects all of us). We hope to look at recording, illustrating, printing and publishing technology throughout the weekend.

At the same time, the programme will have archaeological themes which will run through the programme of talks, workshops and displays. We'll hear about the Reading Department's new excavation at Silchester Roman town and there will be a contribution on buildings archaeology from someone involved with projects at Norwich Cathedral, the Tower of London and Westminster Hall. There will be a talk on environmental archaeology in relation to reconstructing past landscapes, and a chance to take a look at the reconstruction of prehistoric settlements at Goldcliff on the Severn Estuary. For those of a more artefactual bent, there will be a demonstration of early ironworking techniques and a chance to see some replicated objects.

We are provisionally planning two or three short workshop slots in the programme to give a chance to break into smaller groups and talk more about these themes and others that people may be interested in. We'd like to try some informal 'display presentations'; short items based on some of the things people have brought along to the conference, and



Wantage Hall, Reading University; venue for this year's Conference

perhaps some 'illustration surgeries' along the lines of last year's portfolio session. We also hope to be able to set up some practical computer demonstrations. These sessions will rely on participation from those of you attending the conference, so if you are thinking of coming, and could offer something to these group sessions, please get in touch with:

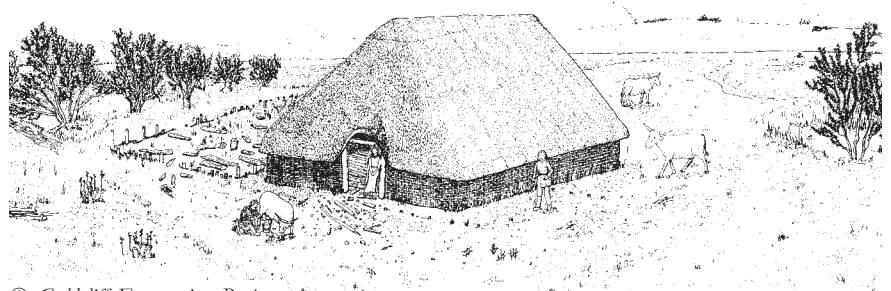
Margaret Mathews/Steve Allen,

Dept. of Archaeology
University of Reading
Whiteknights Box 218
Reading RG6 6AA

Or ring: Margaret (0118) 9860325 (evenings) or Steve (0118) 9505088

Or e-mail: M.Mathews@reading.ac.uk or steve@stanshawe.demon.co.uk

Full details of the Conference programme and booking form will be sent out with the next Newsletter.



© Goldcliff Excavation Project

Notes and News

•Alternative television production company, **Undercurrents Productions**, are producing a documentary on megaliths, cairns and burial mounds in West Glamorgan. Amongst other things they are looking for “a good artist to do reconstruction drawings of eroded tombs” and any help in locating photographs or drawings of early excavations of Neolithic sites. If you think you can help, contact Paul O’Connor at: Undercurrents Productions, 16b Cherwell St. Oxford, OX4 1BG
Tel: 01865 203661 or email underc@gn.apc.org

•**Rob Goller** and **Lesley Collett** have both left the Oxford Archaeology Unit recently, Rob to join Wessex and Lesley to become a teleworker for York Archaeological Trust.

•Last issue we carried a request from Sam Potter to identify a lost publication. There were several replies; this one from **Ian Scott, FAAIS**:
“The publication in question is ‘*Scotland before History*’ – an essay by Stuart Piggott with illustrations by Keith Henderson, published by Thos. Nelson & Sons (1958) price 15/-....
“Keith Henderson (1883 – 1982) was a well-known artist and author in his own right... I believe that although a wood engraver he had

used scraper-board for these illustrations.”

•Approaches have been made to **Adobe Inc.**, producers of graphics and publication software, originally with the intention of arranging a demonstration of their newly-upgraded **Illustrator 8** at the next annual conference. We are now considering registering the AAI&S as an Adobe User Group: this potentially will allow members certain discounts on software products, as well as new software for review in the Association’s Newsletter, speakers for conferences and so forth. (Perhaps if

any **CorelDraw** users out there are interested in co-ordinating an AAI&S Corel User Group they could contact the Council.)

•We are looking for volunteers to write software (and book) reviews. Please get in touch if you are interested in contributing in this way.

•Threatened closure of **Worcester Archaeology Service** due to cuts in local government funding has been averted; the same cannot yet be said of **Northamptonshire Heritage’s** Education service.

Technical Papers 1 – 7

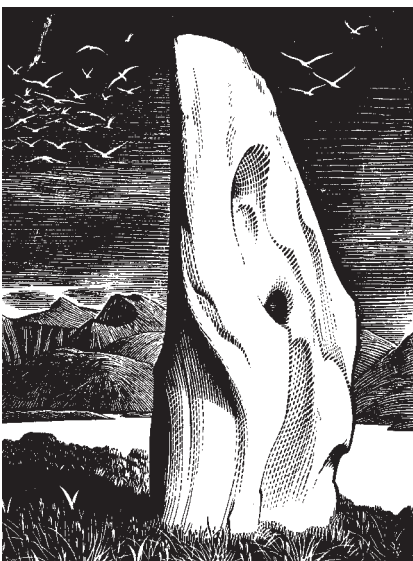
From time to time we have had requests for out-of-print papers. It should be noted that the information in these papers may be out of date or obsolete, but to enable members to complete their collection, we have photocopied a limited number of Papers 1 – 7.


They are:

- 1.The Preparation of Archaeological Illustrations for Publication (1980)
- 2.Computers in Archaeological Illustration (1982)
- 3.Drawing Ancient Pottery for Publication (1983)
- 4.Preparation of Artwork for Publication (joint paper with IFA) (1992)
- 5.The Archaeological Illustrator and the Law of Copyright (1984)
- 6.Photogrammetry and Rectified Photography (1981)
- 7.Drawing for Microfiche Publication (1984)

Members should write to: Mélanie Steiner
Cote Barn
Taston
Oxfordshire
OX7 3JJ

enclosing a cheque for £10.00 (this includes postage) made payable to AAI&S.





WANTED

ILLUSTRATORS

TO WORK
IN HOUSE

ON PUBLICATION DRAWINGS
for the

OXFORD ARCHAEOLOGICAL UNIT

Janus House, Osney Mead, Oxford, OX2 0ES
Telephone 01865 263803 email: postmaster@oau-oxford.demon.co.uk

Visualising past landscapes

Lex Lamb

AAI&S members will be aware of the ever-increasing usefulness of the computer in archaeological reconstruction. As the capabilities of affordable PCs increase, 3D rendering software becomes more practical for a wider variety of individuals. Simultaneously photo-retouching has been revitalised by the speed and flexibility of applications such as Adobe Photoshop, although it remains a specialist field where human experience and technique are crucial. Whilst these minor revolutions proceed, the older school of hand illustration has no trouble in justifying its continued role with its advantages of accuracy, atmosphere and craft.

As my own archaeological interests developed into something that other people would call obsession, I found myself speculating as to the possibility that a new approach to visual reconstruction might exist. As a designer, I saw the use of visualisation falling into two camps: the conventional illustrations and (more recently) the 3D CAD renderings, with their structurally accurate, but visually sterile appearance. Alongside this, photographs provide a glimpse of the actual location, often with the

unchanged vistas that remind us that, to ensure clear interpretative vision, there is no substitute for presence at the site.

The musings of some months, my professional experience of imaging and retouching, and an otherwise unrelated meeting with an art-director acquaintance who bemoaned the rarity of good illustrations for a guide to Roman Scotland which he was assembling led me to consider developing the following technique. Why not attempt to create 'snapshots' of time and place - images conveying a photographic ambience of the site as it was, utilising 3D rendering methods for absent structures but working back out of an actual site photograph and using the skills of retouching to correct foliage and other landscape features, or to introduce other elements shot on site (textures, figures, livestock etc)?

The modern eye's trust in an apparently photographic image seems to blur the area between illustration and reality, but for the technique to succeed, a great amount of care must be taken to assimilate alterations, whether additions or deletions, into the scene. The computer software itself

has a major advantage here - since it requires all colours and tones to be broken into statistical information, consistency of natural light and noise throughout the image can, to a certain extent, be confirmed mathematically. The exercise of professional judgement, however, must remain the biggest part of the process if the results are to look at all authentic to the careful viewer.

One exciting possibility (which I am presently working to exploit) is the ease with which the resultant images can be populated by people or animals. As with all materials to be incorporated into the scene, however, virtually simultaneous photography is necessary to ensure consistency of complex ambient light. All the same, it's a fine argument for the existence of re-enactment societies!

None of the above, however, considers the work we are all faced with (as big a challenge whatever technical route leads to the finished piece): research, the dilemma of how much speculation is *tolerable* speculation, and the eternal risk that a major or minor part of the result may be decisively rubbished by next year's new finds or dominant theories.



Lex Lamb is a frustrated non-academic running a small design consultancy in Glasgow. (www.lambdesign.com for samples, feedback and enquiries)

Roman Watchtowers, Gask Ridge, Scotland. Stormy morning, early autumn, c.89 AD. View from the west; Roundlaw watchtower in midground, Arduinie in left distance, Strageath/Bertha road at left. ©Lamb Design and Training 1998

Faces from the past

Jane Brayne

I am watching the second series of *Meet the Ancestors* with a degree of trepidation. I didn't see any of the programmes before transmission and so have little idea which of the many bits of film involving me will be in there. Did I say anything inane, and how will the paintings look? Thankfully I get on well with the editors and they're both kind to me.

When the phone call came from a BBC producer it was not too much of a shock. I'd been warned by my old friend and colleague Julian Richards that the makers of *Meet the Ancestors* were looking for an illustrator. I first worked with Julian long ago when he directed the Stonehenge Environs project. Our ideas about the interpretation of sites are usually in sympathy and somehow I've always made sense of his scrappy sketches. When he and Ian Potts, the series producer, came to see me one morning I will admit to feeling a little nervous. Ian needed to look at my work but also wanted to see how Julian and I 'interacted'. Not something I'd ever given much thought to.

I was surprised that Ian wanted an old-fashioned illustrator, a user of pencils and brushes rather than keyboard and mouse. The spirit of the series was, he hoped, to be very human and he felt that traditional drawings would add something to this. I hope they have.

Working on the programmes is fun, frantic and at times exhausting. There is, I suppose, a sort of glamour in having the production team arrive at the house with lights and cameras. It amuses my neighbours when the dirty white Landrover and assorted BBC cars turn up in convoy, but on the whole glamour is not a word I've come to associate with working for television. I find myself frequently wet, cold or both and invariably windswept, trying to make drawings which millions of people will see; no carefully prepared 'one I made earlier'. Sixty feet up in the air on a cherry picker platform, hanging on to my drawing



"The Lady of the Sands." Early Christian woman from Donegal

© Jane Brayne

board in a high wind; this is the real thing and I'm scared of heights.

What I have experienced is a real sense of privilege in having been involved at first hand with so many exciting excavations over the last couple of years, and to have worked with lots of very likeable people as a consequence. For someone who spends a lot of time alone at a drawing board this has been one of the best things.

The biggest difference in the content of the work has come with the reconstructed faces. It's an odd experience encountering these people whose bones I may well have seen in

the ground. I only hope that by bringing what is known, and as much integrity as I can to these paintings, that I am able to find something of their spirit.

Otherwise the business of putting the illustrations together is much the same as it always was. I spend most of my time attempting to make sense of maps, plans and environmental data and then trying to make paintings, which is the hard bit.

Jane Brayne

A book based on the television series, "Meet the Ancestors" by Julian Richards, featuring many of Jane's reconstruction paintings, is now available, price £17.99

Book Review

“Ancestral Images: The Iconography of Human Origins” by Stephanie Moser

For an illustrator, making a reconstruction picture can seem a fairly straightforward undertaking; technically complex, but a factual exercise in linear perspective, firmly based on archaeological evidence. It is, we think, almost a scientific exercise: a long way from the excesses of the 19th century history painters.

Stephanie Moser’s new work, “Ancestral Images”, may cause us to rethink this attitude, for although the book addresses wider issues than those of archaeological reconstruction there is much that is directly relevant to this field. Dr. Moser has already produced a number of articles and dissertations concerning artist’s depictions of the earliest parts of human history. Much of her work has dealt with the iconography of the “caveman”, and this book provides these insights in a developed form along with a number of other themes. The text is at all times very readable, and the format of the book large enough to do justice to the illustrations without being unwieldy. Illustration is, of course, central to a book of this kind and the quality and quantity of the line reproductions is excellent. There may be some evidence of economy in the number and grouping of the colour illustrations (although those that there are, are very good), and it is regrettable that the very high fees charged for copyright permission (especially by Americans) has meant that the 20th century is rather poorly represented.

The book sets out to examine the depiction of man’s early past, using the pictures themselves as primary material rather than illustrations of the theme, and the main narrative of the book traces the evolution of this artform. The history moves through a number of broad areas, using the Classical world as a starting point, with the crucial concepts of Hesiod’s primitivism and Lucretius’ anti-primitivism that have had so much later influence, and the

beginnings of iconographic expression for races distant in time and/or space.

As the history continues, these images are assimilated and added to rather than replaced; “props” such as animal skins could be used equally well in the Christian Church’s depictions of Adam and Eve, and for the popular visions of mysterious races from distant lands. The advent of the Renaissance, with its interest in the embryonic sciences as well as the revelations of the New World, combined with the later searches of the European nations for national origins and identity to fuel a very large body of imagery during the 16th – 17th centuries, much of which has remained influential. Next we come to the beginnings of our own era – the “scientific vision of prehistory” – with

the palaeontological reconstructions that accompany some of the early work in understanding the fossil record; an art that originated in landscape and bible illustration but which was adapted to meet the needs of this new genre. Finally, with a chapter on “popular presentations”, Moser brings the reconstruction into our present-day context of magazine and textbook publication and museum display.

The history is in itself valuable, for there have been very few demonstrations of the complexity of the evolution of “reconstruction art”. It also demonstrates the flexibility and change that is inherent in society’s images of its past – an important part of its world-picture. However, Moser is not only



The Discovery of Fire: Engraving for Vitruvius 'Vitruvius Teutsch...', 1548, Nürnberg, fol LXI.

making these points but also using the history to illustrate others.

The most crucial argument is that these pictures do not merely illustrate theories, but are themselves instrumental in the formation and propagation of theories: an active ingredient rather than a trimming. This is, obviously, an extremely important concept: although the power of graphic images generally receives lip service in archaeology, much of its communication remains word-based. Even artists themselves tend to underrate the importance of their own product. In addition, Moser points out that a great part of this graphic communication is made up of recycled images: items which, through repetition, have achieved an iconographic status almost independent of the evidence.

These two points, taken together, seem to imply the need for change or action of some kind, and for artists practising in this field the enormous interest of this book can be tempered with a certain defensiveness. A large part of this unease stems from Dr. Moser's unerring eye for the stereotype: the endless recycled images – skins, clubs, caves, chasms – which are still in the vocabulary even today. The feeling can arise that the use of iconographic images is wrong in itself; that all images should be newly-minted. But there are many situations where the artist cannot help thinking "what am I supposed to do instead?"

All representational art is, to some extent, iconographic: a collection of symbols which are agreed to stand for things in "the real world". The mere presence or absence of icons says nothing about the picture's validity; what may be more meaningful are the reasons for their presence. A distinction could, perhaps, have been made between the artist who is asked to do a scene of "everyday life in the Palaeolithic" and chooses to place the scene in a cave mouth because it's a "primitive setting", and the artist who is asked to reconstruct the findings from cave deposits. In the second case, reinforcement of a stereotype is coincidental: the cave is a given factor in the picture's parameters.



"The true picture of a yonge dowter of the Picts" Engraving by Theodore de Bry, from his 'America', 1590

The question of whether Dr. Moser's findings should promote action, and if so, what, is touched on in Clive Gamble's foreword, where he produces the challenging statement that "there will be no fresh images until we finally abandon the idea that the study of human origins is a celebration of progress." In other words, artists still think processually in a post-processual world, and will continue to do so until they recognise where their images are coming from. This is one aspect of Dr. Moser's work that is most valuable to artists: a mirroring of the creative process that shows us where we are hiring our actors and scenery from –

and which of the actors are in danger of becoming old hams. Also valuable is her recognition that the work is of fundamental importance and influence, and that it deserves to be taken seriously. Altogether, this is a work of considerable insight and value to any artist who wants a greater understanding of their subject.
John Hodgson

*"Ancestral Images: The Iconography of Human Origins" by Stephanie Moser.
Sutton Publishing Ltd., 1998
ISBN 0 7509 1178 6 £25.00*

Archaeological drawings are in black and white

Paul Hughes

I'm sure we all do it. You're given something to draw and your mind either goes into auto mode and you draw the object at a set scale with set shading style with a set orientation as you've done all your life or you go and look at other people's work and copy their way of doing it.

Why do we do it? Why are we still drawing the front view, side view and section? Why are we still using line shading for one object and stipple for another? Who started it anyway?

Well, I don't know for sure who started it. My education took place a long time ago and all the 'history of' stuff went out of mind a long time ago. But I do know one thing – the styles of the drawings that were originally done for publication were dictated by the printing methods available at that time. So – in the good old days of letterpress printing drawings were reproduced on blocks



Engraving of a saucer brooch: "Anglo-Saxon Cemeteries at Filkins & Broughton Poggs, Oxfordshire"; *Archaeologia* XXXVII (1857)

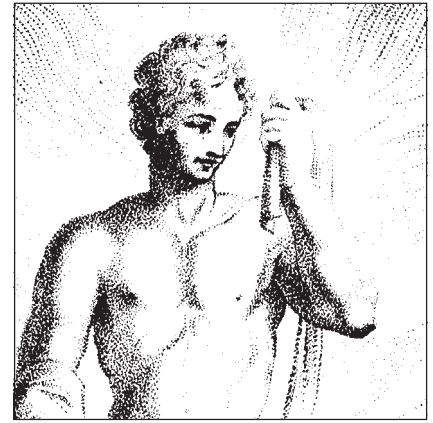
as engravings (on the end grain of boxwood). Plate engraving was also a possibility, either in copper, zinc or even steel, but because the process differed from the raised image of letterpress type the engravings had to be printed separately and inserted into the book at the binding and finishing stage.

It was engraving that gave us the line shading style that is used (often so badly) in the depiction of archaeological artifacts and the line conventions that we use in our maps, plans and sections.

Some early 19th century books, whilst being typeset used drawings that were executed on litho stones. The German engraver Aloys Senefelder (1771-1834) developed litho printing on stone in 1796. Almost a century later aluminium and zinc plates were being used but the biggest change was the invention of offset lithography in 1905. Many of these illustrations were very attractive to look at, especially the drawings of artifacts because the fine texture of the litho stone being worked on came out in the drawing. It gave the illustration a fine texture – is this what we try to imitate with our stippling?

As printing improved and methods changed then the methods of transferring the image to the page also changed. With letterpress woodblocks gave way to photo etched blocks. Half tone screens allowed for photographic greyscale tints and even photographs themselves could be printed.

The advent of offset lithography made the transfer of type and image to the page into a whole new ball game.



Detail of copper engraving from a medical publication (1809)

Whilst offset lithography has been with us for a very long time, it was only in the last thirty years that real advances had been made. The most significant move forward was the introduction of phototypesetting. Now we have desktop publishing and plate making (for print) direct from disc or ISDN line. Even traditional photographic imaging is being side-stepped with the use of digital cameras and image scanners.

So where does that leave the archaeological illustrator? We started out using drawing skills that were created so that the image could be transferred to the printed page. That was over a century ago. Do we still have to do things in a way that was being done over a hundred years ago?

The answer is no. We have many opportunities open to us now when it comes to illustrating archaeology, because the technology of print has changed. The opportunities are enormous and exciting and they are more accessible now than they've ever been.

(And I'm not even going to mention virtual reality and the Web.)

Contributions

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

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

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