

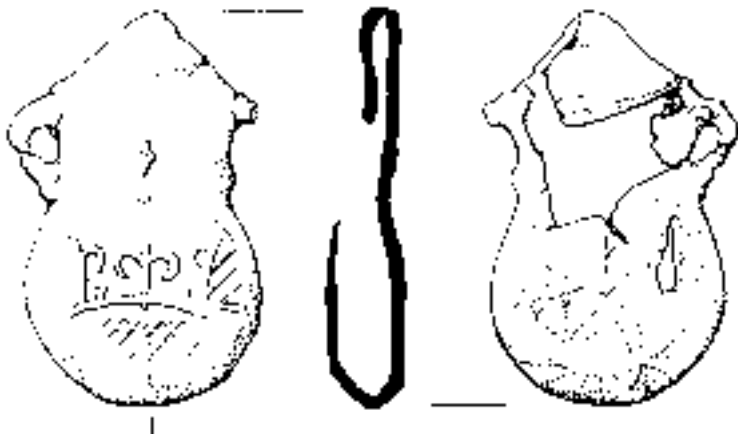


25th Anniversary 1978–2003

This year sees the 25th anniversary of the founding of the AAI&S, and we hope to be able to celebrate with several events, including an anniversary dinner at this year's Conference in London, possibly a massive public firework display and rock concert in the Chair's back garden, or, more realistically, a special edition of the Newsletter.

To produce this, the Editor is looking for any interesting snippets of AAI&S history and memorabilia. Founder members will be contacted for their recollections of the early days and their views of the changes that have taken place in illustration, survey and the wider field of archaeology over the last quarter century. We are hoping to track down some of the early luminaries in the field and ask where are they now? We are also looking for any old photographs the membership may have of early meetings and conferences. Please send anything which might be of interest to The Editor, via Central Mailing. We hope the special edition will be published this summer, in late July or early August, so please look through your photo albums and send any contributions to us by the end of June if possible!

As well as wallowing in nostalgia, we should also take advantage of this anniversary to take stock and ask if we really have made any difference? Are archaeological illustrators treated with more or less professional respect than they were 25 years ago? Have employment conditions changed for the better or worse? Some years ago we undertook a survey of members' pay and conditions, and it would be instructive to repeat this in our 25th year to note any changes, observe the trends and see what conclusions we may draw. You will find a questionnaire enclosed with this Newsletter – please fill it in and return it asap to our Central Mailing address at the University of Reading.



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WE'RE BACK ONLINE

The new redesigned AAI&S website has been relaunched. The new site features areas for members only as well as the publicly accessible pages, but how these members' areas will develop is largely down to you. Contributions such as reviews, articles and ideas will be welcomed. For background on how the new site has been developed see page 3; or to see the site for yourself log on to www.aais.org.uk

Conference 2003

Arrangements for this year's Annual Conference and AGM are progressing well, and booking information will be sent out in the next few months. We will be paying a return visit to Ramsay Hall, the venue of the 2000 Conference in London. Watch this space (and keep an eye on the website!) for further news.

Featured Illustrators

This edition features illustrations kindly sent in by Carolyn Hunt and Mark Hoyle. Many thanks to them, but more illustrations are always needed! Please send what you can, both for the Newsletter and for use in the AAI&S Travelling Exhibition.

*Medieval lead pilgrim's ampulla from Throckmorton
Worcestershire: Scale 1:1.*

©Worcestershire Archaeological Service.

Drawn by Carolyn Hunt MAAIS

AAI&S Journals

The following back issues of Journals are now available free to members:

Graphic Archaeology 1997
Graphic Archaeology 1996
Graphic Archaeology 1995
Graphic Archaeology 1994

The following Newsletters are also available:

July 1986; Nov 1986;
March 1987; Summer 1987;
Spring 1989; Nov 1993; Feb 1994

Postage costs

1 x journal 76p
2 x journals £1.35p
3 x journals £1.60p
4 x journals £2.69p

To order, please send a stout A4 self-addressed envelope with a cheque/PO/stamps to cover postage costs to:

Laura Templeton
Project Officer (Illustration)
Worcestershire Archaeological Service
Woodbury
University College Worcester
Henwick Grove
Worcester
WR2 6AJ



Medical Artists Association Annual Conference

April 25th–26th 2003

Programme:

Friday

2 – 5pm: AGM (MAA Members only)
7.00: Annual dinner

9.00: Evening Lecture (Professor Rosalie David, Egyptologist, to be confirmed)

Saturday

9.30–4.00: Workshops. Two life models, one for life drawing, one for sculpture. Expert tuition to be given by sculptress Eleanor Crook and Richard Neave.

The cost will be around £70 per person, including dinner, one nights accommodation, and lunch. It is to be held at Chancellors at Manchester University:

Chancellors Hotel and Conference Centre,
Chancellors Way, Moseley Road, Fallowfield,
Manchester M14 6NN

Website: <http://www.man.ac.uk/conferences/chancell.html>

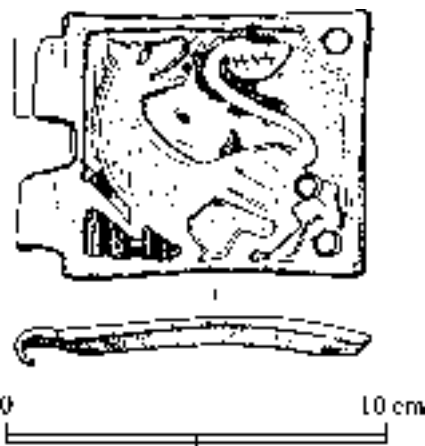
Contact Dr Caroline Wilkinson for further information and confirmation of prices at: caroline.wilkinson@man.ac.uk

I know you are all very welcome, and that the Friday evening lecture will have an archaeological slant that should interest both medical artists and archaeological illustrators alike. I hope to see some of you there,

Caroline Needham

Current AAI&S Council Members

Chair Jo Bacon
Treasurer Deirdre Crone
Secretary Margaret Mathews
Membership Steve Allen
Assessments Jane Russell
Journal Editor Richard Sheppard
Webmaster Steven Cheshire
Newsletter Editor Lesley Collett
Exhibitions Debbie Miles-Williams
Conference Judith Dobie, Ann Searight
Technical Paper Editor Mélanie Steiner
Technical Paper Supplies Laura Templeton
Training Rob Read
Medical Artists Association Liaison Caroline Needham
Student Representative Drew Smith



Enamelled bronze mount: drawn by Mark Hoyle MAAIS

Creating the new AAI&S web site

After several months offline, the new AAI&S website is now live again following a complete re-design. So what has been happening over the last few months?

Last September at the AAI&S Conference in York, I was asked if I would be willing to re-develop the AAI&S website. I jumped at the chance: for me, it was an opportunity to redevelop a site from scratch, developing the pages, graphics and database myself. Little did I know what problems lay ahead!

Adopting a simple colour scheme, I began to develop the site, initially using content from the old website. Over several weeks it became clear that more was needed in order to provide a website which is useful to both members and non-members. I wanted to include areas for our members outside the UK; I wanted a page where visitors could download past newsletters and information sheets as Adobe Acrobat® files. I wanted the site to be the first port of call for anyone interested in archaeological illustration, not just in the UK but world-wide. The site also needed to be easy to update. It needed a database back end, a members' area and an administrators' area where news, members' galleries and other areas of the site could be updated online by Council members without any knowledge of web design or html coding.

Our original web hosts proved difficult to contact; often it was impossible to transfer files to their web server, so after about three months of frustration I decided to consider having the website hosted by a more reliable company. In mid-February, the AAI&S agreed to the funding for a new provider and since then, my life has been so much easier! By the 20th of February 2003, I had uploaded the site to the new server and started testing the main parts of the site. AAI&S Council Members have supplied me with *.pdf files for download, images for use on the site and have helped to check the site over for errors.

So, on the 28th February the new AAI&S web site went live for all to see. Over the next few days and weeks I will be checking the members' and administrators' areas and making sure they work properly; members will then be able to access the password-protected areas of the site.

The development and design of the AAI&S website has been something I have really enjoyed despite the problems along the way. For me, it has been great fun and I am very happy with the results so far. The job is never complete and I will be tweaking the site over the following months and maybe adding a few new areas.

I hope you enjoy the new site and agree that the long wait has been worth it... in the end!

If you have any comments about the website, please do not hesitate to contact me at the address below.

Steven Cheshire
webmanager@aais.org.uk
85 Grasmere Crescent, Nuneaton, Warwickshire, CV11 6EB



The new AAI&S Homepage.



Gallery pages are available for full Members to upload examples of their work. All members will soon have password access to areas of the site not available to the public, which may feature reviews, downloadable publications, tutorials - it's up to you! Contact Steve Cheshire at webmaster@aais.org.uk for your logon details.

Technical notes

The interface design was generated using **Adobe Illustrator** and **Photoshop**.

The site was primarily created using **Macromedia Dreamweaver Ultra Dev** with some hand coding involved.

Microsoft Access was used for the database, and data driven pages were created using **VB Script** and .asp pages, running on a **Microsoft Windows 2000** web server.

Archaeology is in “a bit of a mess”

The All-Party Parliamentary Archaeology Group Report on the State of British Archaeology

The first Report of the All-Party Parliamentary Group (APPAG) has recently been published, and reveals what many of us have suspected for some time. The Group concluded that weak government support is putting the country's heritage at risk, and despite huge public interest in the subject, responsibility for archaeology is too fragmented, the teaching of archaeology in schools is patchy, local museums are inadequately funded and pay and conditions for those employed in archaeology need urgent review.

‘It is a bit of a mess,’ commented Lord Redesdale, the Group's secretary and chairman of the working party. ‘Responsibilities are spread thinly between four departments and Britain's heritage is falling through the cracks created by a lack of joined-up thinking.’ The Government body currently responsible for archaeology, the Department of Culture, Media and Sport (DCMS) is failing to take the lead, and employs no archaeologists itself.

The Group makes ten key recommendations:

1. The Department for Culture, Media and Sport (DCMS) should adopt a new high-level objective of defining, protecting and sustaining the historic environment for the benefit of our own and future generations and it should accept the full consequences of this both in its own spending plans and in the business plans of its sponsored bodies; and the devolved administrations should be encouraged to do likewise.

2. There is a need for a single non-governmental organisation to lobby for archaeology. The Council for British Archaeology (CBA), the Institute of Field Archaeologists (IFA) and the Institute of Historic Building Conservation (IHBC) (and possibly other umbrella organisations) should be encouraged to institute a review, under an independent chair, in order to clarify and re-define (or merge) their respective functions. APPAG stands ready to advise on this process.

3. There is an urgent need to improve pay and conditions for employment in field archaeology so that they are commensurate with graduate entry level in allied professions, such as local authority planning officers, civil engineers and university lecturers.

4. In support of Article 3 of the Valletta Convention, the Government should ensure that a voluntary Code of Conduct is implemented to cover archaeological investigations, with appropriate resources being made available as necessary and monitored to assess its effectiveness. The Code of Conduct should enable developer-funded evaluations, excavations, watching briefs and other fieldwork to allow volunteers to take part without undermining the position of the professionals.

5. Sites and Monuments Records (SMRs) should be made statutory with additional funding from central Government to ensure that they meet a minimum standard of content and service delivery.

6. Urgent consideration should be given to replacing the present system of competitive tendering in developer-funded archaeological investigations by a more stable regional, or more local, franchise system, requiring review at regular intervals.

7. The system of class consents permitted by the 1979 Ancient Monuments and Archaeological Areas Act, whereby Scheduled Ancient Monuments continue to be damaged by agricultural operations, should be abolished.

8. The Government should give long-term support to the network of finds liaison officers which is to be established across the whole of England and Wales next year under the Portable Antiquities Scheme.

9. There is an urgent need to boost the teaching of archaeology in schools. Teacher training courses should be made more accessible to

archaeology graduates, and national curricula should be reviewed to include the historic environment in all relevant courses. Prehistory should be part of all national curricula.

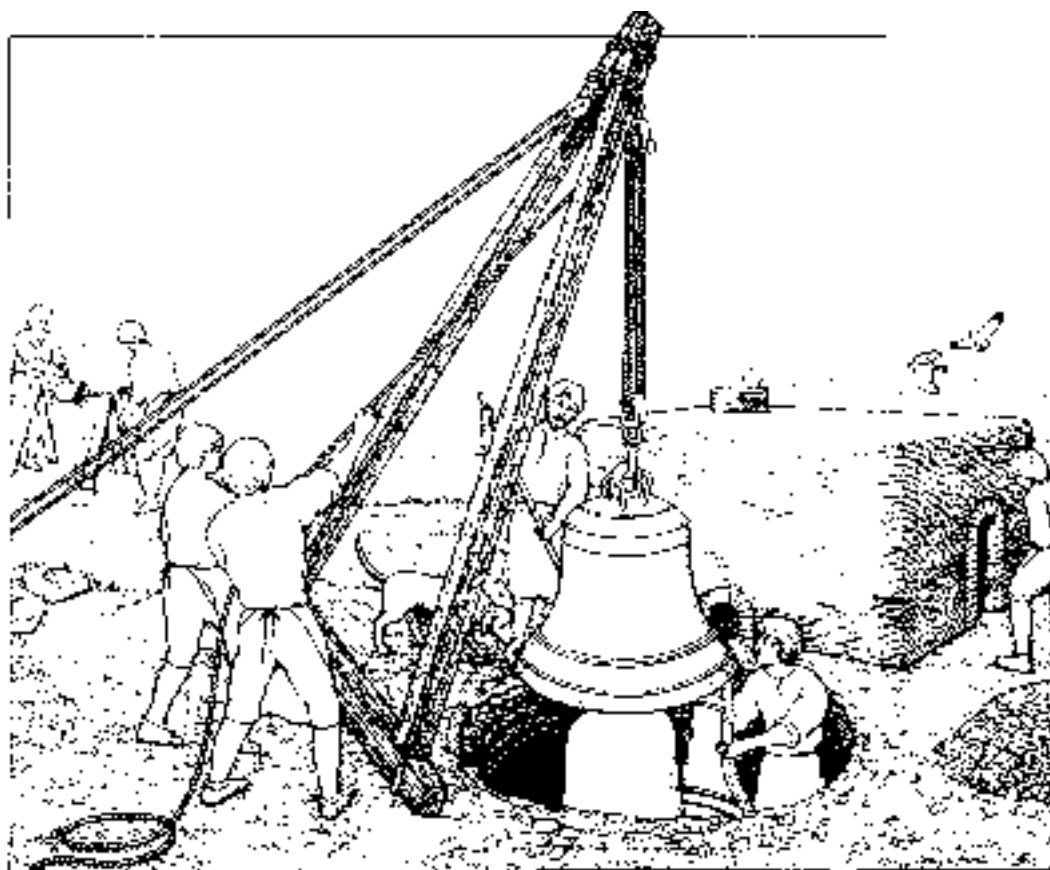
10. The future of the *Renaissance in the Regions* project should be reviewed in the light of the Government's recent disappointing spending settlement. Every local authority should be given a statutory legal duty to provide adequate public museum provision to meet the reasonable needs of those whose residence or place of work is within the area of the authority, or who are undergoing full-time education within that area, and for contributing to the costs of maintaining those services whether provided by the authority or not.

Elsewhere in its report, APPAG draws attention to the state of archaeological publication, and recommends that compulsory provision be made for post-excitation and publication to 'acceptable' standard. So-called 'grey literature' needs to be made freely available – confidentiality clauses in many development contracts hinder the dissemination of

information, and there is also usually little or no publication funding for developer-funded excavations. The major backlog of publication needs listing, and regional publication, using a variety of media outlets should be encouraged. A coherent strategy for the publication of specialist reports is required, as is a national register of all investigations.

The full APPAG 2003 report can be downloaded in .pdf format from their website at www.sal.org.uk/appag/index.htm. Printed copies are also available from the Society of Antiquaries by sending a cheque for £3.00 (made out to 'Society of Antiquaries') to The Society of Antiquaries, Burlington House, Piccadilly, London W1J 0BE.

An email discussion group has been set up to encourage debate on the report's content. To join the list, send an email to appag-join@britarch.net. To post a message, email your comments to appag@britarch.net. A web-based archive of all messages sent to the list can be seen at www.britarch.ac.uk/lists/APPAG.

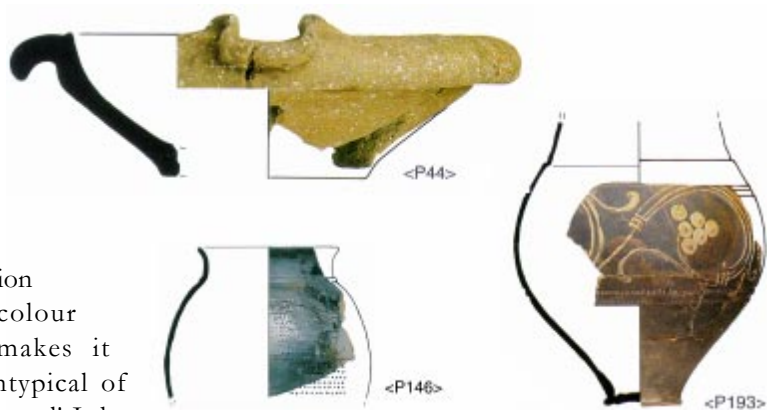


A medieval bell foundry at Deansway, drawn for etched brass information panels in the Crowngate Shopping Centre, Worcester.
©Worcester Archaeological Service: Drawn by Carolyn Hunt MA AIS

NEW BOOKS**Settlement in Roman Southwark**

J D Murray and P Thompson with C Cowan
MoLAS monograph 12, 2002

This is a lavish publication published in full colour throughout, which makes it perhaps somewhat untypical of excavation reports in general! It has, however allowed some innovative illustrations of pottery using colour photographs of the sherds pasted into the 'standard' conventional pottery drawing (above). These do look a whole lot more interesting than pottery illustrations usually do, but it would be nice to hear an opinion from someone who is more of a pottery expert than I am. Some small finds also are illustrated conventionally with a cut-out colour photograph of the object placed alongside the drawing and at the same scale, allowing comparison.



©Museum of London

Margaret Mathews

Anyone requiring details of the techniques used to produce these illustrations can contact Tracy Wellman, Publications Project Manager, MoLAS, or Andy Chopping, MoLAS' Head of Photography.

The Roman Mosaics of Britain. Vol. I

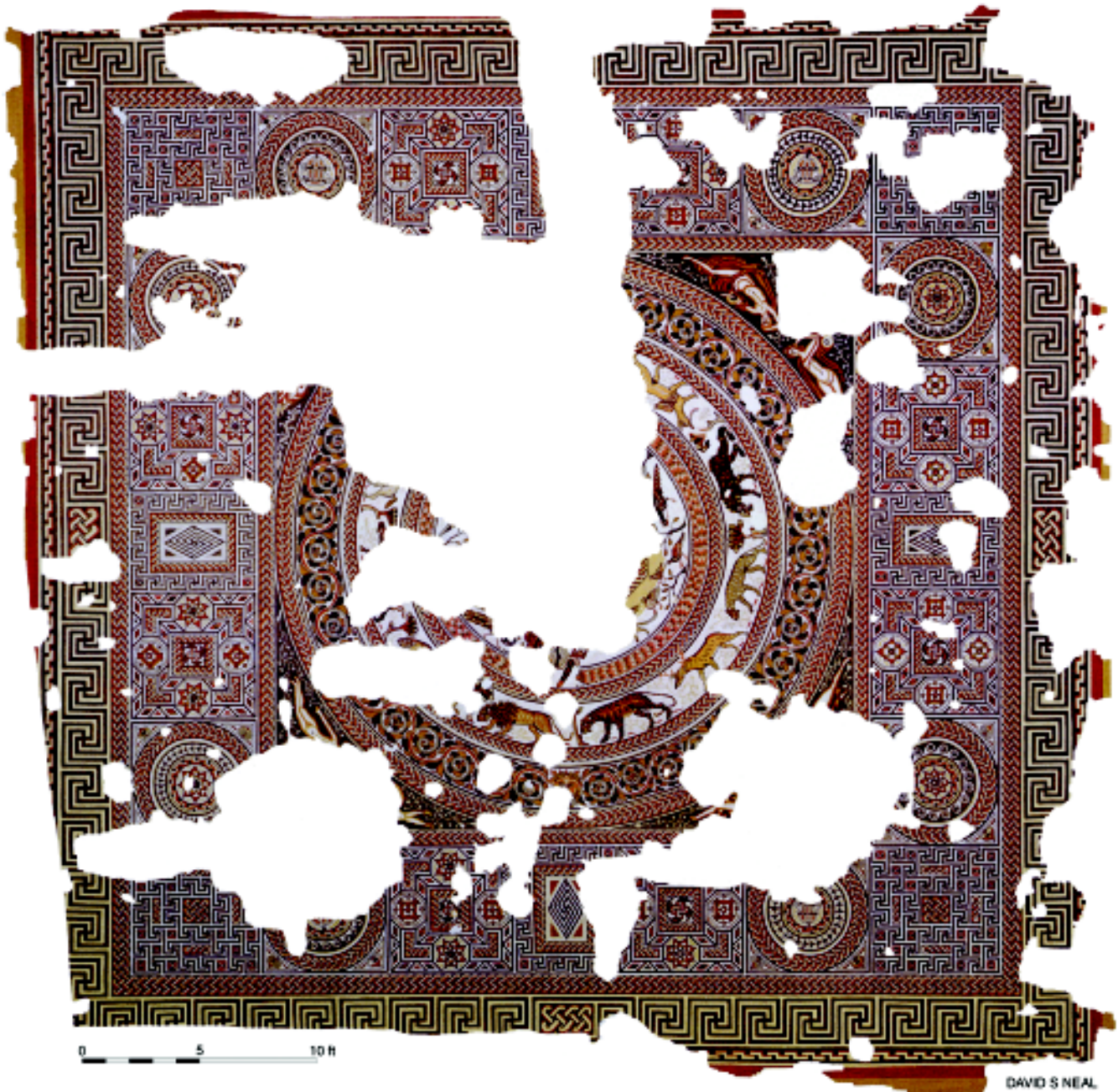
by Stephen Cosh and David Neal

This is the first volume to be published of a corpus of British Roman mosaics and covers Northern England, the Midlands and East Anglia, plus a few fragments from Scotland. Volumes II, III and IV are to follow soon.

What strikes you first is the appearance of the book. Every mosaic is illustrated, most often with a painting. There is a spaciousness about the page design, and the paper is heavy and good quality. The colour printing is excellent, clear and true. Although it is such an attractive book to look at, it is not an art book but part of a comprehensive study of all known Romano-British mosaics. Every mosaic is described, illustrated and accompanied by the photographs and plans that form the primary evidence. For those working in graphics, what attracts most and makes the book singular is the illustration of the mosaics. The authors Stephen Cosh and David Neal shared this, and for both it represents half a lifetime's work.

David Neal drew his first mosaic in 1958, when as a teenager he worked on Sheppard Frere's excavations at Verulamium. Later, he was employed by the Ministry of Works (predecessor of English Heritage) and painted mosaics as part of his job. Stephen Cosh read history at university and began to research mosaics for his undergraduate dissertation on Roman Hampshire. At this time Sparshot villa was being excavated with its fine mosaic. He recreated it using pieces of coloured paper. The result was wonderful, but took even longer than a tessera-by-tessera painting, so by the time he met David Neal he too was painting mosaics. They evolved their style together and now it's hard to tell who illustrated which picture.

Many of the mosaics were recorded by the authors on site, using a grid and a 1:10 scale, but many they have had to reconstruct from others' records. There is a long history of recording by painting, starting from 1800 with Samuel Lysons and William Fowler's illustrations. The tradition continued into the early part of last century. With the coming of photography, painting was



superseded and the results can be lamentable; oblique, black and white photographs, often with heavy shadow and often of uncleaned surfaces. Only after the 1970's with the use of photographic towers and modern photographic materials did the field records improve. One example of reconstruction from less than ideal photographs is David Neal's painting of the Brantingham mosaic. It was first uncovered in wartime during quarrying, covered and exposed again in 1948 prior to lifting and display in Hull museum. Overnight it vanished. All that remained were a number of trench-side black-and-white views and one colour slide taken by a local photographer. Superimposing a grid on the photographs and adjusting the perspective, David managed to reconstruct the whole and the resulting illustration can be seen in the book.

With a price of £160 this is a very expensive book, but it's not just a book for today but one that will be used and treasured as long as the Romans are studied. It is published jointly by the Society of Antiquaries and Illummata Publishing. Volume II, on the South-West, follows later in the year.

Judith Dobie

Above: David Neal's painting of the Woodchester mosaic. This is the largest mosaic in Roman Britain. It was probably the floor of the audience chamber of a palace. It took three weeks to draw on site and the painting then took 18 months to complete. At a scale of 1:10 it's over 5 foot square. A piece of paper was made specially to paint it on.

Proposed new conventions for the illustration of wooden vessels

Paola Pugsley

Wooden vessels are not a very frequent occurrence in the archaeological record and they are often treated consequently as ‘small finds’ with excessive attention paid to texture, breakages and other features not always strictly relevant to the understanding of the object.

Recent research focussing on material of Roman date both from Britain and the continent (Pugsley 2002), has examined several categories of wooden artefacts used in the home with the aim of understanding their morphology, uses and manufacturing techniques. It was noted in the course of the research that there was a great variety of styles and approaches in the depiction of small wooden objects.

The work itself needed many illustrations and there were eventually about 200, mainly line drawings; photographs were only used for experimental or modern artefacts. It was decided to draw, and re-draw, when necessary, the objects to a new set of conventions in order to achieve a uniform style of presentation and produce images that would be most useful for the task at hand.

The research dealt with the following categories of domestic wooden objects: combs, footwear, vessels and kitchen equipment. This short note refers to the approach used when drawing vessels.

It was felt from the outset that a naturalistic rendering was going to be both time-consuming



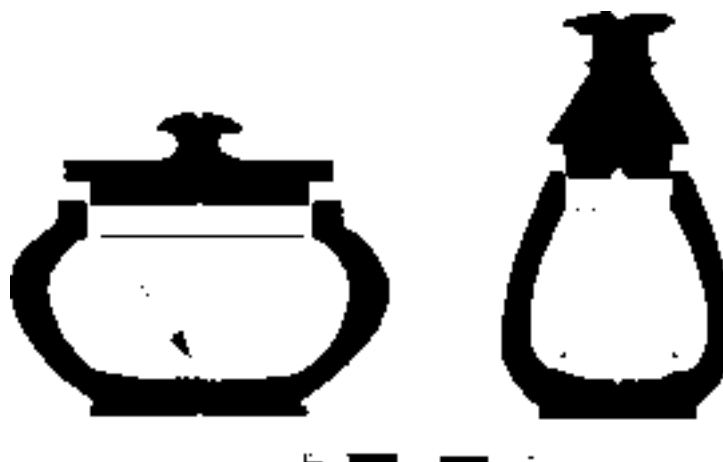
Fig. 1: Pyxis from Bar Hill. The outside is plain like most Roman pyxides. The blocked section emphasizes the 'V' shaped inner base characteristic of pyxides manufactured in Western Europe north of the Alps (scale=30mm).

and counterproductive, apart from the difficulty of maintaining the same style and hand throughout. It is certainly very true that this style of presentation, attractive as it may be, can distract the viewer's attention from the important features e.g. manufacturing marks and wood conversion methods.

The following conventions were adopted:

All objects were reproduced as plain line drawings. In the case of pyxides (small lidded turned boxes) and of needlecases, the section was blocked in order to emphasize the core and spindle scars which are very relevant to the understanding of manufacturing techniques. Since the research had shown that all pyxides and needlecases had been manufactured with the grain of the wood running perpendicular to the rim this feature did not need to be shown. Pyxides were normally represented in the same style in which pottery is usually drawn (fig.1).

Fig. 2: Globular pyxides from Bulgaria. Left (from Sistova): The rough patch (arrow) on the inside base is the scar of the core snapped after the pyxis was hollowed on the lathe. Right (from Novae): The pyxis was first drilled then hollowed with two different tools; the change of tools is indicated by the asterisks. These are manufacturing techniques only found in Eastern Europe and Egypt. They deserve to be emphasized by showing only the sections of the artefacts. (scale=50mm)



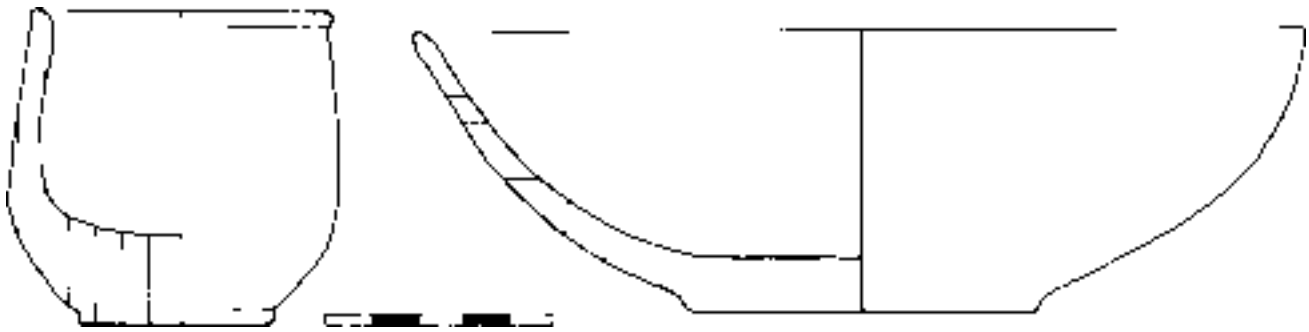


Fig. 3: Turned Roman wooden bowls. Left: from London, turned 'in the spindle'; right: from York, turned 'in the face' (scale=50mm).

Pinelli and Wasowicz's (1986) approach, in which the line drawings follow every trace of distortion, did not appear very constructive: distortion and damage are possibly best conveyed through photographs, and indeed almost all the objects the above mentioned authors had dealt with were both drawn and photographed.

For specific items it was decided to show the blocked section only. Drawing attention to what goes on inside the pyxis was deemed, in this case, more important than depicting the outside, which is plain and this is the case of most pyxides of the period (fig.2).

For needlecases, which to this day have only been published as photographs, a plain line drawing of the two components next to a section drawing of the two parts interlocking proved adequate.

A slightly different approach was adopted for bowls since the research had found a definite correlation between the shape of a bowl and the blank it was worked from. There are two possibilities in the manufacture of a blank. If the grain of the wood runs parallel to the axis of rotation of the lathe, the bowl is 'turned in the spindle'. In this case the billet is a roundel as wide as the tree trunk and as high as required. The resulting vessels tend to be rather deep, with straight sides and a comparatively broad base. If, on the other hand, the vessel is 'turned in the face', i.e. it is derived from a blank with the grain of the wood perpendicular to the axis of rotation of the lathe, its shape is necessarily different. The procedure involves cleaving the billet in half and positioning the base of the vessel towards the sapwood while the rim faces the centre of the tree. The

resulting vessel is necessarily wide at the rim, as wide as the original width of the billet and less than half in height. The base is per force narrow. Both methods of wood conversion were used in Roman times (fig.3). In the middle ages, when the practice of bowl turning became more standardized, the second method became prevalent for a variety of reasons.

The bowls were illustrated as plain line drawings but the sections were not blocked. Sections were hatched in the direction of the grain of the wood and left blank in those instances when the direction of the grain was not known. Vessels made of burrs were indicated, in the section, with cross-hatching (fig. 4). In illustrations of vessels made of any other material like stone, pottery or glass, which were introduced as comparanda, the section was treated with a completely different fill to indicate clearly the difference in material.

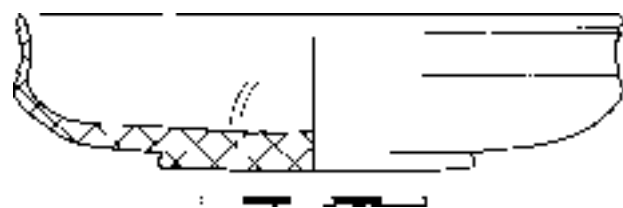


Fig. 4: Bowl from Fishbourne turned out of a burr (author's identification); (scale=50mm).

All the vessels were reproduced as complete in spite of the misgivings expressed by Allen (1994, 11). Obviously the number of complete wooden vessels was minimal (and even those were not free from a degree of distortion); archaeological wood is not a perfect guide to the original diameter of the object. It was felt, however, more relevant to focus on morphology and manufacturing techniques rather than on postdepositional damage.

This approach to the drawing of wooden vessels proved very satisfactory, affording unity and hopefully clarity to the presentation.

All drawings by the author

References:

Allen, S.J., 1994. 'The illustration of wooden artefacts.' *Association of Archaeological Illustrators & Surveyors Technical Paper no. 11* (Oxford).

Pinelli, P. and Wasowicz, A., 1986. *Catalogue des bois et des stucs grecs et romains en provenance de Kertch*. (Paris).

Pugsley, P. 2002: *Roman Domestic Wood*. (Unpublished PhD thesis, University of Exeter).

COMMENT by S.J. Allen MAAIS, Wood Technologist, York Archaeological Wood Centre:

1. "Excessive attention to texture, breakage and other features not always strictly relevant to the understanding of the object." I disagree – it should be remembered that the drawing is a record of the artefact as it is, not how we would like it to be. It is also essential to understand how the object has been damaged, as this has a bearing on how the object was used, as well as its post-depositional history.

2. "As all pixides are manufactured with grain running perpendicular to the rim this feature did not need to be shown." The cross-section is still needed to show where in the parent log the object came from. This is the point of showing the conversion – essential to understanding the object.

3. Distortion is not always evident from photos. Damage may change with time – there are problems of shrinkage in storage if post-excavation treatment fails.

4. Bowls. I am not convinced that this approach is necessarily useful. One might as well simply refer to the catalogue description.

5. Completeness. As wooden vessels are particularly subject to distortion the diameter cannot be reliably predicted; this is not producing a faithful or accurate record of the artefact concerned. As such it is misleading. Whilst this approach might be suitable for an unpublished thesis, producing an analysis of material already fully recorded by other workers, as a means of producing publishable records of artefacts it is not, in my view, either acceptable or desirable.

Book wanted

Dear AAI&S,

I am currently experimenting with archaeological illustration and looking for a copy of Lesley and Roy A. Adkins' *'Archaeological Illustration'* published by Cambridge University Press and currently out of print. Is it possible that any of your members might have a copy which they would be willing to sell?

Yours,

Marlyn Price

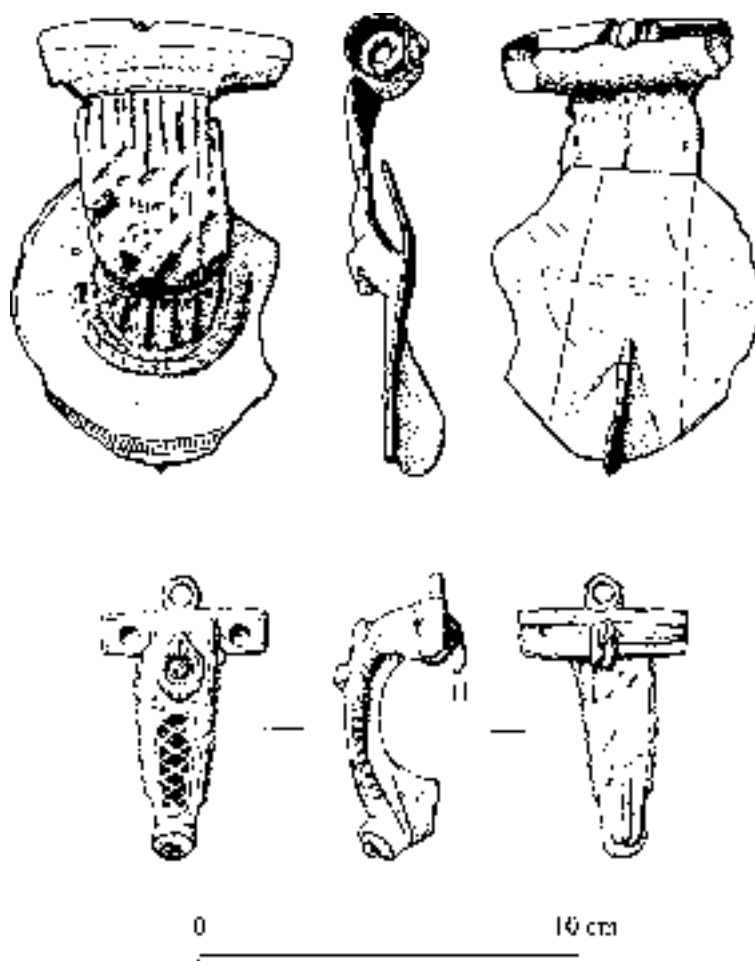
96 Toroboll, Lairg, Sutherland

IV27 4DQ

Tel/fax: 01549 402212

mpmidgiebytes@aol.com

(Could any member willing to supply a copy please contact Marlyn directly? – Ed.)



Brooches drawn by Mark Hoyle MAAIS.

Revealing Objects 2003

**An Open Art Competition.
Prizes of £1,000, £500 and £250.**

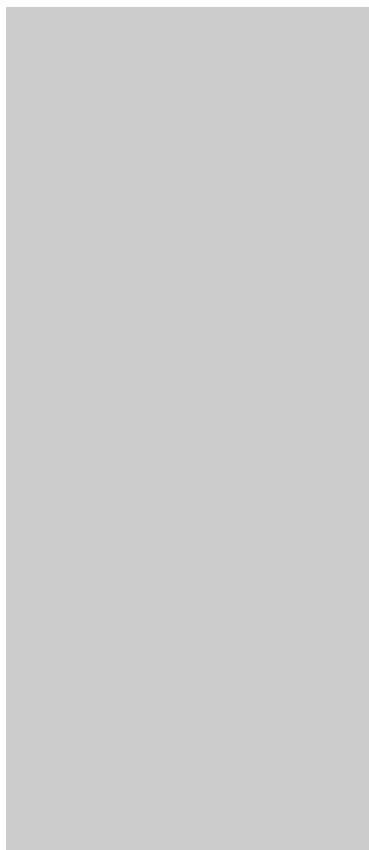
An annual open art prize from the School of Archaeology & Palaeo-ecology, Queens University, Belfast.

Artists from the whole range of contemporary art practice are invited to respond to common themes suggested by archaeological methodology, cultural history, and the past environments, sites and artefacts. The subject matter is not restricted to Ireland and can be drawn from any period before the 20th century.

The competition is sponsored by the Vice-Chancellor's Fund, Queen's University, Belfast.

Closing date for submissions: 21st March 2003.

Further info tel: 028 9033 5141 (am only) and speak to Gillian Johnson.



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Awards for the Presentation of Heritage Research 2003

Sponsored by the Royal Archaeological Institute, English Heritage, Cadw and Historic Scotland

Is your research buried?

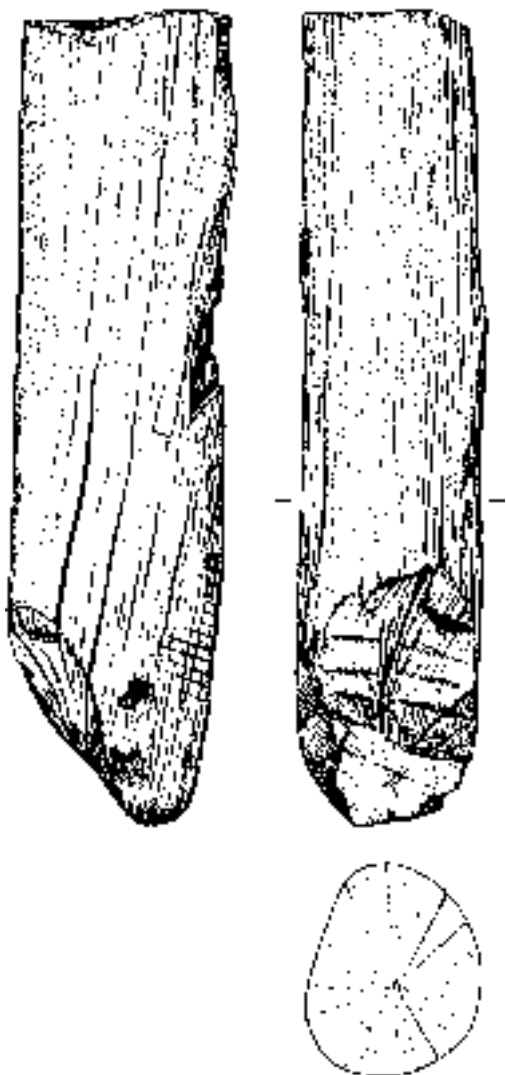
Too much fascinating research into our heritage is buried in specialist journals which the people we do it for don't read. It is vital for the heritage's future that we do more to present and explain this work to the wider public, to increase their understanding and enjoyment and the value they place on the heritage.

The Royal Archaeological Institute, English Heritage, Cadw and Historic Scotland are jointly sponsoring a competition, now in its second year, at the British Association's Festival of Science, to be held this year at Salford on 8-12 September 2003. Its purpose is to encourage a new kind of presentation, more suitable for this wider audience, of recent research into British archaeology, historic buildings and heritage conservation.

Two awards are offered, of £1500 and £500. Entrants are asked to submit a written summary of their presentation by 15 May 2003. Short-listed finalists will be invited to speak at the awards session at the Festival of Science. The judges will place particular weight on the clarity of presentation to an informed but non-specialist audience, and on the interest and quality of the underlying research.

For further details and an entry form, please contact:
Sebastian Payne, English Heritage, 23 Savile Row, London W1S 2ET
(or by e-mail: sebastian.payne@english-heritage.org.uk).

The competition is open to all, whether professional or amateur.



Worked wood from late Bronze Age contexts from Wellington Quarry, Worcestershire. Scale 1:5
©Worcestershire Archaeological Service.
Drawn by Carolyn Hunt MAAIS

INSTITUTE OF FIELD ARCHAEOLOGISTS
University of Reading, 2 Earley Gate, PO Box 239,
Reading, RG6 6AU
Tel: 0118 9316446 Fax: 0118 9316448
Email: admin.ifa@virgin.net www.archaeologists.net

Annual Conference for Archaeologists



15 – 17 April 2003



at the University of Wales, Bangor

in association with the Dept of History and Welsh History,
University of Wales, Bangor

Sessions include:

Ethnic participation; British maritime archaeology;
Iron Age France; Inland waterways; IFA Groups; European
funding; Archaeology & young people; Urban design; Information
standards in Europe; IFA Registered Archaeological
Organisations;
Uplands archaeology; Agency archaeology;
Planning archaeology; Remote sensing

Events: Conference dinner; wine reception; party; excursions

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.)
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Newsletter Editor: **Lesley Collett MAAIS**
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CONTACT:

Central Mailing address:

AAI&S
c/o University of Reading
2 Earley Gate,
PO Box 239,
READING
RG6 6AU
UK
E-mail:
newsletter@aaais.org.uk
website:
www.aaais.org.uk

