



Welcome to the all-new Newsletter. We have a new design and layout (not quite finalised!), a new Editor, Lesley Collett, and hopefully some new features to come. We kick off with **Richard Sheppard's** report on the recent Conference, held at his own former University.

Leicester Conference 1998

It was with great interest that I motored down to Leicester for this year's conference, not having seen much of the place since my student days back in the 1970s. Although the traffic has grown out of all proportion, thankfully the place has changed very little, including I am pleased to say, our venue, Beaumont Hall, where I was resident for three years.

Half of our contingent came early on the Friday and were able to see the diversity on offer in the city, as revealed on the Belgrave Road. Also known as the 'Golden Mile', the area is renowned for its jewellery shops and Asian cuisine. A number of delegates took the opportunity to do a little shopping, coming away with unusual kitchen utensils and bags of sweets. The Jain Temple (the only one outside India) impressed delegates with its beautiful marble sculptures, stained glass windows, and the intriguing religious thought behind it. For some worshippers this even means avoiding potatoes in their diet, as they are considered live beings.

Once settled in, we started the Friday night proceedings with the usual introduction to the local archaeological scene, with a talk by Neil Finn on the multi-period site of Eye Kettleby. Here, the University of Leicester Archaeology Unit has been studying a large area since 1993, finding features varying from Neolithic pits to Anglo-Saxon structures. After this tour through the millennia, we retired to the bar to drink and swap gossip, amongst faces familiar and new, the latter including several friendly and enthusiastic students. Also in the bar was a gathering of local Tories, one of whom was foolish enough to try discussing politics with the Oxford contingent - dangerous indeed!

Come Saturday morning we were in for a treat. Transported to a lecture hall on the university campus, our first speaker was Victor Ambrus, one of the regulars on Time Team. Although Victor rarely opens his mouth on the programme, he spoke to us about his long experience of historical illustration, the pressures of working for Time Team producers, and the value of keeping up with life drawing. This was peppered with amusing anecdotes and the chance to see some of his pencil drawings at first hand. It's a shame he is not a member.

The next speaker, Steve Dobson, spoke about trends in computer visualisation in archaeology. This continued the morning's theme of the importance of making archaeological data visual for the layman. Steve's examples included interactive computer models derived from intensive laser scanning, (Giya Project), from total station survey (Hopi Indian pit-house), and photo-modelling for more realistic effects (Castell Henlys). Whilst many of the views on show were impressive, VR still has problems with monotonous textures, a lack of human scaling and in justifying the use of powerful computers for limited output.

Following a thankfully brief AGM, we now set out on our guided tour of Leicester in the rain. Nick Cooper did his best to explain the development of the city from its pre-Roman beginnings, contending with people's brollies and noisy traffic. His route took us down the Georgian New Walk, and into the heart of the town where we glimpsed some of the older buildings that have survived the modern era. Richard Buckley took over at Leicester Castle, where we were allowed to view the interior of the Hall,

with its 12th century timber roof, its courtrooms and undercroft. After a wander to the top of the castle motte, we were encouraged to visit the excellent Jewry Wall Museum. This stands next to a remarkable Roman wall, that somehow survived the awful road scheme which tore the heart out of the historic town in the 1960s. Although the centre of Leicester has been badly affected by the later 20th century, our guides introduced us to many of the city's treasures, and a sense of the town's history.

The evening lecture by Dr. Graham Morgan presented the conservator's viewpoint and how it overlaps with that of the finds illustrator. His talk proved to be thought-provoking, not least because Graham mentioned the potential dangers of handling chemicals on conserved objects. He spoke as one who appreciates objects for their intrinsic worth, not just for their cultural significance. Graham then joined us for wine in a 20th Anniversary celebration.

On Sunday, our host, Debbie Miles Williams, had several of her students come for a portfolio session. Members of Council were assigned to each participant on a one-to-one basis, and comments and advice offered. All agreed that it was a useful exercise with practical value for the students concerned. This was followed by an enthralling lecture by Ian Meadows of Northamptonshire Archaeology, who unfolded the sequence of events that led to the discovery of a rare Anglo-Saxon helmet on a gravel quarry site. A natural speaker, Ian proceeded to show how the helmet, initially hidden within a lump of corrosion, gradually came to light through X-rays and painstaking conservation work. His slide showing two glum-faced managers from the gravel company Pioneer, peering down at this lump, was particularly memorable. The

company did eventually pay for all subsequent conservation, and the helmet, only the fourth to be found in England, is now called the Pioneer Helmet.

Our final speaker was Michael Brammen from the Association of Illustrators. Michael outlined the work of the AOI and what it offers its 2000 members in terms of advice and outlet. The advantages for freelance illustrators of having joint AAI&S-AOI membership is obvious, and I am pleased to say that a number of our Full Members have now taken up the option (see Subscription note for details).

After the group photograph the Conference ended on a satisfied note. Congratulations to Debbie for organizing a successful and enjoyable weekend, and managing it all whilst having her hands full as a new mother. Thanks also to her band of helpers from the department, and to all the speakers and guides. The accommodation was comfortable and the food excellent. What more could one want? Next year it's Reading - can you do it as well?

Richard Sheppard (with thanks to Debbie and to Mike Rouillard for sharing their thoughts about the weekend)

Conference 2000 - a place in the sun?

Hazel Martingell has offered to look into the possibility of organising a special conference to mark the millennium on the island of Gozo. For those whose strong point is not geography, Gozo is south of Sicily, adjacent to Malta. It would be hoped to organise the travel as well as the conference itself, probably going for a week's stay. The conference would last two or three days leaving the rest of the time for exploration and relaxation.

Obviously the Association does not wish Hazel to spend time organising this event if the support is not there, and so we would like you to contact us as soon as possible if you are interested in going. It is felt that there would need to be a minimum of twenty delegates. If Hazel feels that the conference is feasible we would ask at that stage for confirmed bookings with a deposit.

Job Seekers

When the Association is asked to advertise jobs to its membership we would like, in the future, to be able to target those members who are actively seeking a new position or freelance work. This will make the process more efficient, saving time and postage costs, and help to improve the response time to these requests. It always surprises me how much time it takes to photocopy the details, fold and stuff into envelopes, add address labels and stamps and stagger down to the post box.

If we can reduce the numbers who are sent details, we can then go out and sell this service on your behalf to potential employers, and increase your chances of hearing of your 'dream job'. If you wish to be included on the mailing list for jobs please contact the membership secretary through the central mailing address. Your name will be added to the list for the membership year, and in order to keep the list up to date we would ask you to confirm your interest every November when, of course, we all pay our subscriptions.

Rob Read

1999 Conference

Following our offer to arrange next year's conference, Margaret and I spent a few lunchtimes descending upon various Halls of Residence around Reading. As a result, we now have a venue and dates, so put them in your diaries NOW. The next conference will be on Friday September 3rd to Sunday September 5th 1999. We will be based at Wantage Hall, University of Reading. For those of you who have not been to Reading before, the Hall is off the main (Whiteknights) university campus, about a mile from the town centre and railway station. The Hall dates from the early years of this century, built around a quadrangle with a bar, meeting rooms and a computer workroom. There is a bus service (the main route serving the campus stops 5 minutes walk away). Further details will be sent out with the formal conference details when people have booked.

Turning to the programme for the weekend, we have a number of ideas and people we have in mind to contact. We hope to include speakers and demonstrations of digital building recording, integrated site database systems, 'hands-on' computer graphics workshops as well as some more 'traditional' subjects. Following on from the last conferences' well received 'portfolio' sessions, we expect to repeat the event for other interested parties. In the meantime, although we have several ideas for the programme, if anyone feels they would like to make a contribution along the above lines, they are welcome to contact us via central mailing or c/o Department of Archaeology, University of Reading, PO Box 218, Reading, RG6 6AA. We are open to suggestions or offers!

Steve Allen

Margaret Mathews



We would hope to confirm whether this venue is to be our conference base by January 1999 to allow for an alternative if it is not a possibility. Interested members should contact central mailing by January 15th at the latest.

SUBSCRIPTIONS

1998-9 subscriptions are due now. Please fill in and return enclosed renewal forms as soon as possible.

COUNCIL MATTERS

Mike Rouillard (Membership) and Phil Newman (Newsletter) stood down from Council this year. Three new members were elected to Council at the AGM in Leicester (Paul Hughes, Lesley Collett and Anne Searight).

At a Council meeting in September the roles and responsibilities of Council officers were discussed, and it was agreed that some modifications were

required. The new posts of Publications Officer, who will monitor the progress of all the Association's publications, and Publicity/Liaison Officer, who will deal with the Association's website, display material and liaise with other organisations, were accepted by Paul Hughes and Mike Pringle respectively. The full Council now looks like this:

<i>Hon. Chairman</i>	Rob Read
<i>Hon. Secretary</i>	John Hodgson
<i>Hon. Treasurer</i>	Richard Sheppard
<i>Publications Officer</i>	Paul Hughes
<i>Membership Officer</i>	Eddie Lyons
<i>Assessments Officer</i>	David Williams
<i>Publicity/Liaison Officer</i>	Mike Pringle
<i>Technical Paper Editor</i>	Barbara Hurman & Melanie Steiner
<i>Newsletter Editor</i>	Lesley Collett
<i>Council Member Without Portfolio</i>	Anne Searight
<i>Co-opted member:</i>	
<i>Journal Editor</i>	Seán Goddard
<i>Conference Organisers</i>	Margaret Mathews, Steve Allen

Jolly Good Fellow

*Congratulations to **Richard Bryant**, who was elected the Association's third Fellow at the AGM in Leicester this September.*

Deirdre Crone writes:

Richard may be seen as virtually the founding father of the Association; it was he who called that first gathering of draughtsmen interested in archaeology in Manchester in 1977, touching an amazing number of lonely voices across the country, all crying in what seemed a wilderness. He responded to that need, channelling the energy of so much creative interest, frustration and anger into a positive force. Helpers came and moved on, but Richard was the constant figure, even through the lean years when cutbacks rather than lack of interest reduced the conference to an afternoon in London in 1981.

It could all have died then, but gradually the Association has become the professional anchor in archaeological illustration, establishing guidelines, offering support and advice to illustrators, their employers and their markets.

Through the standard of his own illustrations, and particularly his championing of reproduced pencil drawing as the most effective and economic medium for stone and ceramics, he has consistently raised the profile and reputation of illustration throughout the archaeological field.

This has been enhanced by his complementary career in publishing, where he has been able from the gamekeeper's side to change attitudes and aspirations, re-evaluating the whole balance and effectiveness of image and text in communication, treating the artwork with care and respect.

He was also the first illustrator since Carter, in my experience, to be recorded as Site Director and co-author.

His membership of the Association spans the full twenty years, in the Chair, on the Council or applying his editorial expertise. Without ever resorting to divine intervention, he has encouraged the Association, raising the profile and

UNIVERSITY OF YORK
DEPARTMENT OF ARCHAEOLOGY

TECHNICIAN/ILLUSTRATOR
Ref: 98/A33

You must be able to produce illustrations to a high publication standard, and to undertake the various administrative and technical tasks required to support the Department's teaching and research. These other duties include photography, laboratory management, and teaching archaeological illustration.

Training will be provided to augment skills as necessary in this post, which requires flexibility, interpersonal skills and organisational ability. A degree or equivalent qualification and at least 1 years relevant experience is required

Salary will be in the range
£12,867 - £15,361 per annum.

For an application form and further details for the above post please write on a postcard to:

Personnel Office
University of York
Heslington
YORK
YO10 5DD

Please quote the reference number. Closing date for applications is **Monday 2nd November 1998**

standards of archaeological draughtsmanship, not only among our peers in illustration and design but also in the scientific and academic communities.

In Richard Bryant we have a man to whom we largely owe our corporate existence, whose long service to the profession on so many levels deserves our recognition and our thanks (if only for his constant, courageous display of choice cravats).

New Council Members

As several new faces have appeared on the Council recently, we thought it might be appropriate to introduce some of them. Unfortunately, most were too shy to supply photographs, despite my threats to substitute 'artist's impressions'...

*Taking over as Newsletter Editor is **Lesley Collett**.*



"I graduated from Lancaster in 1982 with a degree in Archaeology, and spent most of the following few years as a circuit digger, or more precisely a circuit planner, working on various excavations for the Central Excavation Unit, Wessex Archaeology and others. Though nominally a site supervisor I spent an increasing amount of time producing

drawings, and by 1985 I was running the drawing office for the Sandwell Valley Archaeology Project. During my annual holidays I worked on the excavations at Bordesley Abbey, where I was seriously impressed by the plans and elevations produced by Iain McCaig, and David Walsh's stone drawings. I considered such fine drawings to be the best way to record archaeological evidence – written records seemed so imprecise, so subjective. I resolved to improve my drawing skills.

I did not consider myself an *illustrator* until the winter of 1988, when after a brief period with the (now defunct) Chelmsford Archaeological Trust I joined Essex County Council's Archaeology Section. Here I learned an enormous amount from Alison McGhie and Sue Holden about finds illustration, of which I had little previous experience, and about preparing illustrations for print. In the same year I joined the Association, and gained full membership in 1992.

For the last ten years I have worked full-time for County Council and professional archaeology units, covering the full range of archaeological illustration. Recently this has meant increasing amounts of developer reports, shorter deadlines, fewer finds illustrations and, increasingly, use of computers. I have adapted to the use of AutoCAD and Illustrator, learnt a bit of typesetting and (not altogether reluctantly) put away my rottings. I feel it is important that the profession should keep up with these developments, and illustrators should learn to adapt their skills to new technologies, without sacrificing high quality.

I had toyed with the idea of standing for Council some years ago, but was slightly surprised to be invited to stand this time. I was even more surprised to find myself suddenly Newsletter Editor (my colleagues were persuasive, flattering...and ten to one). I must express my immense gratitude to all those who contributed to this edition, especially Richard Sheppard for his eleventh-hour e-mail that saved the front page!"

*Membership Officer **Eddie Lyons**:*

"By nationality I am Irish, hailing from the city of Cork in the Republic of Ireland. My background is in technical illustration, having trained as a draughtsman. I worked for two years (1983 – 85) in small civil engineering firms in Cork, as a draughtsman on small to medium sized construction projects. Apart from construction, the work included basic field and building survey, the former for producing plans of accident scenes for use in civil court cases. It also included work on electrical/mechanical projects. During this time I started evening courses in mechanics and surveying as tentative first steps towards eventual qualification as an engineer. However, in early 1985 I was made redundant, and gave up the classes a while later. After hunting unsuccessfully for other jobs, I did a three-month part-time course in AutoCAD in late 1985.

In 1986 I moved to Manchester, and in 1987 I started part-time work for the Greater Manchester Archaeological Unit (GMAU) on a Manpower Services Commission scheme on the Roman fort at Castleshaw, primarily as a draughtsman but including some time outdoors on the excavation. This was my first experience of working in archaeology, although I had always had a slight interest in the subject. I spent two formative years at GMAU, with the work expanding to include archaeological building survey and construction of museum exhibits. In September 1988 my time with GMAU came to an end, and I spent a brief three-week period working for the (now-defunct) Trust for Lincolnshire Archaeology on an evaluation excavation in Boston.

In October 1988 I moved to Portsmouth to start work as an illustrator with the Central Excavation Unit (now Central Archaeology Service) of English Heritage, where I remain to this day. My work currently concentrates on publication projects, both managing illustration programmes and producing illustrations by hand and on computer, mainly using AutoCAD. I am also involved in developing methodologies, such as formulating practical techniques for using AutoCAD in on-site recording.

I first became aware of the AAI&S in 1989, and joined as a Licentiate in 1990. I remained a passive member, simply paying my dues and attending the annual Conference most years, until I was persuaded to stand for election to Council at the 1997 AGM, but I did not take on a specific Council role during the year that followed. In the recent revamping of Council I agreed to take on the role of Membership Officer vacated by Mike Rouillard in September. As this is only the start of my tenure in this role, I have not yet had time to form any impression of the job, but after originally being a somewhat reluctant candidate for Council I'm looking forward to a hopefully productive (first) twelve months as Membership Officer."

Oxford blues

Paul Hughes looks back at some of the problems he has encountered over the years as the profession has developed to cope with constantly-changing technology

I spent 12 years in the National Museum of Wales working as an Archaeological Illustrator in the Department Of Archaeology and Numismatics under the watchful eye of Colin Williams, probably one of the best archaeological illustrators of the 1970s. Colin worked for GKN steel works as an accomplished draughtsman before turning to museum work. Because of this he had the skill to construct his drawings with unbelievable accuracy using 'real' technical and engineering principals before rendering them as archaeological illustrations.

To Colin my background appeared to be quite different to his as I had just graduated from Newport College of Art with a degree in Graphic Design (Illustration and Printmaking). He discovered however, that we had a common background; I had spent three years in a school of technical building where applied technical and geometric drawing was taught, along with building construction drawing.

So back in October 1976 my life as an archaeological illustrator began. How pleasurable it was. Days could go by as one indulged in the rendering of an artifact. Months could pass if a hoard of things turned up. We sat and drew them, on Bristol Board with a Rotring for the outline and then stippled with a mapping pen. No one told us what we were drawing them for, we seldom knew the size of the publication that they were to be printed in and to us it didn't matter because we were indulging in our love of drawing and being well paid to do so.

February 1st 1988 and the first day of work in the Oxford Archaeological Unit. Suddenly my world had been turned upside down. Gone were the illustrators with real skills and in their place were the ex-MSC scheme youths with work allergies and attitude. The Unit also had people drawing things with no regard to the whys and wherefores, but at the same time there was an incredible amount of pressure to complete the work and get it published. Money was always tight but no attempt was being made to become more efficient.

The OAU has come a long way in the last ten years but the road to change has been uphill all the way. The Graphics Office now has a team of competent and experienced illustrators: most have degrees in archaeology as well as illustration skills. Archaeologists who require illustrative work are supposed to fill in forms stating what the publication is, the format, time allocated, invoice code and so on. But strangely, it has not become routine, and almost every day we have to ask the same old questions - what do you want it for? When do you want it by? What is it to be published in?

The next big problem to face overlapped with the first. Drawings on A0 sized film, usually drawn on the insistence of a field officer, were always a reprographic problem. In the late

60's and early 70's, many of the printers and repro houses began replacing their cameras with new models that could copy work no larger than A1 and more commonly, A2. Although this change happened 20 years or so ago, I still had archaeologists insisting on having their work drawn on A0 for 25% reduction up until about seven years ago. (*Some still do. Ed.*) We introduced a policy of drawing almost everything at A2 for half reduction, and for a relatively short time, getting the illustrations published became almost painless.

Now, however, we are finding ourselves having to face the next set of problems presented by progress. Drawings to print followed a well set procedure - drawing is shot (photographed) to film, either as a negative or positive depending on the printing plate used, the film is planned in with the rest of the pages making up that spread and the printing plate is exposed through the film. But now - no film. It has become common practice to supply text to printers on disc. We don't give it a second thought, we type away on our computers, save to disc and pass it down the line. But a quiet revolution has taken place in the last couple of years - plates ready for print direct from disc. No film - no planning - no way of planning in the drawings.

This was a problem that I encountered last year whilst asking for printing quotes. One well-known printer of archaeological journals has now gone down the 'disc to plate' road. Because of their changeover they could only handle our publication if the illustrations were all scanned in on a high-resolution scanner and the scans placed in the publication - an additional cost of £2500. We couldn't do the work ourselves unless we shot all the work down to A4 but even then it would not have been practical, as the file size of the figures would have been too big for us to handle on our computers.

Today the OAU graphics office has two drawing boards, which have sporadic use, six computer stations and various scanners, printers and other related bits of hardware. Much of the drawing work is done in Adobe Illustrator 7.0 based on information taken from AutoCAD 14 or Gsys and/or scanned site drawings. Illustrations produced in Illustrator can be placed into publications typeset in Adobe PageMaker 6.5 and passed to the printers on disc for direct output to plate or film as required.

Despite our archaeological colleagues getting over-excited by the idea of publishing on the Internet (always ten steps ahead of themselves with ideas, but ten years behind in execution) we are looking at the potential of printing from disc to digital copiers. This should enable us to produce short run, low funded publications efficiently and effectively.

OPINION

In recent years the world of commercial publication has moved into the digital age. Computers, megabytes and zip-disks are now as much parts of the modern commercial illustration tool kit as Rotring pen and watercolour. Illustrators are now asked to integrate illustrations into a product, the publication, and the publication is no longer solely the book, but the magazine, web-page or CD-ROM.

Within the world of archaeological illustration it seems as though we are split into two worlds. The surveyors have been working with CAD and GIS for many years now, whereas the illustrators have been seemingly loath to relinquish their pens. However, in the last year or so commercial archaeology has begun integrating computer-illustration packages within design studios. This is an international trend and an area where the British archaeological community will need guidance from the AAI&S.

It would seem logical that the AAI&S research this area. The archaeologists and publishers need to be contacted to define their needs. Discussion with the AOI would give feedback from those already illustrating digitally. Current software must be tested to find which packages are best adapted to our requirements. Once such research is completed the AAI&S should lay down a set of guidelines available to all within the Association and the wider archaeological community.

This is not an area that can be ignored by the Association. The computer will, and for some of us already has become a standard part of the archaeological illustrator's tool kit, and a standardisation of method and software now may save many of us from wasting money and resolve problems of compatibility in the future.
Mike Middleton

Perhaps other computer users would like to respond to this. It would be valuable if users of different packages could review the strengths and weaknesses of their software and share their thoughts in this Newsletter. (Ed.)

Technology on Trial

As more and more printers will only accept digital copy these days, we ought to consider what is to become of our drawings. Should we scan them, or draw them on computer in the first place? And what's the difference? Perhaps a comparison might be useful.

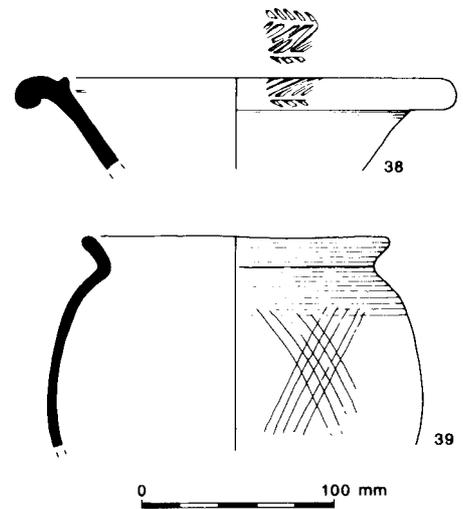
Right: Pottery drawn by hand on film, reduced to 1:2 on copy camera, scanned at 1200 dpi and reproduced at 1:4. Placed as a TIF file (Tagged Image File Format). File size: 1233 KB

Tifs are "raster" images, made up of pixels, so quality depends on the resolution of the scan, but high resolution increases file size and can become impossibly large. These images can be edited to some extent using software such as Photoshop, but not with the flexibility available to a vector drawing.

Below: Pottery drawn in Adobe Illustrator, drawing placed directly into PageMaker. File size: 254 KB

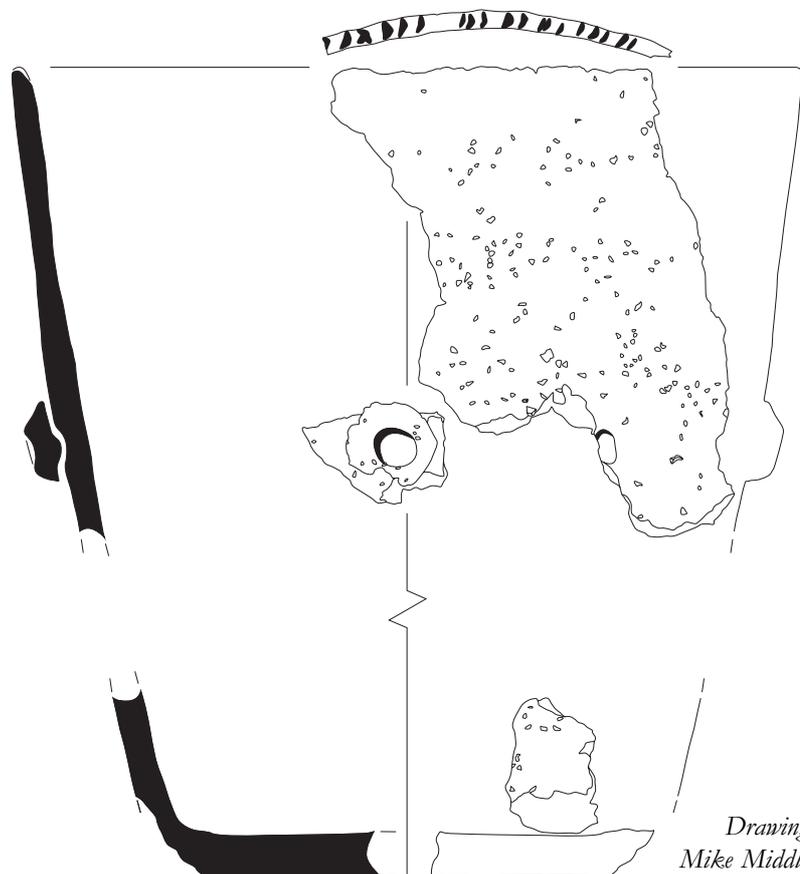
Packages such as Illustrator and CorelDraw produce vector graphics, which are composed of lines

rather than pixels. Drawings can be re-coloured, re-sized and re-shaped in the computer without diminishing their



sharpness or smoothness; individual elements within a drawing can be moved independently of all other elements. The images are resolution independent; image quality depends on the resolution of the printer, not the image.

Lesley Collett



*Drawing by
Mike Middleton*

AAI&S on the World Wide Web

The Association is about to go global, with the production of our first World Wide Web-site rapidly reaching its final stages. The site will contain all sorts of interesting cyber-snippets including electronic copies of information sheets, membership details, sample images, links to members' web-pages, technical paper information and order forms.....to name but a few.

The site will be hosted on the Bournemouth University web-server and will be easily and instantly accessible from any connected computer in the world. The web-site address will be sent to archaeological groups, colleges and universities and other related organisations with a request for them to place a link, on their own web-site, to ours. The site will also include email links enabling people, including those in other countries, to contact the Association at the click of a button.

The content of the site is fairly comprehensive and is categorised under the following headings:

●**GENERAL** describes the overall aims and functions of the Association, as well as outlining services offered, Conference etc.

●**JOINING** gives details of the various levels of membership available in the AAI&S.

●**IMAGES** is a collection of reduced resolution images produced by members. The page contains a selection of thumbnail icons - clicking on these will load up a larger version of the image

●**MEMBERS** contains a list of the Association's current members and details about Council roles. Links to members' own web pages will be placed here. All current members' names (not details) will be listed on this page unless you inform us that you do not wish to be mentioned.

●**HISTORY** gives a little background material about the AAI&S.

●**PAPERS** describes all AAI&S publications including information sheets and technical papers.

●**CAREERS** outlines some of the subject areas that constitute archaeological illustration and describes the sort of work that is available in the areas. This page also includes a list of British Colleges and Universities that offer courses in some of the subjects.

●**CONTACT** gives the AAI&S contact address and details. The page also includes email links.

If you have anything you would like to see on the web-site, please forward it to us NOW! This can include images, e-mail addresses, links to other websites, suggestions for content. In fact just about anything - we can even include sound, video or virtual reality! If you want to ask or suggest anything just pick up the phone and talk to **Mike Pringle** on:

01722 333817 or 01793 785204

or, if you're already connected, send an e-mail to

Pringle@rmcs.cranfield.ac.uk

Mike Pringle

DIARY

*Kent Archaeological Field School,
School Farm Oast, Gravenny Road,
Faversham, Kent*

Tel: 0181 987 8827 / 0585 700 112.

Fees £25 per session

October 31st 1998:

Archaeological Finds

Drawing Course, led by our own Jane Russell

November 7th 1998:

Recording of Wooden Ships

Day course including afternoon of practical measuring and recording.

November 21st 1998:

Recording of Vernacular Buildings

*University of Oxford Department
for Continuing Education, Rewley
House, 1 Wellington Square,
Oxford OX1 2JA*

(Tel: 01865 270380)

Publishing Archaeology on the Web – an Introduction

Two-day course to be held at Rewley House, Oxford, on 7th - 8th December 1998.

Fees from £95.50.

The Prehistoric Temples of Malta

Saturday 23 January 1999,

Rewley House, Oxford

(Ideal preparation for Gozo conference!)

Pitt Rivers – The Man and the Museum

Dayschool on one of the founding fathers of archaeology and anthropology

Saturday 20th February, Oxford University Museum of Natural History

Fees from £25.50

Aspects of Prehistory in SE England

14th November 1998, Christ's Church College, Canterbury Full details from Angie Kin, 7, Sandy Ridge, Borough Green, Kent TN15 8HP

LOOKS FAMILIAR?



Does anyone know who did these illustrations for a little book on British Prehistory, probably published in the fifties/sixties, and who wrote it? I found a copy in a library when I was a student and photocopied the illustrations (about ten, all black-and-white). I'd love to get hold of a copy as the illustrations were very inspiring. I don't remember the text!

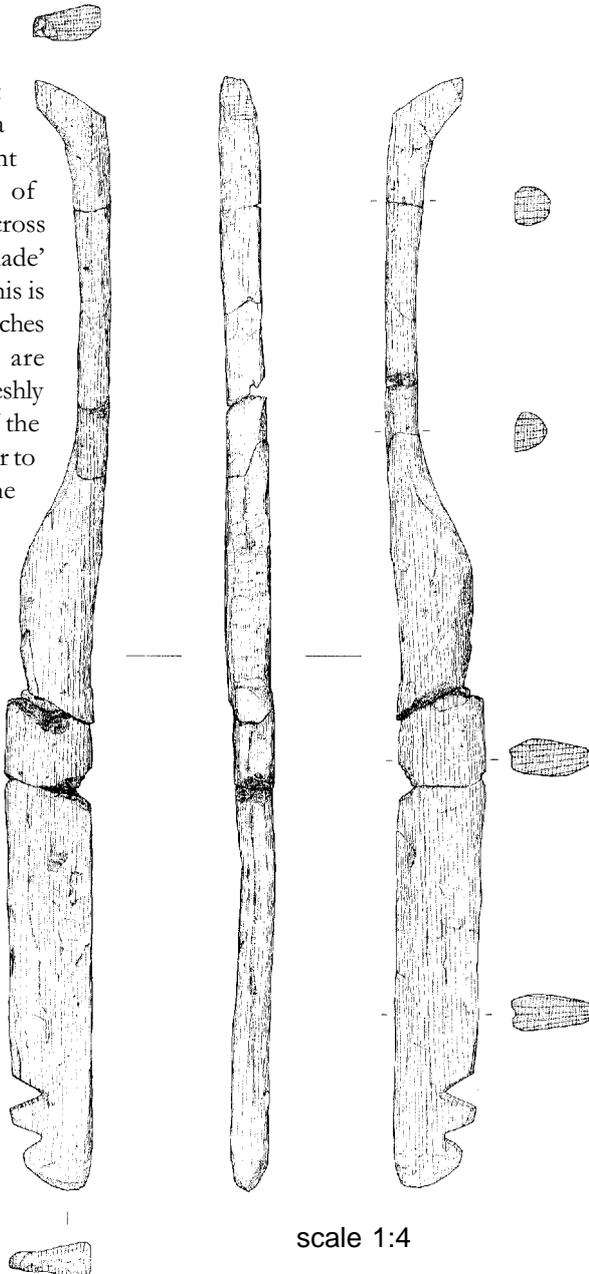
*Sam Potter (Ms)
Drawing Office,
Oxford Archaeological Unit
Osney Mead, Oxford OX2 0ES*

Mystery Object

This object was found in the excavations at Yarnton, Oxfordshire last year. It appears to have come from a waterhole adjacent to a 'Burnt Mound', and is apparently of early Bronze Age date. The cross section and form of the 'blade' would tend to suggest that this is a weaving sword. The two notches towards the end, though, are unusual. They are relatively freshly cut, compared to the rest of the worked surfaces. Tools similar to this have been identified at the early medieval site of Novgorod as 'scutches', also used in weaving. These examples, though, have teeth cut along the whole length of the blade. It is possible that this is therefore an old weaving sword undergoing conversion to a 'scutch' when, for whatever reason, it was discarded. As mentioned, the parallels for this are early medieval. Bronze Age examples from Ireland have a more traditional sword-style grip rather than this form of handle. Has anyone any better ideas or parallels?

Steve Allen

Apologies for poor quality of the scan - my fault! (Lesley)



scale 1:4

©Oxford Archaeological Unit

DIARY

Before Hadrian's Wall: The Stanegate

14th November 1998, The Customs House, Mill Dam, South Shields. Details from: The Arbeia Society, Arbeia Roman Fort, Baring Street, South Shields NE33 2BB

Essex Archaeological Symposium 1998

14th November 1998
Essex Archaeological & Historical Congress' annual jamboree at the Thameside Theatre, Thurrock, Essex. Contact Pamela Greenwood, Newham Museum Service, 31 Stock Street, Plaistow, London E13 0BX

TAG '98

Annual conference of the Theoretical Archaeology Group, 19th- 21st December 1998
Details from: BUFAU, University of Birmingham, Edgbaston, Birmingham B15 2TT
Tel: 0121 414 5515
Web: www.bham.ac.uk/tag98

11th January 1999

Leather Clothing

A meeting of the Archaeological Leather Group at the Museum of London. For details contact Quita Mould, Christmas Cottage, Choseley, Docking, Kings Lynn, Norfolk PE31 8PQ. Tel: 01485 512443

CONTRIBUTIONS

Letters and articles on any loosely relevant subject are welcome. Please send any material to me c/o Central Mailing or e-mail it directly to me at: lesley.collett@oau-oxford.demon.co.uk. Drawings and graphics of any kind are especially welcome. Deadline for next issue: **February 1999**.

The personal views expressed here by Association members and non-members may not be those of the AAI&S Council

©AAI&S, October 1998

CENTRAL MAILING

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

e-mail: aais@exeter.ac.uk