



# AAI&S COUNCIL NEWS



A Council meeting about a year ago

## Dear Members

We are sending you this 'letter' from the Council as an 'interim newsletter' and to say something, especially for our more recent new members, about who we are and what we are doing on your behalf.

Margaret Mathews, Hon Chair

## What's happening with the Newsletter?

You may be wondering why you have not received the usual newsletter lately. Unfortunately our Newsletter editor, Kelvin, has had a bit of an "Annus Horribilis" this year suffering problems in his own life, as well as organizing an excellent programme for us all at the Amsterdam conference. He is unfortunately unwell at the moment and we wish him all the best for a speedy recovery. This has meant that the next issue which was almost ready to go out earlier this year now needs some updating and is 'on hold' until Kelvin has recovered. When it comes, this will be a bumper publication, including an extensive bibliography on archaeological illustration.

## What is the Council doing for members?

### Promoting freelance work

Kelvin Wilson has plans to produce a 'directory' which will offer the opportunity for members to buy advertising space for their work. This publication will be distributed to potential clients and employers and should be of particular interest to freelance workers. There will be more news on this in due course. Colin Berks has taken on the task of compiling a mailing list for PR purposes and that will also provide a target list for the directory.

### Involving members

Last year's questionnaire with the annual subscription form had quite a good response and a number of

## Who are the Council?

AAI&S COUNCIL - Elected members 2005-6

Margaret Mathews	Chair
Deirdre Crone	Treasurer
Caroline Needham	Membership
Jo Bacon	IFA/External Liaison
Lesley Collett	Secretary/Publications
Steve Allen	Assessments
Kelvin Wilson	Newsletter
Guida Casella	Council member
Mikko Kriek	Council member
Colin Berks	Council member
Bryony Ryder	Council member

Those on Council are just ordinary members who are willing to volunteer their own time to work for the Association. As well as elected members, we also co-opt additional members to take on specific roles. We meet 3 or 4 times a year at the British Museum, a venue organized by co-opted member Ann Searight (Dept of the Ancient Near East). An ongoing project at the moment is making our administration more efficient and having greater flexibility in dividing up the work. So those Council members without a specific responsibility next to their name at the moment are able to 'multitask' and take on jobs as needed. Two new members joined us at the last AGM, surveyor Colin Berks, who runs his own business, and Bryony Ryder, an illustrator at Birmingham University, both of whom recently became full members of the Association.

people expressed interest in being more involved. Thinking about how we could move forward on those responses highlighted the limitations of our current membership database. We are therefore looking to improve this so that we can put members in touch with each other, according to their interests or geographical location, as well as informing you about events or job opportunities.

We get quite a number of queries from employers who are interested in work on the website gallery. At the moment we can't give out contact details of members without their permission but a new database will allow that permission to be logged and for you to hear about potential commissions sooner.

We'd be happy to hear from anyone with database skills particularly Microsoft Access.

## Get in touch with us!

AAI&S Central Mailing  
c/o IFA, SHES,  
The University of  
Reading  
Whiteknights, Box 227  
Reading, RG6 6AB  
UK

email: [info@aais.org.uk](mailto:info@aais.org.uk)  
web: [www.aais.org.uk](http://www.aais.org.uk)



*Residential delegates to the Amsterdam Conference stayed at the 'Botel' a floating hotel near the Central Station. Those with rooms on the South side had a great view over the heart of Amsterdam.*



*Looking around the Historical Museum*

## **Conferences**

Every year we hold a successful conference, thanks to the efforts of one or two individual members. This year Kelvin Wilson and Mikko Kriek organized an excellent event in Amsterdam – the AAI&S' first international conference. 33 delegates made it over from the UK and Ireland, some with spouses, along with 26 day delegates from the Netherlands and Belgium. If you've never been to a conference before, you may be interested in what one first time delegate emailed to us later:

*"I have been to a few 'archaeology' conferences over the years and have found the people very stuffy and elitist, especially towards those who aren't 'well known academics', but everyone at the AAI&S conference was very friendly and approachable.."*

## **Future conferences**

Melanie Steiner is organizing next year's conference (2006) with help from the Oxford Archaeology drawing office. It will be held in Oxford at St John's College and there will be more detail on the programme in the New Year.

Following the success of our first overseas conference in Amsterdam, Guida Casella has offered to explore the possibility of holding a conference in Portugal in 2007.

## **AAI&S online**

Our website is a great asset thanks to Steve Cheshire but as anyone who has experience of them knows they require a lot of time to maintain and update and ours is in need of some overhaul. Steve has stood down from Council but is continuing to act as web manager for the time being during the handover to new member, Bert Brouwenstijn, who offered his services at the AGM. If you have any suggestions or comments on the website let us know.

## **Can I help?**

You will have found included with this mailing a copy of our new information leaflet. You can help the Association grow by passing this on to any illustrators you know who are not among our members. If you think you might have the opportunity to distribute more of the leaflets, please email [info@ais.org.uk](mailto:info@ais.org.uk) or contact central mailing.

## **What is the Council doing for the Profession?**

### *Working for illustrators and surveyors with others*

The AAI&S is a small organization and relies on volunteers to run it. This means there are limits to what we can do for illustrators and surveyors on our own and makes it important to work together, while retaining our independence, with larger bodies in the interests of the profession. This is why we have been fostering close links with the IFA (Institute of Field Archaeologists), a much larger body that has the luxury of office staff. Jo Bacon has been involved in setting up an Illustrator's and Surveyor's Special Interest Group (ISSIG) for the IFA, which will be administered jointly and run by a committee of those who have membership of both organizations. The group aims to provide a focus for discussion, promote good standards and continuing professional development and potentially organize joint events. One important initiative relates to the development of a copyright licence agreement, which will help freelancers maintain and exploit their rights in the copyright of their own work. Rob Read and John Hodgson have put in a lot of work drafting this and canvassing support from employers' organizations and, at the last AGM, the Association formally undertook to promote this to members and non-members. The licence is available to download from the AAI&S website. It is very encouraging that the IFA are supporting us in promoting this and, through the ISSIG, they will be cooperating in administering a central register for those issuing licences.

### *This may be of interest to our small band of American members...*

We are always ready to foster links with other bodies and recently had an email from the Society of Illustrators in New York who are "very interested in establishing a relationship in the hope that we could mutually expand the range of our common area of interests and understand the current conditions of illustration in your country." They also extend to our membership the chance to participate in their annual events. See the Society's website address: <http://www.societyillustrators.org/>.

## Why haven't we had any new technical papers or journals lately?

Publications like technical papers and the Journal take a lot of work to write, edit and produce. We are not usually short of ideas but rather of authors. Unfortunately, it has not proved possible to maintain a regular Journal and there have been no technical papers recently. However, AAI&S Publications are about to undergo a change which we hope will result in a more flexible approach, involve the membership more and give them a better service...

The title 'Graphic Archaeology' is to be used as an overall branding for all the Association's publications, which will come under three main headings:

- The Association's **Newsletter**, which has been produced on a fairly regular basis for the last few years, and is expanding in both scope and size under Kelvin's enthusiastic editorship: as **Graphic Archaeology News** we hope this will remain the baseline of communication for the membership, keeping you in touch with your association, its news, events and people. So let us have some news about yourselves.
- An entirely new biannual publication, **Graphic Archaeology Directory**, is planned, which will consist of a directory of members and feature

spreads where members may purchase space to showcase their work; this will be distributed to archaeological bodies, museums and publishers as well as members.

- There will also be the opportunity to publish longer articles and technical papers of a more specialist nature as occasional papers under the heading **Graphic Archaeology Papers**

### Where YOU come in

#### • Volunteer some time

In order to achieve these aims we intend to scrap the separate posts of Journal Editor and Technical Papers Editor on Council and instead set up a Publications sub-group. We want to hear from people willing to put in some time, whether writing, researching or commissioning articles, or helping out in more practical ways – even stuffing envelopes or compiling mailing lists!

#### • CONTRIBUTE!

If you would like to write something yourself or with others, whether a short article or a full technical handbook, let us know. Mikko Kriek is keen to produce a paper on **Digital Finds Illustration** and would like to hear from anyone who has something to contribute on that topic.

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## While stocks last!

There are still copies of Melanie Steiner's *Approaches to Archaeological Illustration*, published by the CBA, available at the special price of £12.50. If you are interested send your cheque to Central Mailing.

## Old Journals going...

Laura Templeton writes that she has cleared her office of old copies of *Graphic Archaeology*. They will be scanned for the website and just a few copies of each one kept as they are very occasionally ordered by libraries. As to the rest, if anyone wants copies for outreach events, she is quite happy to give them away, but will recycle the lot before Christmas if no claims are made. Contact Laura via Central Mailing

## Limited supply of rolls of draughting film available

Sue Holden writes:

Double matt, 75 micron,  
914mm x 30m roll @ £35 + VAT & carriage.  
841mm x 100m roll @ £70 + VAT & carriage.  
(carriage for a 30m roll is around £12)  
100m rolls of white draughting film also available.

This really is extremely cheap: my last 20m roll cost £98! The owner just wants them out of the way ASAP.

Contact Sue Holden for details, (01284) 386561, email:suefholden@aol.com



## Fine art of bringing the past back to life



GRAPHICALLY bringing the past to life from scraps of historical data, Guida Casella yesterday became the world's first student to gain a master of arts degree in archaeological illustration.

Guida, 31, who is Portuguese, spent a year at Swindon College learning how to accurately reconstruct detailed images from often minute archaeological remains. She was among about 160 college students who donned cloaks and mortarboards to take part in the annual graduates procession through Swindon town centre.

A fine arts student from the University of Lisbon, she scanned the internet to discover that the world's only MA course in archaeological illustration was, of all places, in Swindon.

### Better understand how people lived

The college set up the course to help cater for a growing public interest in archaeology, thanks to TV programmes such as *Time Team* and *Meet The Ancestors*.

With the unique MA under her belt, Guida is now a fully qualified freelance archaeological illustrator and is working on projects in Portugal's Iberian Peninsula.

Guida worked on a variety of projects to gain the MA. One project involved the detailed recreation of a medieval knight while another saw her produce drawings of chess figures based on a 13th-century ivory piece unearthed in Germany.

She also created a computerised 3D version of a 3,000-year-old village. Guida said: "Drawings and graphics bring to life archaeology. People can look at these images and better understand how people lived in the past."

Course tutor Graham Smith said: "Full marks to Guida, when you consider the fact that all her studies were in a foreign language to her."



Intricate: Anglo-Saxon artefacts made of bone and ivory, above; graduate Guida Casella, top

## Well done Guida!

see over for Guida's contribution on the planning frame...

# On the use of grids

contributed by Guida Casella

Since the middle ages, grids have been used to enlarge, reduce or simply copy images, by making a correspondence of points between an original and a reproduction grid. The drawings of Villard de Honnecourt (13<sup>th</sup> century) are well known for this reason. During the Renaissance, the discovery and use of perspective led to the use of grids as a measuring device to construct a precise projection.

The term *Alberti Window* applied to the grid as an aid to painting, arose after Leon Battista Alberti (1404–1472) in his treatise *De Pictura* (1435) mentioned this method. Although this book didn't show images of a grid, it was well described *a posteriori*.

Other drawing aiding devices were developed, like Vignola's perspective machine (reconstructed in 1898 by L.F. Ortega de Uhler in the exhibition *Fortuny-Picasso y los modelos academicos de enseñanza* (Valladolid e Salamanca, Consejeria de Cultura de Castilla y Leon).

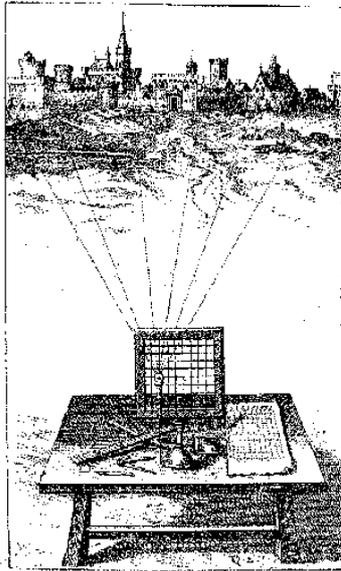
The examples above were concerned with representing the real (3D) in a flat surface (2D). However other devices were constructed to make 3D replicas (namely in the production and reproduction of sculptures). Points were marked in the original sculpture, and following a similar system of coordinates, the sculpting material was excavated until the desired concavity was achieved.

This system is of interest in understanding the development of measuring systems in field archaeology. As Archaeological Illustrators, when drawing in the field, we must be most careful with the precision of our recordings. Even if on most excavations we have access to theodolites or Total Stations, it is more likely that they are not available all the time, hence the importance of knowing how to use a grid.

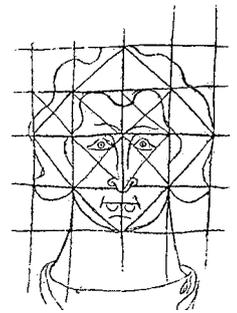
From my experience drawing on excavations (in Castro do Zambujal, Torres Vedras, Portugal, with the German Archaeologische Institut) I can share with you the methodology we used, along with a sketch showing how to construct a grid (you can hand it directly to a smith).

We started by marking the area in square metres with the aid of the Total Station, putting a pin (on the earth) or a cross with a waterproof marker on a stone. To draw a square metre of the excavation, we positioned our grid with its corners on the exact coordinates. The grid must be levelled with the aid of a spirit level, and the feet adjusted. Using a plumb line we confirmed that the corners of the grid matched the exact points.

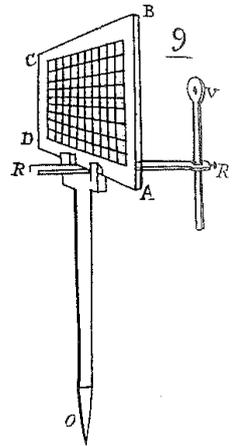
To start drawing, we used the plumb line to relate the position of, for instance, a stone within the smaller squares of the grid.



Robert Fludd 1618



MEDIEVAL GRIDS  
Villard de Honnecourt  
(13<sup>th</sup> century)



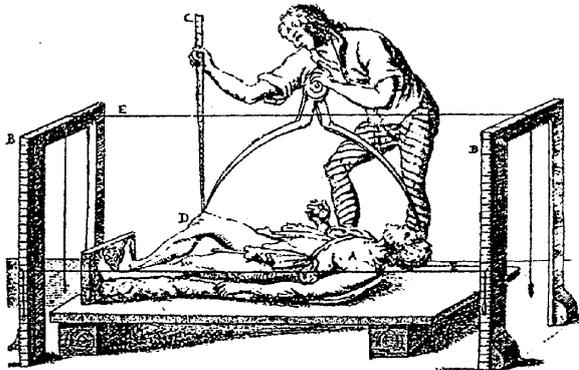
PORTABLE GRID  
Agustin Gomez

## RENAISSANCE GRIDS

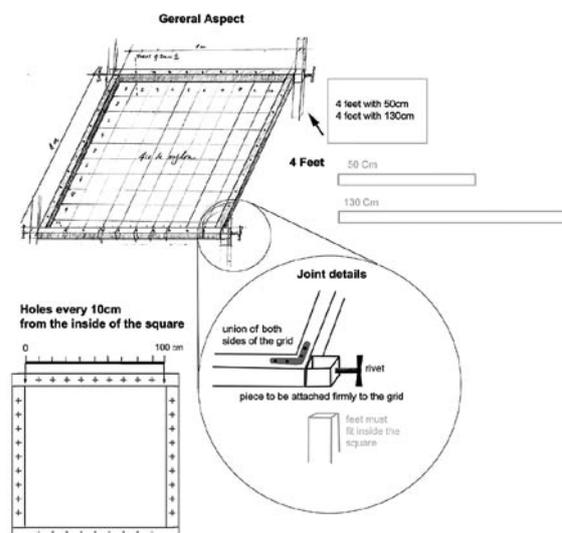
Albert Durer 1538



System of coordinates applied to sculpture.  
F.Carradori 1802



Iron Grid with 1m<sup>2</sup> (Interior) with accurate subdivisions of 10cm and adjustable feet



## USING THE GRID CORRECTLY

