



## AAI&S and IFA

The AAI&S is heavily involved in this year's Annual Conference for Archaeologists organised by the Institute of Field Archaeologists. The Association is organising a one and a half day session in conjunction with Andrew Lawson of Wessex Archaeology.

The three block session is entitled: 'From Data to Information' and is intended to stimulate debate regarding a possible shift of emphasis in the dissemination of archaeological information.

The first block concerns the presentation of information through imaging techniques and technologies. The block examines the traditional view of archaeological illustration and displays some of the latest techniques and processes that are being used to create images of the past. The comparison raises questions about whether the traditional approach to the use of images should change, given the vast array of Information Technologies, such as CAD, GIS, or VR, that are now commonly accepted imaging tools within archaeology.

Archaeologists regularly produce reports for publication which contain great quantities of data accompanied by detailed discussion of them. Many reports

are tedious and overly long, instead of being stimulating and pithy. While we should not abandon essential research, nor deny anyone access to the results of such research, a change of style is long overdue. The second block seeks the views of all involved in the production of archaeological reports, including curators and editors, and asks whether it is time to move towards a more mature discussion of the significance of data.

The last block of this session presents various views, methods and approaches to the recording of data and subsequent dissemination of information. The papers discuss the processes involved in a variety of approaches, from the restating of traditional skills and values to the advantages of the latest technological innovations.

Many of our members will be speaking at the conference and we would encourage other members to attend, either the whole conference or just a particular session, as we hope the event will be both interesting and worthwhile for anyone with an interest in the future of illustration and survey in the discipline of archaeology.

The conference takes place in Brighton from the 4<sup>th</sup> to the 6<sup>th</sup> April 2000. Booking details are available from: IFA, University of Reading, 2 Earley Gate, PO Box 239, Reading RG6 6AU.

Tel: 0118 931 6446  
E-mail:  
admin.ifa@virgin.net

Mike Pringle  
Tel: 01793 414841

E-mail:  
Mike.Pringle@rchme.co.uk

## NEWS IN BRIEF

### Subscriptions

Richard Sheppard reports a very poor return on this year's subscriptions. If you have not yet returned your subs for 1999/2000, please get in touch with Richard as soon as possible.

### Historic Building Survey

Along with this newsletter you should have received a copy of the English Heritage document, 'The Presentation of Historic Building Survey in CAD'. The document was originally written in response to requests for drawing standards when using CAD to produce survey drawings from both contractors and project managers.

The aim of the document is to demonstrate that it is possible to produce survey drawings in CAD of a quality equivalent to that achieved by traditional draughting. This is achieved by reproducing a wide selection of CAD survey drawings including: large scale detail; complex plans and elevations; solid models and reconstruction views.

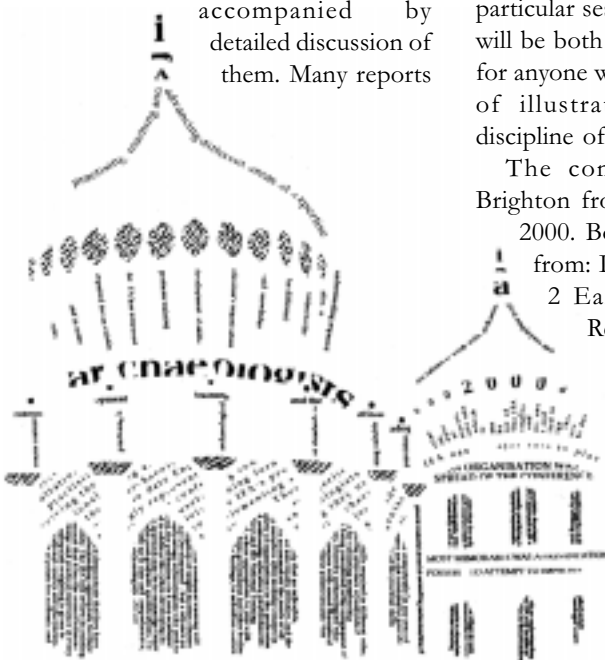
Relevant issues are discussed in the text, although no technical details are addressed.

Hopefully, AAI&S members will find it interesting to see such high quality work being produced, and may note that some of the work, although initially produced on a computer, has been hand coloured.

Copies are free and can be obtained by contacting English Heritage, Customer Services on 0171 973 3434 and quoting Ref. XH20129

### Membership Cards

The Association has not issued membership cards for a number of years now, and I have been instructed by Council to ask the membership whether they feel cards should be issued on a regular basis. Cards are still available on request, should any member require one.



## Newsletter

Despite my best efforts at persuading the membership to contribute, very few are willing to do so. The one and only response I got from the last Newsletter was a complaint about the quality of the images. Apologies for that - I'm afraid it's largely down to the photocopying process we use, and foolishly attempting to print graphics intended for the screen.

I urge the membership once again to send me letters, articles or graphics for the next issue in July. (Copy deadline 16th June.)

## Technical Papers

The two new Editors have reported that several new titles are in the pipeline, on **Reconstructions, Rectified aerial photography and Maps for archaeological publications.**

The Editors would like to hear from the membership about what they need in the way of new technical papers. They would also like to hear from specialist illustrators who would be willing to contribute to new papers, aimed mainly at the novice, as introductions to illustration techniques. Also, if you have particular specialised knowledge of digital graphics, GIS, or publishing on the internet, we would be interested in producing technical papers in these fields. Please contact **Steve Allen** or **Andrew Dutton** via Central Mailing if you have any suggestions.

## Journal

Richard Sheppard has agreed to take on the Editorship of the Journal. As this has not been published for two years now, he is keen to get something moving.

## Publicity

The Association's exhibition and publicity material will be present simultaneously at the IFA conference in Brighton and at the conference of the Society of American Archaeologists in Philadelphia, where new member Annie Chojnacki has offered to look after the exhibition for us.

Plans are afoot to produce multi-lingual versions of AAI&S publicity for distribution at the conference of the European Association of Archaeologists to be held in Lisbon in September.

## CONFERENCE ANNOUNCEMENT

# ENVISIONING THE PAST: CONSTRUCTING KNOWLEDGE THROUGH PICTORIAL TRADITIONS OF REPRESENTATIONS

University of Southampton  
10-12 November 2000

## FIRST CALL FOR PAPERS

Envisioning the Past is a groundbreaking international, interdisciplinary conference bringing together researchers from across the globe to discuss the latest insights into the visual representation of anthropological, archaeological and scientific knowledge. The representation of the past is a new and developing field of research, which addresses the construction of knowledge through visual media, including fine arts, illustrations, museum displays, multimedia and popular culture. Papers are invited from researchers in archaeology, anthropology, history, art history and the history and philosophy of science.

Abstracts of not more than 500 words should be forwarded to the Conference Co-ordinator by 30 June 2000.

Susan Ballard, Conference Co-ordinator

Envisioning the Past Conference

Dept. of Archaeology,

University of Southampton,

Highfield, Southampton.

S017 IBJ United Kingdom

Tel: (+44) 023 80 592930

(or (+44) 023 80 594194 during period 15th Feb - 8th April)

email: [seb4@soton.ac.uk](mailto:seb4@soton.ac.uk)

For further information visit our Web site at:

<http://www.arch.soton.ac.uk/DeptStuff/representation.htm>

## Assessment Procedure and Guidelines

Over the past few months the Association has been considering changes in the way that the assessment procedure is carried out, and in the way it is worded in the constitution. The changes are not especially dramatic but are intended to clarify two important areas of our approach to membership:

- The list of areas of competence that appeared in the Constitution, whilst having been appropriate for many years, can now be seen to be rather exclusive; especially considering the huge wealth of new technologies and imaging approaches that some of our members, and potential members, now use on a day-to-day basis.

- Although guidelines have always been available to prospective applicants there have never been clear procedural guidelines for the assessment itself.

In reference to the first of these points you will all have received, before Christmas, a postal ballot form asking you to express your opinions about the proposed alterations in the constitution. The response was good, and the vote was overwhelmingly in favour of change.

With regard to the second point, the assessment procedure sub-committee is now formulating guidelines for the assessment procedure. By having our procedures clearly written down, and available to prospective applicants and other interested parties, the AAI&S is increasing its commitment to a fair, transparent and professional approach to the assessment of potential new members.

Now that the membership has expressed such a willingness for change, the sub-committee will conclude its

work and send out full details of all its proposals in advance of the annual conference in September. This will enable all members to read and digest the material in plenty of time to make their views felt at this year's AGM.

In the meantime, thank you for your response to the postal ballot.

*Paul Hughes, John Hodgson and  
Mike Pringle  
Assessments Procedure Sub-committee*

## PEOPLE

- **David Williams** has taken up the post of Illustrator with Essex County Council's Field Archaeology section based in Braintree.

- **Steve Cheshire**, from Nuneaton, has joined the graphics team at the Oxford Archaeological Unit after a year at MOLAS.

## Conference 2000

**AAI&S Annual Conference and AGM,  
Ramsay Hall, University College London.  
1 - 3 September**

I have received a good response to the questionnaire circulated last year, so I would urge people to book promptly to avoid disappointment.

We are expecting to send out the programme and booking form in mid-May; **bookings and payments must be returned by the end of June**, because we shall need to confirm the places and pay in full at the beginning of July.

The programme is shaping up well and includes a river trip to Greenwich. At time of writing, costs are expected to be in the region of £95 for residential places. I look forward very much to our meeting.

*Ann Searight*



## Publishing on the web

The recent boom in internet communication has great implications for future archaeological publication. Although (as yet) electronic publishing in on-line journals is something of a minority activity, there are numerous benefits which may be tempting to authors, such as the speed of publication, instant global distribution and ease of availability. Not least is the potential of this form of publishing for new forms of graphic communication.

In the past, because of high print costs, illustrations in archaeological publications were generally limited to black-and white linework, with perhaps some monochrome plates if the budget would run to that. Web publishing allows not only the almost unlimited use of colour graphics and photographs but also multimedia; potentially reports can be illustrated with interactive maps, three-dimensional 'virtual reality' reconstructions, even sound and video clips.

However, many of the articles published so far have done little to take advantage of these benefits. Several of those I have browsed through were illustrated with no more than a few bar charts and scans of traditional black-and-white drawings. (The flint illustrations worked particularly badly on screen; densely-hatched sections and fine line shading would have looked good in a printed report, but did not scan well and took several minutes to download.) Many articles had no illustrations at all.

This is hardly surprising - few of us preparing illustrations for archaeological reports have any experience of web publishing. Authors might have had their illustrations drawn as if for traditional publication before deciding to publish electronically. There is, as yet, no vocabulary for electronic archaeological illustration, but the conventions of traditional illustration are deeply rooted. No doubt as the internet becomes more widely accepted as a suitable medium for academic publication, illustrators will learn to produce more adventurous graphics, as they get to grips with the technology and its potential.

LC

## Preparing graphics for web publishing

I asked **Judith Winters**, editor of *Internet Archaeology*, for some guidelines.

### **What sort of thing should the illustrator bear in mind?**

Complex plans of excavations don't often render very well; in this respect, photos and colour images/charts are actually easier and quicker to publish! The more pristine the original (and often the more simple), the better - don't underestimate the effort required to get good web copy of B&W line drawings.

Each drawing of a find or site plan requires a scale: a note saying that it was drawn at a scale of 1:2 is not sufficient since the size of any image on screen is always dependent on the resolution, size and set-up of the reader's monitor and their browser. It's better to incorporate the scale into the graphic from the outset. If a photograph has a scale, make sure the caption indicates the size of the scale used.

Lines, rather than stippling, work better over the web.

### **What sort of file format is acceptable? And is there a size limit?**

Although some other formats work, 'jpg' or 'gif' file formats are the ones recommended for displaying images over the web. As a basic rule, I would recommend 'gif' files for single or two-colour line drawings as well as images with large blocks of colour e.g. a simple location map. 'Jpg' files would be recommended for photographs and complex, colourful images.

AutoCAD (dxf) files can be displayed over the web but the viewer needs a 'plug-in'. WHIP! is the software in question (<http://www.autodesk.com/products/whip/index.htm>) It allows the images to be displayed as layers and has a zoom function amongst other things.

File size is not really an issue for us, but massive image files are a pain to download for the user. A single image should not usually be more than 60Kb. But large/wide images on the web are not recommended, if only because of the additional horizontal and vertical scrolling required by the reader. A general rule of thumb would be not to make any image larger than the size of a standard monitor screen (i.e. not bigger than 640 x 480 pixels).

It is useful to consider creating a set of 'thumbnail' images (small scaled-down images) as well as 'full-size' ones. Thumbnails can be 'hotlinked' to their larger counterparts, which is useful since it allows readers to see what the image is without taking up a large amount of download time.

Images should be scanned to the size you would like them to appear on screen, using either the scaling functions or setting resolution to alter the size of the output image.

It is almost impossible to improve an image that is badly scanned in the first place. So, try not to alter the size of images after scanning since this can adversely affect resolution and density.

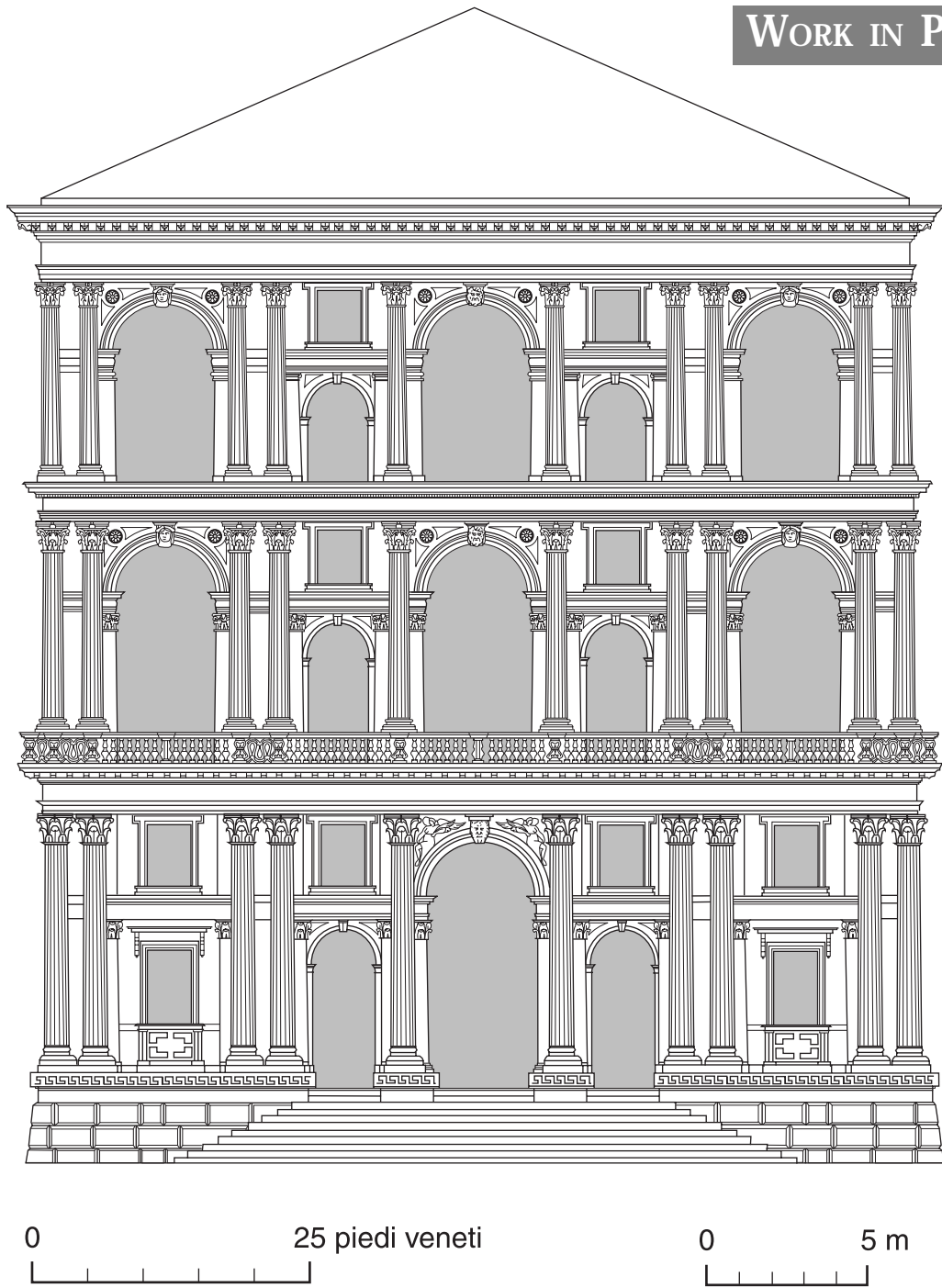
A limit on the size of original artwork to be scanned would only be set by the size of what your scanner can accommodate.

### **Generally, how does the cost of internet publication compare with print publishing?**

I'm afraid I can't really give you a ball-park figure because we are not comparing like with like - for the web, it depends on the number of words/images you would be including, and for *Internet Archaeology*, many articles are multimedia-rich, i.e. technically very demanding, and therefore cost money. Our experience at present is that e-publishing (to the standard *I.A.* sets - refereed, edited, archived etc.) is not any less expensive than print, but then we are doing a lot of things that paper publications can't.

*Judith Winters, Editor, Internet Archaeology* (<http://intarch.ac.uk>)

WORK IN PROGRESS



This is a drawing of the Palazzo Grimani on the Grand Canal in Venice. The building was designed by Michele Sanmicheli, an Italian architect of the early sixteenth century. A number of Sanmicheli's buildings were not finished or were modified during construction due to lack of money. The project I am illustrating involves taking antiquarian drawings or plans of the buildings, before modern restoration/demolition, and 'restoring' the original design on paper according to the thoughts of the authors.

To date, this has involved drawing a scale plan of the presbytery mosaic from tape measurements made by a visitor to Verona Cathedral, expanding a rectangular plan colonnaded piazza into the original square plan and of course the above.

Modifications to this facade included raising the first floor by a height of two Venetian feet, the second floor by two and a half feet, creating rectangular window frames on first and second floors and adding the arches to the same.

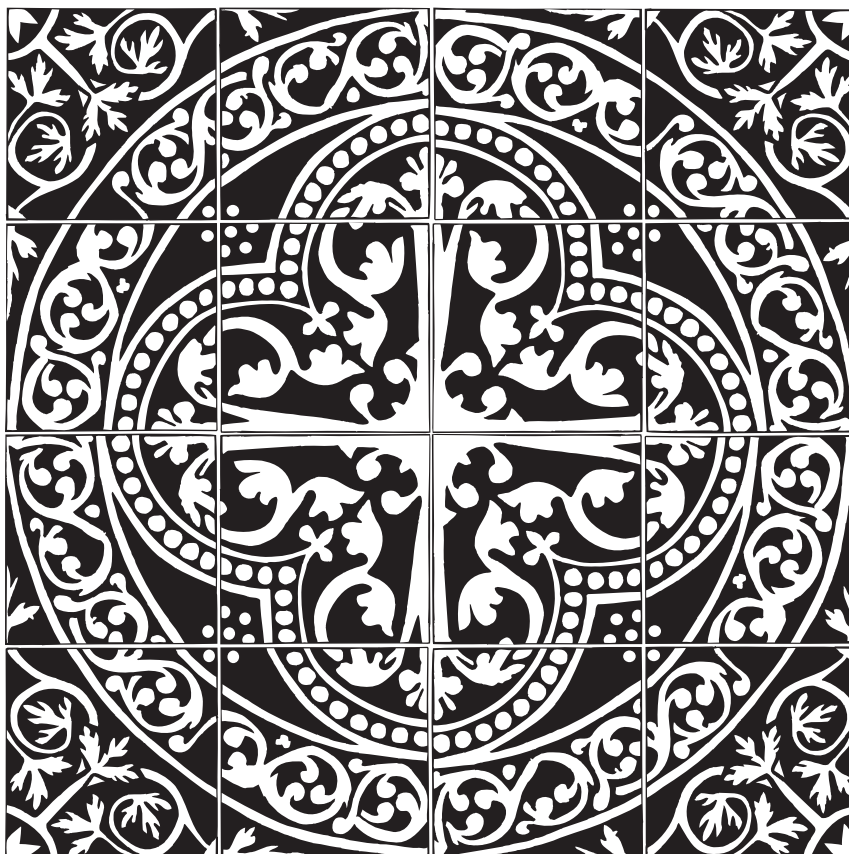
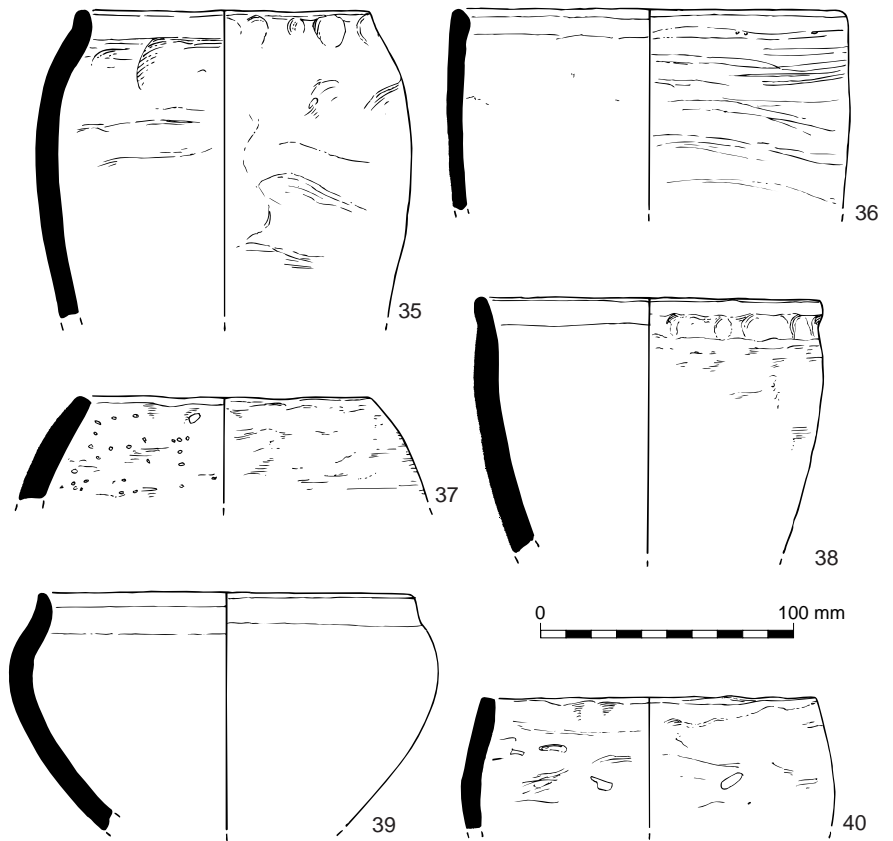
This is the first draft - the authors may have new information which require changes to the drawing. It was produced in Adobe Illustrator 8.0. Owing to the need to retain the proportions of unmodified parts of the facade and subtle absences of symmetry in the actual building, simply cutting and pasting or stretching was out of the question. The required elements were drawn to scale and then moved to the required position on the finished figure.

Steve Allen

### Streamlining the Drawing Office

The OAU Graphics Office have been looking at Adobe Streamline as a way of enabling them to get pen and ink drawings into a vector form. This is so that the illustrations can be included in their Occasional Papers series which is 'printed' on a digital photocopier. The Occasional Papers are relatively small and dropping the illustrations in as scans would not be a problem except that the dpi is relatively low which makes line work look ragged. So, finished illustrations are scanned as line art (1200 dpi) opened up in Photoshop and sized and tidied up. The image is then opened up in Streamline and with a few tweaks of the settings is converted to a vector image. This is saved as an Illustrator file and, in Illustrator, has scales and annotations added. The resulting file is relatively small in size and when dropped into the page at typesetting stage can be exported as a PDF file (Portable Document Format - what the copier reads) with no problems.

*Paul Hughes*



Streamline can also be useful for modifying existing drawings. For example, last year I was asked to produce drawings showing how individual medieval floor tiles were arranged to form larger designs. The tiles, from Bordesley Abbey in Worcestershire, had already been drawn full-size in ink on paper some years ago. Rather than spend a lot of time re-drawing, I scanned the drawings and converted them to vector using Streamline. The resulting images could then easily be re-scaled, copied, rotated and arranged, or even coloured if desired.

*Lesley Collett*

## Translation please!

*(I have been asked to provide explanations of computer terms for the uninitiated)*

Computer graphics are available as **vector** or **bitmap** images.

Bitmap (or raster) images are similar to printed photographs, in that they are composed of individual dots known as *pixels*. Drawings scanned in to a computer are converted into this sort of format. They can be edited in image-editing programs like Adobe Photoshop or Corel Photo Paint, and then placed into publication software. The quality of the image is dependent on the original scanning resolution and whether the image has been re-sized.

A scanned image will usually start off as a TIFF file (Tagged Image File Format) which is the standard or default image format on most personal computers. Other raster image formats include JPG (pronounced jaypeg - stands for Joint Photographic Experts Group, if you really want to know) which are considerably compressed and therefore reduce a file's storage size; BMP (the Windows bitmap format, rarely used by professionals) and GIF (the standard format for Web publishing.)

Vector images are made up of lines (*paths*), which can be stretched, resized, etc without any loss of quality. Drawings in this form have generally much smaller file sizes (occupy less memory) than bitmap images. Vector images are produced in CAD, or graphics packages like Corel Draw, Adobe Illustrator or Freehand. These programs produce files in their own native formats which can sometimes be placed directly into a desk-top publishing program, but if not may be saved in a format which can be, such as EPS (encapsulated PostScript) or WMF (Windows Metafile) etc.

## Up in Smoke

On 13th January, the local Peterborough press recorded the 'complete destruction' by fire of the post-excavation offices at Flag Fen. Later reports suggested the level of damage may not have been as devastating as first thought, but still a large quantity of primary archaeological data from one of this country's most important sites was lost; much of it irretrievably. The bulk of the loss in this case seems to have been the photographic slide record of the recent excavations. This tragedy serves to remind us of the extreme vulnerability of archaeological material.

The Flag Fen fire was not a one-off: most of you will have heard tales of fire, flood or burglary on site or in the office; I have even heard tell of site records carted away by binmen. I myself suffered a similar shock when vandals torched the site offices of the Sandwell Valley Project in 1986, destroying my drawing office and four years' worth of context record cards. Thanks to a second-hand plan tank most of the large site drawings survived with only a little smoke damage: the A4 plans, which had been stored in lever-arch files, were completely destroyed.

If one of the aims of archaeology is "preservation by record", then it is our responsibility to ensure that the record is not only as accurate as possible, but also as secure as possible. Of course archaeological premises should be insured, but no amount of insurance can re-create information or finds from ashes.

Archaeological data seems to be at its most vulnerable during the post-excavation process; the original material has been excavated and therefore destroyed, all we have is the fragile and as-yet-unconnected construct of plans, context records, photographs and finds. To avoid total loss at this stage, the illustrator can help by being wary when dealing with primary archaeological data, whether finds or field drawings, and where possible insisting that secure fire-proof (or at least fire-resistant) storage is available for drawings and records as well as artefacts.

LC

## New Archaeological Jobs Website

After spending many hours surfing the B-roads of the Internet as well as the superhighway, I was struck by the lack of paid archaeological jobs that were available to view. It seemed that unless you were a volunteer willing to pay to join an excavation you would find no employment on the Internet. The same seemed to be true for all archaeological jobs from professor to illustrator, apart from those put up on the Britarch mailing list by Mike Heyworth. It could be argued that the IFA Jobs Information Sheet fills this niche, but there are four important differences:

1. The service will be free to all those seeking employment (however, employers who advertise their job vacancies on the site, will be asked to contribute a small yearly fee to cover costs).
2. The service will be updated weekly.
3. It will cover all aspects of archaeology, from excavation assistants needed in Devon for a 2-week dig, or a permanent post at a museum for an illustrator.
4. Along with the jobs resource page will be a database of CV's. This will enable employers the chance to draw upon a large pool of suitable candidates, on a fully searchable index.

There is only one obstacle to the success of this project and that is the old bugbear, 'the apathy of archaeologists'. There is no point in ignoring this problem, as I am sure that most of us are guilty of this at one time or another. We will all be able to see the benefit of this service so there is no reason to let it fail and so I am asking you if you wish: logon to the site and leave your details for the CV database and tell people about it.

You will find the British Archaeological Jobs Resource (BAJR) at [www.archaeo.freeserve.co.uk](http://www.archaeo.freeserve.co.uk) from March 2000.

Remember we are all in this together.

David Connolly MA AIS  
Backtrack@archaeo.freeserve.co.uk

## DIARY

11th - 12th March

### Introduction to Archaeological Illustration

Rewley House, Oxford

Weekend course covering the basics of finds, pottery and plan drawing for publication, and introduction to virtual reality.

Tutors: Mélanie Steiner, Seán Goddard and Mike Pringle.

20th - 21st March

### Geographic Information Systems in Archaeology:

a Practical Introduction

Rewley House, Oxford

Two-day course with practical sessions giving an introduction to GIS.

Details of the above courses from:

OU DCE, 1 Wellington Square, Oxford  
OX1 2JA

Tel: 01865 270380

20th March

Roman Finds Group

### Finds from Hadrian's Wall and the Northern Frontier

Birdoswald Roman Fort

Details from Peter Guest, 47 Richmond Road, Montpelier, Bristol, BS6 5EN

29th - 30th March

### Medieval Pottery Research Group

25th Anniversary Conference

Exeter College, Oxford

Details from Anne Jenner, Meetings Secretary, MPRG, 24 Victoria Terrace, Lanchester, Co. Durham, DH7 0JB

4th - 6th April

### IFA Conference 2000

Centre for Continuing Education,  
University of Sussex, Brighton

Details from: Conference Committee,  
IFA, University of Reading, 2 Earley Gate, PO Box 239, Reading RG6 6AU

Tel: 0118 931 6446

admin.ifa@virgin.net

5th - 7th April

### GIS Research UK 2000

University of York

Recent research in Geographical  
Information Systems

Details from: Peter Halls, University of  
York Computing Service, Heslington,  
York, YO10 5DD

Tel: 01904 433806

gisruk@york.ac.uk

5th - 9th April

### Society of American Archaeologists Philadelphia

Details from SAA, 900 Second Street  
NE, #12 Washington DC 20002-3557

Tel: (+1) 202/789-8200

meetings@saa.org

8th April

**Landscapes** launch conference, York  
One-day event to mark the launch of a  
new landscape archaeology journal.

Details from: Richard Purslow,  
Windgather Press, 31 Shrigley Road,  
Bollington, Macclesfield, Cheshire SK10  
5RD

Tel: 01625 574684

RPurslow@compuserve.com

15th April

### Annual Conference of London Archaeologists

Museum of London

Details: [www.lamas.org.uk/  
confprog6.html](http://www.lamas.org.uk/confprog6.html)

15th April

### Current approaches to Medieval Archaeology

University of Durham

Details from: Department of  
Archaeology, University of Durham, The  
Science Site, South Road, Durham DH1  
3LE

med.conf@durham.ac.uk

17th April

Finds Research Group AD700 - 1700  
Spring Meeting:

### Fishing and Fishing Equipment

Norwich

Details from: Jane Cowgill, 25 Main St.  
South Rauceby, Sleaford, Lincs.

NG34 8QG

Tel: 01529 488642

28th - 30th April

### Cambrian Archaeological Association

Easter Conference, Bangor, North Wales  
Developments in Archaeological Field  
Techniques and Interpretation

Details from: Frances Lynch, School of  
History & Welsh History, University of  
Wales, Bangor, Gwynedd LL57 2DG  
his012@bangor.ac.uk

17th May

### Archaeological Reports: New Directions

Rewley House, Oxford

Dayschool examining the traditions and  
possible future of archaeological report  
publication.

Details from OUDCE, 1 Wellington  
Square, Oxford, OX1 2JA

Tel: 01865 270319

## CONTRIBUTIONS

The Editor welcomes contributions from members and non-members on any remotely relevant subject. We can cope with most formats, and welcome contributions on disk, (Zip or standard floppy), CD or by e-mail

(to [lesley@stanshawe.demon.co.uk](mailto:lesley@stanshawe.demon.co.uk)). Hard copy is acceptable for shorter articles.

Drawings or graphics of any kind are particularly welcome:

*high quality* clean photocopies, camera-ready artwork or digital format.

Deadline for next issue: **16th June 2000**

Newsletter Editor: **Lesley Collett**

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