



Subscriptions

Subscriptions for 2001-2002 were due on November 1st. The rates of subscriptions had been held at the same level since 1994, but at the AGM in September the Association voted to increase the subscription rates to the following:

Full member:	£40
Licentiate:	£30
Associate:	£20
Concessionary:	£15

Subscriptions may be paid in two equal instalments; simply submit two cheques, each made out to half the amount due, one with the present date and one post-dated to 1st February 2002.

A subscription renewal form has been posted to all members; this also includes a banker's order form for those who might wish to pay by banker's order in future. Those members who already pay by banker's order are asked to please contact their bank to update the amount.

If you have not received a renewal form within the last month, please contact the Membership Secretary.

Peter Reynolds

I was deeply saddened by the news of Peter Reynolds' death in Turkey. The Association was privileged to have Peter as the Saturday evening lecturer at the Winchester Conference, where he delivered a lively and thought provoking lecture. He had agreed to talk even though he was flying off to Turkey early the next morning. Peter had directed the experimental work at the Butser Ancient Farm in Hampshire with great enthusiasm and commitment. For those who knew him he was an inspiration, and a great communicator and teacher, with a passion for the Iron Age. He will be sorely missed.

Jane Russell

WE'RE MOVING!

For some years now, the Association's Central Mailing address has been manned by a single volunteer. Council felt that this was an unfair burden for one member, and has investigated the possibility of sharing a central address with the IFA, who have several full and part-time office staff to cover secretarial duties.

At the AGM in September it was agreed that we will go ahead with the change of address, which will in future be:

AAI&S,
c/o The University of Reading
2, Earley Gate
PO Box 239
Reading RG6 6AU
United Kingdom

E-mail:
info@aais.org.uk
website:
www.aais.org.uk

It would be extremely helpful if members writing to Central Mailing with queries or information for one particular Council member would address their envelopes to that Officer. Non-specific mail will all be forwarded to the Secretary.

Council would like to express gratitude on behalf of the whole Association to Séan Goddard for putting in so much work at Central Mailing in Exeter, and hope he will be able to enjoy some well-deserved free time.

Website Portfolio Pages

Kelvin Wilson's suggestion in the last issue of the Newsletter that pages on the Association's website be made available for members to showcase their skills received enthusiastic approval from Council and from the membership at the recent AGM. It was agreed that the individual members' pages, which might include contact details, freelance rates etc. would be available free to full members - as an incentive to encourage more licentiates to apply for assessment - but licentiates and associates are still very welcome to submit work for inclusion in the gallery section of the website.

Mike Pringle and Kelvin Wilson are working to devise a process for members to send in their material so that it can be included on the site; as soon as this has been sorted out, members will be informed.

New(ish) Council

Elections for Council members at the AGM held at the Annual Conference in Winchester in September:

Lesley Collett, having served three years, stood down, but was re-elected immediately.

Judith Dobie was proposed, seconded and snapped up.

Rob Read reluctantly agreed to trade his co-opted status for full Council membership.

Present Council is thus as follows:

Chairman: John Hodgson
 Secretary: Jo Bacon
 Treasurer: Deirdre Crone
 Membership Secretary: Steve Allen
 Assessments Officer: Jane Russell
 Training Officer/American Liaison: Rob Read
 Journal Editor: Richard Sheppard
 Newsletter Editor: Lesley Collett
 Technical Papers Editor: **Vacant**
 Council Members Without Portfolio: Anne Searight
 Judith Dobie

Other roles and duties:

Co-opted members: Mike Pringle (*Webmaster*); Mike Middleton (*Exhibitions*)
 Conference 2002 Organisers: Steve Allen, Tony Berry, Frances Challoner, Lesley Collett.

Technical Papers (Sales): Laura Templeton

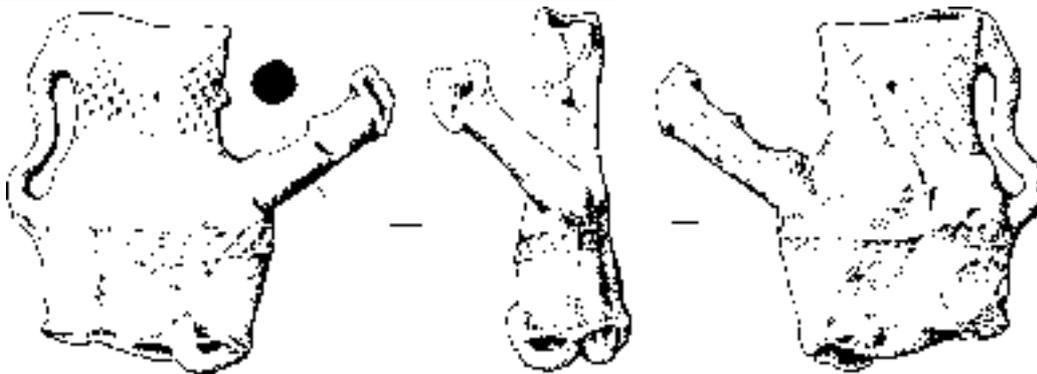
Silver Jubilee

It has been noted that 2003 will be the Association's 25th Anniversary. We thought we should ask the membership as a whole for suggestions for special events or activities to mark this anniversary – perhaps a special venue for Conference, a special dinner, or similar. How would you like to celebrate?

Please send any bright ideas to the Chairman via Central Mailing.

FindSpot

Please send us your drawings of interesting or unusual finds.



*Medieval toy jug.
 Lead alloy; metal
 detector find from
 Ryton, North
 Yorkshire.
 Scale 1:1
 © L. E. Collett*

Assessments

Three assessments took place after the Winchester Conference in September and all were successful. Appearing in person were **Debbie Miles-Williams** (the only 'local' candidate) and **Guida Casella** from Portugal. The third candidate was the first postal application for assessment to be received by the Association, and this came from **Heather Harvey** of the Colonial Williamsburg Foundation, Virginia, USA. It was refreshing to see that the work of the two illustrators from abroad followed the same style and conventions as used by British illustrators in both traditional and digital forms.

The next Assessment will take place in London on Saturday, February 16th 2002. Please contact me (at Russco40@hotmail.com or through the Central Mailing system) for an application form if you are interested in going for assessment.

*Jane Russell
 Assessment Officer*

Missing!

Council would very much like to know whether any member is currently in possession of the Association's Exhibition.

The missing item was last seen on the afternoon of September 2nd, in the exhibition room at the Winchester conference. When conference organisers came to collect it at the end of the session, it had mysteriously disappeared.

It is possible that the exhibition boards, which were in a large transit package, became confused with those of other organisations present, or possibly some member arranged to take them away without communicating with the rest of Council. If you do know of the whereabouts, please contact the Secretary, Jo Bacon, as soon as possible.

Publication User Needs

The Council for British Archaeology recently undertook a survey of archaeological publication from the point of view of the end user; the Publication User Needs Survey. Details of the survey, its results and the CBA's recommendations for the future direction of archaeological publication, can be found on its website (www.britarch.ac.uk/pubs/puns) and should be of interest to most illustrators, particularly those who work in publication.

On 27th October I attended a meeting in London organised by the CBA, aimed primarily at the editors of local and national archaeological journals, to discuss the Publication User Needs Survey; what it tells us about the state of archaeological publication and how the survey's authors' recommendations might best be implemented.

Dr Mike Heyworth opened the proceedings with a brief summary of the PUNS survey and its findings. The survey attempted to discover by means of questionnaires and follow-up interviews just who are our readers, what do they read and why? Of about 800 responses from a broad range of archaeological practitioners throughout the country, the majority indicated some involvement at some level with local societies, and local and national journals came out as still the most useful sources for maintaining an overview of recent work. The recent trend towards 'grey literature', that is the publication of archaeological contract work undertaken for developers in a generally inaccessible form was discussed; the survey found that most professional archaeologists felt that there was a vast amount of information being produced in their field of which they were totally unaware.

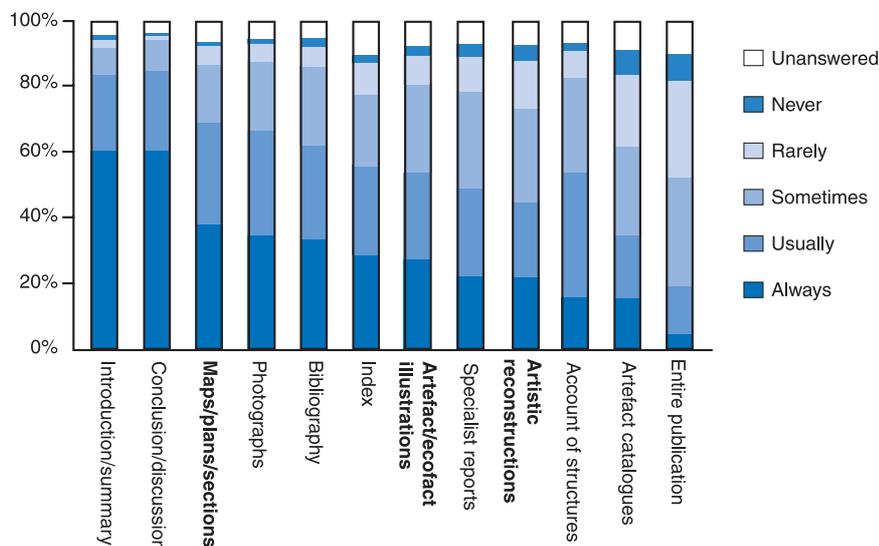
What do people actually read? About 60% of respondents claimed to read the introduction and conclusion, and next after that, perhaps gratifyingly, came the illustrations – maps, plans and sections, then artefact illustrations. Most readers did not make any critical assessment or attempt to study the evidence in any detailed way, but accepted the author's conclusions. What the reader wants is apparently a summary without too much evidence, better integration between text and graphics and a good narrative. 60% of readers still want print, as opposed to internet or CD-ROM.

Gordon Young and Victoria Arrowsmith-Brown from J W Arrowsmith (Printers) Ltd., then provided a useful summary of publication design from illuminated manuscript to the present, with some helpful hints on how to lay out pages of text for maximum readability, economy and aesthetic appeal. They went on to discuss modern print production methods, particularly with reference to the very short-run product required by archaeological publication.

Most print work is now originated as digital files rather than camera-ready copy, and so most printers are disposing of their cameras as being uneconomic; a few retain a large format copy camera almost exclusively for the purpose of archaeological publication. Scanning has replaced camera work, but this too will become rare as more artwork is originated digitally (in graphics packages or as digital photographs), and as desk-top publishing software becomes more and more widely used.

The pros and cons of litho and digital printing were discussed; the low set-up costs and 'on demand' advantages of digital, its limitations to size and weight of paper stock. Litho has the advantage every time with monochrome halftones. The printers claimed that the quality of printed illustrations has improved in recent years! (I know many readers would disagree.)

Below: Graph showing the frequency of use of components of typical fieldwork publications. Source: 'From The Ground Up' (www.britarch.ac.uk/pubs/puns)



I asked whether there was a maximum size for artwork to be scanned, and what resolution linework was scanned at. Arrowsmiths could only scan artwork at A3 size; anything bigger than that would be reduced to A3 on their one remaining camera and then scanned. They admitted that lineart made much bigger files than halftones because it had to be scanned at higher resolution. Would this mean it cost more per scan? They said not, but no figures, either of price or resolution, were forthcoming. Other members of the audience chipped in at this point, telling me that it was possible to 'chop up' large drawings into pieces small enough to scan on an A4 scanner at 600 dpi and put the

bits together again in Photoshop before sending to a printer. (You don't want to know what editors get up to, you really don't!)

The next item on the agenda was a contribution by Mike Farley entitled "Awful images...How to improve the use of illustrations". The opening remark – "There are quite often problems with the illustrations accompanying excavation reports" – got my hackles up, but Mike then claimed that most reports are only ever read by two people, the author and the editor, and everybody else just looks at the pictures (so by rights the illustrator should get the main credit?). Illustrations, Mike claims, are the key to a good report, and should be encouraged, but sadly many archaeologists are unable to visualise their information in graphic form and equally unable to communicate it to an illustrator who can. Many archaeological reports cannot be made sense of without a photocopier handy, to keep drawings alongside text, or to enlarge plans to sensible scales. Editors seem happy enough to demand alterations to text, but either they balk at asking for changes to drawings, or they simply don't notice that illustrations don't work. Mike then showed us slides of some particularly uninformative illustrations, all from last year's crop of journals. (I sincerely hope that none of our members were responsible.) He limited his examples to site location plans, most of which failed to inform the reader of where the site actually was.

The Association of Archaeological Illustrators & Surveyors was praised at this point for its encouragement of high standards, but sadly the fact remains that many archaeological reports go to publication with second-rate illustrations, often because the authors think they cannot afford the services of a professional and either do the drawings themselves or find a willing but untrained volunteer. Questions from the floor on this subject indicated that many editors are still being sent pages of pottery drawings at four times publication size, finds drawings mounted on board, plans the size of a room, and poorly-digitised CAD plots. I would suggest that journal editors think about updating their 'Notes to Contributors', and perhaps consult both us and the printers while doing so.

Ann Clark of the Society of Antiquaries of London then spoke about Editing Matters – how the publication format we have inherited from the 19th century has become loaded down with more and more bolted-on specialist reports, when we cannot even afford to publish the basics as well as the 19th century did. This has led to an information overload, and problems for editors who are not qualified in specialist areas. Editors also have the new burden of doing their own copy-editing and typesetting,

thanks to desk-top publishing; editors apparently feel this lowers their status to mere technicians.

Dr Damian Robinson of the Archaeology Data Service considered "Electronic Publishing – the Future?". He explained that at present, the ADS is involved in providing digital archiving and a digital library; the possibilities of future digital publishing are still experimental, but the existing on-line journal, *Internet Archaeology*, has been running for several years with some success. Electronic publication of this type can be very interactive, with links within the text allowing the reader to browse at will. Unfortunately, there is little cost saving in avoiding print, since the time and skill involved in producing a thoroughly interactive electronic publication is equally expensive.

Scottish Archaeological Internet Reports (www.sair.org.uk) take a slightly different approach to on-line publishing, making electronic versions of reports available in PDF format. (Adobe's PDF or Portable Document Format can present a print-style publication on the internet, which can be downloaded and printed off by the reader.) This is technically simple and inexpensive, involving little more than normal desktop publishing without the print costs, but there may be problems in the long-term. PDF format may not be around forever; as with most electronic formats, there is a problem of keeping the data up-to-date and accessible. There is also a problem with the willingness of the audience to adopt electronic formats. (The Museum of London intend to publish the report on No.1 Poultry simultaneously in print and in PDF format on the web; the publishers do not foresee much damage to their income from this approach.)

Another aspect of electronic publication is the 'partially online journal', whereby extra content for print publications may be available via a website. Sussex Archaeological Society are currently looking at this route, envisaging publishing supplements to reports electronically, with full editions of the Sussex Archaeological Collections available on the web two years after print publication.

Dr Robinson concluded that the ideal route might be a combination of electronic and print publication, using the best features of both to produce multimedia publications.

At the end of the meeting I came away with the distinct feeling that many of those responsible for a large and important section of archaeological publication, the editors of local and national journals, desperately need help with keeping up-to-date with publication methods, particularly when publishing graphics. The AAI&S could surely try to help improve things in this area.

Lesley Collett

Winchester Conference 2001

This year's Conference was held at Winchester, one-time capital of England and a town of great charm and character. I last spent time there in the 1970s when I was an itinerant digger. On my first day I uncovered a ritual deposit of a Remington typewriter seated at the bottom of a pit. It all went down hill after that start, with just boring Roman stuff to deal with. On this occasion though I arrived late, missing the tour of Winchester Cathedral and the new display at the Museum. Many of us travelling some distance miss these extras and must rely on recommendations to see them on a return visit.

Our venue was King Alfred's College, a long campus with a varied architectural range of buildings situated on the outskirts of the town. The ambience was relaxed, the food was excellent and facilities good. The beer was mediocre, but then it usually is in student bars wherever you go. Not that that really matters when you get down to the real business of the weekend – talking with fellow delegates and finding out what's been happening in the wider world.

The subjects of the lectures were varied and well chosen to cater for all tastes, and they held one's interest throughout. The first talk, on Friday evening, was by Roy Canham, one of that suavely confident breed of county archaeologist, here talking about his domain Wiltshire. His presentation of colourful maps showing crop-mark patterns was very eye-catching and professionally delivered using PowerPoint. It set the scene for David Field's talk the following day about the Salisbury Plain Training Area. His was the first of several lectures that could have been sub-titled 'Archaeology in Dangerous Places'. The training area of 250 square miles is probably England's richest archaeological resource, to use the jargon, retaining a palimpsest of landscapes dating from the late Bronze Age to the 4th century AD and beyond. It is ironic that the military presence has since the late 19th century saved this chalkland area from the more destructive ravages of arable farming. Despite having to contend with live shells and on-going military manoeuvres though, the English Heritage man left one jealous of how fortunate some people are in what they get to see and survey.



Between these two talks, John Doney told us how the International Society of Typographical Designers assess students and how this works to the benefit of commercial clients. The society has a long history, having started in Britain but now of international standing. Whilst the AAI&S may strive towards a similar goal, we cannot hope to match their 700 membership or to arrange meetings where 40 assessors get together to consider 300 students at a time. The in-word was 'transparency', meaning the obligation to tell candidates precisely how they fared. I was left wondering though what they all actually did - surely they cannot all be designing typefaces or pictograms. I'm happy enough with Times New Roman most of the time.

John Wilson is a teacher and an enthusiastic amateur archaeologist. His talk about the graffiti left by workers in the labyrinthine Bath stone quarries was so fascinating that I asked him afterwards to contribute an article for the Journal. He presented examples of a naïve art form left on the quarry walls from about 1860 to 1960. All life is present: politics, sex, portraiture, religion, even pugilists shown fighting. John talked about the problems of surveying and recording such material and about the difficulties of navigating around the biggest stone mine in Europe without getting lost. Because parts of it are now collapsing he is engaged in a personal task of rescue archaeology.

Another dangerous area of work was the subject of Anthony Firth's talk on the archaeology of the marine environment. He and his team from Wessex

Photos: Paul Hughes

Archaeology have to contend with working underwater, with its problems of visibility, and in inter-tidal areas where cycles of tidal movement and available daylight are so important. Much of their work entails determining the shifting patterns of coastlines and recreating past coastal landscapes. One recurrent problem they have is relating historical charts to the modern-day Ordnance Survey. Anthony showed how Admiralty charts, being designed for the mind of the mariner, often exaggerated dangerous features and in one strange instance presented London back to front!

Saturday afternoon's excursion was a guided walk with Graham Scobie from Winchester Museum. This amiable American exile walked us past a favourite Victorian villa, the Jewish cemetery and into Britain's oldest high street where he pointed out how the town's street pattern dates back to the Romans and, in particular, to King Alfred. En route downhill he got onto the subject of water and a certain Juliana who had problems with the authorities over washing her baby's nappies in the river. This resulted in Edward I decreeing that 'water is common', a ruling about common rights to water still followed in most of the English-speaking world, but alas, no longer here. Closer to the river, Graham talked enthusiastically about human excreta, flooding, cholera, and medieval slums, at which point I felt like a change of scene, even if it was the AGM, next on the agenda.

Little did we know that Saturday evening's after-dinner talk by Peter Reynolds would be his last to an audience in Britain; sadly, Peter died several weeks later in Turkey. True to form, he gave a lively talk about his pet project, the Butser Ancient Farm, and the science of experiment. I don't know whether conference organiser, Jane Russell, had primed him beforehand to be controversial but he certainly managed to attack some sacred cows during the talk. Firstly, he was generally sceptical about archaeologists and their interpretations, and critical of illustrators for repeating their mistakes. In fact he seemed to favour photography over the mental interpretation involved in drawing *per se*. However, he was most scathing about television producers who think we can step back in time and enter the minds of prehistoric man – this, he said, was nonsense. Opinions aside though, his talk demonstrated how at Butser he and his helpers had, through their work with round houses, storage pits, grains, stock and tools, brought about a better understanding of later prehistoric economy and changed our perception of society at that time. For this service alone we must acknowledge his work and for communicating it to the outside world so effectively. Incidentally, his talk was taped and will be archived.

On the Sunday, things relaxed a bit, which was just as well for those who had spent most of the night in a certain kitchen. After breakfast two new members, Eavan O'Dochartaigh who works in Iceland, and Guida Casella from Portugal, gave short talks about their respective backgrounds and experiences. Both countries are experiencing an upsurge in professional archaeology and a growing public interest. Then, Sarah Lucas, Ros Smith and Luke Adams from Oxford Archaeology Unit made a return call and explained the workings of the digital drawing office, along with a useful breakdown of the financial cost involved. After a coffee break we then had Chris Brayne and Linda Coleman of Wessex Archaeology give a fascinating talk about the problems encountered recording the distorted 13th century spire of St. Brannock's Church in north Devon. This was a complicated process involving reflectorless EDM survey, photography, some manual measurements and AutoCad. What with the problems of warped timber, constricted access, dust and lack of breathable air, and health and safety constraints on working hours, not to mention the complicated computer work afterwards, I am surprised they were only 100% wrong in their original time estimate. Impressive stuff and I only hope that their client was sufficiently grateful for their ground-breaking efforts.

After the regular group photograph (missing 8 of us who turned up late and took our alternative mug-shots), the viewing of an excellent range of other peoples' work on show and being drawn to the clever drawing aids that Roger Miles brought along, of which a number of us had to purchase, we all went off to lunch and eventual departure. Congratulations to Jane Russell, Rob Read and Liz James for organising and hosting yet another great conference. Also, to the speakers and guides, and to the kitchen staff. Thanks finally to Michael Owen for burying the German football team in an historic 5-1 defeat on Conference Saturday. What great timing!

A final passing thought - how do we manage to stage such good conferences year after year? For those of you out there who've never been to one, you really are missing one of the year's highlights.

Richard Sheppard

*(Preparations for next year's conference in **York** are well under way. We hope that more of our members who live north of Watford, and even north of the border, will be able to attend. Ed.)*

Survive: the Illustrators Guide to a Professional Career

Book Review

Pub. Association of Illustrators 2001.

This is an attractive A4 paperback of 60 pages, with illustrations sprinkled throughout, as one might expect. The whole is aimed at those at the beginning of their careers, and divided into chapters from getting started, through clients, agents, money matters, etc. to a reference section at the end.

Getting started has good advice on acting responsibly as a freelance illustrator, the advantages of being organized, and reminding one to ask for help when necessary. Several groups of artists then tell their own experiences of working collectively, and other established illustrators give their personal views on things you need, and pitfalls to avoid.

Self-promotion stresses the importance of one's portfolio, and suggests other means of selling oneself to a client.

The chapter on Clients covers merchandising and negotiation, again with different illustrators providing their views.

Agents: examines the pros and cons of working together. Both artists and agents tell their sides. The AOI sent out a questionnaire to agencies, and from those that replied have produced profiles of each, included here, with the numbers of artists represented, styles of work, fees charged, etc.

The chapter on Money is very useful. It explains about tax, and National Insurance. Royalties are covered, and there is plenty of advice on pricing commissions.

The Ethics section covers copyright, and licences, and moral integrity. This is all very important so as to avoid confrontations and disputes.

The final section is Technical/Reference. This is a rough guide to the place of computer technology in delivering drawing digitally. The section rounds off with a list of contacts, useful bodies, courses and seminars, and a list of further reading.

Altogether, although there is nothing specifically for archaeological illustrators, this is a handy guide. Whether starting off a career as a freelance worker, or already established, there is plenty of useful information easily accessible. The sections on copyright law and money matters are invaluable to any illustrator today.

*Joanna K. F. Bacon BA MA AIS
(Hon. Sec. AAI&S)*

'Survive' is priced £17.50 to members of the AOI, £27.50 to non-members, and is available from:
Association of Illustrators, 81 Leonard Street, London, EC2A 4QS, or order via their website: www.aoi.co.uk.



AAI&S Mousemats

Now available for a limited period only, these traditional handcrafted mousemats bear the AAI&S logo and web address. Each mousemat is handmade to order by skilled craftpersons in Gillygate, York.

For only £5.00 + p&p you can own one of these rare and beautiful objects to treasure in your own home forever*.

To order, please contact Lesley Collett via the AAI&S Central Mailing address.

**This is not a guarantee of durability.*

Image and Idol Medieval Sculpture

20 September 2001 - 3 March 2002

A special exhibition of sculpture from the twelfth to the sixteenth century will open at Tate Britain on 20 September. Image and Idol is the result of a unique collaboration between medieval historian Phillip Lindley and artist Richard Deacon. The display is a ground-breaking move for Tate, which has hitherto taken the Reformation in England, in the mid-sixteenth century, as the starting point for its collection and displays.

The works in the exhibition have been borrowed predominantly from churches and cathedrals across England and Wales. A centrepiece will be the extraordinary Tree of Jesse, the largest and most impressive example of wooden sculpture surviving from the fifteenth century. This carved oak figure has been acclaimed as one of the finest medieval sculptures in the world but before now has never been seen outside its home, St Mary's Priory Church, Abergavenny.

Image and Idol will introduce a number of key historical themes in British art from the Romanesque style to the Reformation; in particular, it highlights the international context for British art and the cataclysmic effects of the Reformation, in which much religious sculpture was destroyed. The inclusion of Pietro Torrigiano's little known Effigy of Dr Yonge, from the Chancery Lane Library (the former Public Records Office) at King's College London, acknowledges the impact of the Italian renaissance and the emergence of ambitious new categories of secular imagery.

An illustrated catalogue will be available with essays by Richard Deacon and Phillip Lindley (64pp, £12.99).

Tate thanks The Daniel Katz Gallery for supporting the conservation of the Sir Thomas Andrew's monument, Holy Trinity Church, Charwelton, which will be included in the exhibition.

Duveen Galleries, Tate Britain, London. Admission free
Website: <http://www.tate.org.uk/britain/default.htm>

Text & Image:

Symbiotic or Superfluous?

A one day seminar of speakers and debate on the state of illustration, organised by the Association of Illustrators.

Tuesday 20 November 10am - 4pm
Royal Statistical Society, London EC1.

Speakers include:

Matt Bookman, Design Editor, BBC Spoken Word;
Paul Davis, illustrator; Joyce Dunbar, author;
Carl Flint, illustrator; Hiawyn Oram, author;
Dr Leo de Freitas, Research Fellow, Middlesex University

The day will end with an informal debate.

Admission (includes light lunch):

AOI members £45

Non-members £65

Students £30

all prices include vat

ALL PLACES MUST BE BOOKED IN ADVANCE: for further information, please contact:

Harriet Booth, Events and Exhibitions Manager
Association of Illustrators

direct line: 020 7739 8901

81 Leonard Street London EC2A 4QS

www.aoi.co.uk

www.aoisupplement.co.uk

Unidentified Museum Objects:

Curiosities from the British Museum.

12th December 2001 - 28th February 2002

An exhibition at the Henry Moore Institute, The Headrow, Leeds.

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). Drawings or graphics of any kind are particularly welcome: *high-quality* clean photocopies, camera-ready artwork or digital format. (Colour work may be limited by space and budget available.)

Please check with the Editor before sending graphics.

Deadline for next issue: 22nd February 2002

Newsletter Editor: **Lesley Collett**

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The personal views expressed in this Newsletter by Association members and others may not be those of the Editor or the AAI&S Council.

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