

newsletter

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GAG AGM in Leicester



GAG AGM @Lucy Martin



GAG members' exhibition

Once again it was a small turn-out for the AGM, which was held during the CifA conference in Leicester. However, attendance increased from last year's nine to ten GAG members: an 11.11% increase!

One of the pressing issues was the election of a new committee, as long-time members Steve and Laura have been on the committee for so long they can't run anymore, at least not this term. We wish them lots of free time. Details of new committee roles and members can be found on page 4.

GAG hosted an exhibition of members' artwork over the conference, and newly-elected Treasurer Sarah L-G provided live Twitter and Facebook updates on sessions. Next year we hope to provide a CPD session, details to follow.

Minutes from the AGM are appended to this newsletter.

From the Chair

*Lesley Collett, MClfA
Chair, Graphics Archaeology Group*

“GAG is not exclusively for those producing reconstruction artwork— where are all the photographers and surveyors?”

Hello! First off, an introduction – following the GAG Committee election which was held at the AGM at ClfA Conference on 21 April, the Group has a new Chair and some brand-new members. There were at first no candidates for the Chair’s post, which had been held by Laura Templeton on a one-year temporary basis, but as Laura and Steve Allen, the previous Chair, have both served longer than their official terms on Committee they had to step down. At this point there was concern that if no-one was willing to take on the role of Chair, the Group would be suspended, so I stepped up to the mark, contrary to my usual reticence, and hope to be able to keep up the Group’s reputation as one of the more active Special Interest Groups.

For those of you who don’t know me – I’ve been working in archaeological graphics since about 1988, coming into it from a fieldwork background, and was an active member of AAI&S Council from 1999 until the Association merged with IFA back in 2011. Since then I’ve been Secretary of GAG and occasional Newsletter producer, more usually playing a supporting role to other committee members.

Several other new members have also joined the committee; Lucy Martin was elected at the AGM and Hannah Kennedy and Ellie Winter were co-opted shortly after. I would also like to thank retiring members Laura Templeton and Steve Allen for their long-term contributions and tireless work for the Group.

GAG website

Tom Small continues to be in charge of the GAG website at www.gag-clfa.org; we would be happy to hear any suggestions from you about what information could be useful on the website, and also would welcome more contributions from members to the Gallery. Over the course of this year we hope to draft some information sheets, which will provide some pointers to early-career illustrators and those wanting to find out how to enter

the profession; these will be available on the website.

GAG Exhibition

Once again the GAG Exhibition occupied a prime position at the ClfA conference in Leicester this year, and I would like to thank those members who contributed their work. The idea of the exhibition is to display the full range of graphic work undertaken in archaeology, so personally I would like to see a bit more of the ‘bread-and-butter’ work; GAG is not exclusively for those producing reconstruction artwork, even field drawings and illustrations for grey literature can be interesting, of a high standard and worth displaying. (And where are all the photographers and surveyors?) Please get in touch (via groups@archaeologists.net) if you wish to display work in the exhibition, or have an idea for a venue or event where the exhibition could be displayed.

Standards and Guidance

As mentioned in the last Newsletter, GAG intends to start drafting Standards & Guidance for archaeological graphics. This is a big field, and could take some time to work out what we need to cover, so some preliminary groundwork needs to be done this summer, and we hope to be able to have something drafted which could be circulated to interested parties later in the year, and perhaps be fully discussed either at ClfA Conference in 2017 or at a specially-convened workshop meeting. We have already held one informal meeting which has given us some idea of the ground we need to cover.

Conference 2017

We have proposed a session for the next ClfA conference, to be held in Newcastle; Hannah Kennedy and Sarah Lambert-Gates are organising a CPD workshop on using 3D photogrammetry. The theme for next year being ‘Archaeology: A Global Profession’ gives us a chance to highlight projects from all over the world. The GAG Exhibition will also be appearing at the Conference.

In conclusion can I just say that the Graphic Archaeology Group is one of the larger Special Interest Groups in ClfA, with over

550 members. As with all professional groups we are dependent on contributions and support from our membership to make things happen. We would like to hear from far more of you – feedback and contributions are welcome from all, you can email us via groups@archaeologists.net.

Hope to hear from you soon!



Horse pendants from The Haymarket, York; reconstruction of original condition, Lesley Collett

From the editor

Hannah Kennedy, PCIfA (Ed.)

Hello to all. Thanks for taking time to read this newsletter. I hope you enjoy it, or at least find it vaguely distracting.

First things first, I'm new to this. Being the editor I mean. Not to archaeology or graphics, or even writing (fanfiction counts, right?). But this is my first issue of the GAG newsletter. Previously our esteemed and newly elected chair, Lesley, had the dubious joy of chasing stories and rounding up contributors, but as Chair of the Graphic Archaeology Group Committee she certainly has enough to think about (including chivvying me to get this issued – sorry Lesley).

Anyway, as a new editor I am still finding my feet. I would like to apologise in the lengthy gap since our last issue. This was partly due to the election of a new committee but largely down to my gross underestimation of the task. I hope the next one should be out a bit more promptly.

Finally, I would like to say that we would like this newsletter to be about all our members, so if you have anything at all you think other like-minded folk might like to hear about, please do contact me and I will certainly give you space in the upcoming issue. Contact details can be found on the back page.

Orphaned illustrations

Lesley Collett, MCIFA

After many years of campaigning in the AAI&S and CIfA for archaeological graphics professionals to be recognised as skilled and experienced specialists in their own right, it is very disappointing to still come across the phenomenon of the uncredited illustration.

Unfortunately we are not able to name and shame the organisations responsible for failing to credit their graphics, so basically all you can do is write to the organisation, politely point out their omission and hope they send you an apology, but this means your work will still not be credited and no-one will ever know it was your work.

So do not make the mistakes I did – watermark your work, ensure that the right to a credit is written into your Terms and Conditions, and be vigilant! Meanwhile we hope to ensure that issues of copyright and acknowledgement are included in the Standards & Guidance for Archaeological Graphics which is currently in preparation.

Meet the new committee

Lesley Collett, MCIfA Chair

I became obsessed with archaeology in the early 70s after trips to York and other sites... studied archaeology at Lancaster University and spent a few years on the circuit as a digger, where I found I



was quite good at drawing site plans and such, and ended up managing the drawing office on the MSC excavation at Sandwell Priory. My first break into graphics was accidental – coming back from an unsuccessful interview for a site supervisor job at MOLAS I ran into a digging friend in Euston Station, who told me they wanted an illustrator in Essex where she was working and why didn't I apply? Fortunately I had spent some of my own time trying to draw architectural fragments in the style of David Walsh, and it was architectural fragments they wanted drawing. I then spent four years in Essex learning the trade before moving on to Northamptonshire Archaeology, Oxford Archaeology and York Archaeological Trust, where I eventually became the sole member of staff in the Publications Dept. Made redundant after fifteen years with YAT, I am now trying to find freelance work in publication design/ typesetting or illustration.

I joined the IFA in 1986 and the AAI&S in 1988; was on the Council of AAI&S from 1999 onwards and helped with the setting up of the Illustration & Survey Special Interest Group of IFA as then was; following the merger of IFA and AAI&S I became a committee member of ISSIG, now GAG. I would love to stand down from committees one day, but find that very few people are willing to put in the time and effort required, so running these groups tends to fall on the same people all of the time.

I spend much of my free time either singing with Commoners Choir or traipsing around the countryside with the Reluctant Ramblers.

Liz Gardner, MCIfA Hon. Secretary

My first experience with archaeological graphics as a specialism was as an undergraduate at The University of Edinburgh. I didn't realise at the time that learning the first principles from Rotring



pens, ink explosions, drafting film and scalpels would be so useful in my future career.

After University I dabbled in the corporate world doing diverse roles before I realised I really did have a passion for archaeology and it was the career I wanted to pursue. I went back to dig the circuit until an injury forced me to stop digging. Luckily a role as an Assistant/Trainee Illustrator was advertised with Cotswold Archaeology and I got the job. I then moved to Context One Archaeological Services where I set up the graphics office (of one!). Since then I have been freelance, working for the Glastonbury Abbey Research Project and Nexus Heritage, which keeps my feet in both the academic and commercial archaeological spheres.

In 2014 my family and I moved to the Wicklow Mountains in Ireland and I continue to work from home as a freelance illustrator.

I have been a member of ClfA in its various incarnations since about 2005 (although I joined as a student but let my membership lapse) and I joined AAI&S in 2006. I became involved in the AAI&S committee and have continued the association through the merger with the (then) IFA. Although my time is at a premium with family and work commitments I enjoy being involved and feeling that I can help build the profession further in a small way by having my say.

When not involved in archaeology we live a rural idyll about 45 mins from Dublin, overlooking the Blessington Lakes with two dogs, four cats, four chickens and two children. I have a share in a horse, which I try to ride as often as possible.

Sarah Lambert-Gates, MCIfA

Hon. Treasurer

I have been involved with GAG since its inception and was a member of the AAI&S for many years before this. I started out as the Exhibitions co-ordinator, and have also been a “minister without portfolio” committee member, and am now treasurer and GAG tweeter.



I have worked as Graphics Technician at the University of Reading (UoR) for four and a half years and my role involves teaching two archaeological illustration modules, as well as one-to-one teaching. I also do illustration, photography and video making and most enjoy going on fieldwork to do this. My footage from the field school appeared on Digging For Britain this year and my photos have even been published in National Geographic!

I was supervisor at Silchester, the UoR field school, for 17 seasons and before joining UoR permanently I was at Oxford Archaeology for 16 years, starting out as a field archaeologist.

I have lived on a narrowboat on the Thames in South Oxfordshire for two years, and I live next door to my archaeologist boyfriend who is also a narrowboat-dwelling Silchester veteran!

I am in a skiffle Americana band called Dolly and the Clothespegs, in which I play the spoons, banjo and sing. I also sing in the University Choir. I love swimming in the Thames.

I am a vegan and my favourite ice cream is Booja Booja Chocolate! I own a pink camper van called Nancy, and she has been a comfortable dwelling for many Silchester fieldwork seasons. My favourite objects to draw are lithics.

Tom Small, MCIfA Committee member

I work as a freelance illustrator with a particular interest in the use of emerging technologies to present historical objects, combining my degrees in Archaeology, (Newcastle 1996), and Interactive Multimedia Production, (Huddersfield 2002). I have worked extensively as a field archaeologist, involving excavation, surveying and recording following my graduation from Newcastle.



More recently, I worked for several years within the busy graphics office of a large commercial archaeology company. As such I have been involved in the production of graphics for a wide variety of different projects, including the assembly of monographs, small find illustration, compilation of survey data, and report production, alongside elements of graphic design.

My current role as a freelancer has seen me produce drawings of Libyan rock art; illustrations to accompany learning resources, and interpretive and public engagement material. On a self-employed basis I still occasionally get to use a trowel in anger and have recently helped to excavate and survey an urban site in Edinburgh!

Hannah Kennedy, PCIfA Committee member

I've been in archaeology for eleven years, all of which I have spent at Oxford Archaeology South. I've been in the Graphics Office for ten years. Not a planned career move but one I'm still enjoying.



My illustrative kudos is almost entirely digital. I like making maps. I also like taking photos. I'm happy to let other people draw finds – I don't have the patience!

I was co-opted onto the committee in May and on the same day agreed to become the editor for the newsletter. I haven't had time to decide if that was brave or foolish...

I live in Bicester with my lovely husband and even lovelier dog, Daisy. My main hobby is drinking beer. I've become very good at it. I also play football with a motley team of archaeologists. Each year we go to Europe and compete in the Archaeology World Cup. The drinking is usually more competitive than the football.

Drew Smith, MCIfA Committee member



My specialism is producing 3D reconstruction and images for the archaeological and heritage sectors. I studied Archaeological Illustration at Swindon College, back when you still could. I have an extensive technical, commercial and archaeological drawing office experience.

Lucy Martin, MCIfA Committee member

I have worked in archaeology, on and off, for the last fifteen years. I started at Oxford Archaeology before going freelance to do a PhD and then have my two lovely children. For the last three years I have been the Head of Graphics at Cotswold Archaeology.



The aspect of my work I most enjoy is photography. Over the years I have snapped all sorts of interesting objects and been sent around the country. Recently I had the honour of photographing the Staffordshire Hoard.

My personal photography started after a one-off windfall in Spring 2007, when I made the irresponsible decision to spend it all on my own digital SLR. I walked into town on my own and came back with a box containing the spellbindingly beautiful, newly released Nikon D80, which I still use. As far as I am concerned, this was the best thing I ever did. I opened my flickr account in 2008 and have put together an admired portfolio of colourful and textured images. Photography and digital image creation remains my greatest joy.

As former Chair for the Association of Archaeological Illustrators and Surveyors (AAI&S), I assisted with the subsequent merger with the Chartered Institute for Archaeologists (CIfA). I've been a committee member of GAG for a number of years, developing the newsletter and exhibition facilities. I have recently moved to France and so hope to serve in a more advisory role...

Going Solo

Lesley Collett, MCifA

Long-time illustrator and some-time freelancer Lesley Collett outlines the pros and cons of going solo in Graphic Archaeology and shares her experience of striking out on your own. These points are well-worth considering for anyone thinking of becoming a freelance illustrator or surveyor.

Freelancing in Archaeological Graphics

This year's ClfA Conference included a session organised by Catrina Appleby and Rachel Edwards on self-employment in the archaeological profession, a rapidly-growing area. I attended (having recently been made self-employed once more), hoping to pick up some tips. These notes are based on both my own experience (freelance 1999–2002, and 2015–) and those of the contributors to the session.

There are a range of pros and cons to self-employment: some people might relish the freedom and self-reliance of being freelance, others might dread the vulnerability of joining the 'precariat'. Some might miss the camaraderie of workplace colleagues and find it extremely lonely, but on the plus side be able to get much more work done in a day without the distractions of the office, and have the freedom to go for a walk or do some gardening whenever convenient.

Experience

The session included some discussion of how much experience is desirable before a freelance career can be viable. The consensus was that a good, sound basis of experience is essential; probably obtaining a MCifA standard of competency before freelancing is advisable. You need to be able to demonstrate to a client that you have the necessary skills to do the job properly, within the time allocated and to the required standard.

I have noticed a tendency for fresh graduates to set themselves up as freelance archaeological illustrators when they can't find paid employment in the field. This is generally not a wise move. Without several years' experience of working in illustration, they risk damaging both their own reputations, that of their clients, and even the profession as a whole. An experienced professional can accurately estimate time and cost, and will produce a finished product that is fit for purpose. An inexperienced novice will probably undercharge, and may not be up to the task. Some clients will not mind that they get a substandard illustration, so long as it's cheap, but this will lead to lowering of standards and of pay rates for the profession as a whole.

So how much should I charge?

This is the most common question from novice freelancers (and the fact that they have to ask it usually infers that they do not have enough experience to be freelancers). Catrina Appleby, former Publications Manager at CBA and now, like myself, freelance due to redundancy, came up with the figures: Think what you would expect your annual salary to be, and divide by 100; this is your daily rate. So if you would expect to be on a salary of £20,000, you should charge £200 a day. (That of course works on the expectation that you might be able to get 100 days of freelance work a year. Dream on!)

Don't forget that you will have to make your own pension contributions, so budget to include about 20-25% of your projected income into a pension. Training will also have to come out of your own pocket, and insurance (see below).



Alex Noriega, [Stuff No-one Told Me](http://StuffNo-one-Told-Me.blogspot.com)

“A good, sound basis of experience is essential.”



Lesley's home office. Set up in a converted spare bedroom with iMac and dual-screen PC: a little cramped but everything's to hand.

“A partner in a well-paid secure job is ideal, or a vast family fortune.”

Somewhere to work

Most freelance illustrators / finds specialists / editors work from home. This means converting a spare bedroom, garage or similar into an office space – trying to work on a laptop on the coffee table in front of the TV usually doesn't allow the concentration required, to say nothing of the damage to your spine and neck. You'll probably need to lay out some capital on equipment; a computer, a desk, a printer, whatever software you use; have a good broadband connection; if you work by hand you'll need drawing equipment and space to lay things out; space to store finds – some clients require secure storage for finds so a lockable cabinet and a burglar alarm system may also be required.

Cushioning

There will be slack times – there will be famine; freelance work is not for those without the means to survive these. A partner in a well-paid secure job is ideal, or a vast family fortune. You are unlikely to get rich in this business, so the best thing is to start off rich, then you can gradually get poorer.

Tax and stuff

As a self-employed person you are responsible for paying your own tax and National Insurance. This means registering as self-employed; if you are doing a small amount of freelance work on the side in addition to paid employment, remember that you have to pay tax on that income too and must also register as self-employed. If you're fully self-employed a freelancer would usually register as a sole trader. If your turnover is over £82,000 pa you must also register for VAT.

Make sure to keep records of all income and business expenses; and remember that things like professional subscriptions (e.g. to ClfA) are tax-deductible!

Some clients are not good with self-employed contractors. I have found Universities to be the worst at this; they cannot seem to understand that anyone could do work for them without being an employee. One University demanded my P45 and signed me onto their workforce as a 'casual labourer' after I did a single £20 drawing for one lecturer; others will insist on taxing your income at source, which will be a pain come tax-return time.

Getting paid on time

Quite regularly, clients fail to pay on time. You finish the job and send in the invoice. You wait the 30 days. You still haven't been paid. You send the invoice again. The Finance Office tell you that they pay invoices on the date that they choose, not what it might say on your invoice, because that's easier for them. Unfortunately there doesn't seem to be much one can do except wait and keep emailing.

Insurance

Rachel Edwards spoke at the ClfA session about her experience. She had been working freelance for some time, before her husband also gave up his job and joined her to work as a partnership. The worst happened - he became terminally ill and died after a long illness. This would be bad enough to deal with if employed, but to deal with this while being self-employed

seems almost impossible. Rachel emphasised the importance of getting good insurance; income protection insurance in case you are unable to work due to ill health. Oliver Jessop reported that he spent c £1500 per annum on insurance, and £500 on an accountant.

Some clients insist that freelancers have professional indemnity insurance, which protects you against claims arising from your actions or omissions in carrying out your work. A short guide to insurance for archaeology is available on the BAJR website: <http://www.bajr.org/BAJRResources/insurance.asp>

Have I put you off yet?

There's more. Liz Gardner spoke on behalf of illustrators, and reminded us of the importance of licensing one's copyright. She highlighted the AAI&S's work in this area, which included the production of a copyright licence agreement.

However, in my experience, there isn't a lot of profit to be had in owning the copyright to some pages of pottery drawings, and although reconstruction artists may benefit from it, the bulk of my work is not copyright-dependent. I am far more concerned at present about Contracts and Terms and Conditions, and the importance of attribution (acknowledging the creator of the work) should not be overlooked. As a freelancer, being able to prove your portfolio is key to winning work. It is sadly all too common for our work to be uncredited. (See the "Orphaned Illustrations" article on page three.)

Contracts

If undertaking freelance work for a fee, there needs to be a contract between the client and the supplier, which must set out a description of the work (The Brief); the timescale; and the price or payment terms (a fixed fee or hourly rate). For a task which may last many months, agreed payment points will help keep funds coming in, rather than having to wait for payment until the final completion. The contract might also cover issues such as penalty payments, public liability, ownership of intellectual property and confidentiality. A cancellation clause is useful; if the client cancels the work part-way through, at least some payment for work undertaken should be forthcoming.

For the freelancer, it is probably too easy to agree when a potential client says, "I've got a load of graphic/layout/editing work here for you. D'you want to do it? There's money!!" You agree and start work, then about a third of the way into the job the client goes out on site for an indeterminate period / goes on maternity leave / goes off sick, leaving the freelancer with no work and no income for the foreseeable – and no contract, no leg to stand on.

If freelance working is to become feasible in this profession, we need it to become standard that contracts that hold both sides accountable are issued – the freelancer is contracted to complete the job according to an agreed brief, on time, for a fee, sure: but the client is also responsible to supply the promised work on time, and of course the agreed payment.

Self-employment could be seen as primarily beneficial only to those employers seeking to divest themselves of expensive employees – the employers still have access to skilled and experienced people without having to fork out National Insurance, pension contributions, holiday pay, sick pay, and having to pay people while work is slack. If the workforce is self-employed, all these costs fall on them. We have to be careful that employers do not start forcing their staff into self-employment, which, in effect, is worse than a zero-hours contract; great for the employer but potentially damaging to the staff.

I found the conference session helpful in the sense that it confirmed what I knew from my own experience of freelance work, so would be useful to someone with no experience; but less helpful in that it did not cover the areas I have problems with – where do you find the work? What do you do about contracts? There was the suggestion of a 'self-employment special interest group', as the feeling was that most self-employed archaeologists feel quite isolated and would benefit from some kind of support group for advice and contacts. Perhaps GAG, which has quite a high proportion of self-employed members, could start something along those lines, possibly through its website or Facebook page. I would be interested to hear what other freelancers think.

"If freelance working is to become feasible in this profession, we need it to become standard that contracts that hold both sides accountable are issued."

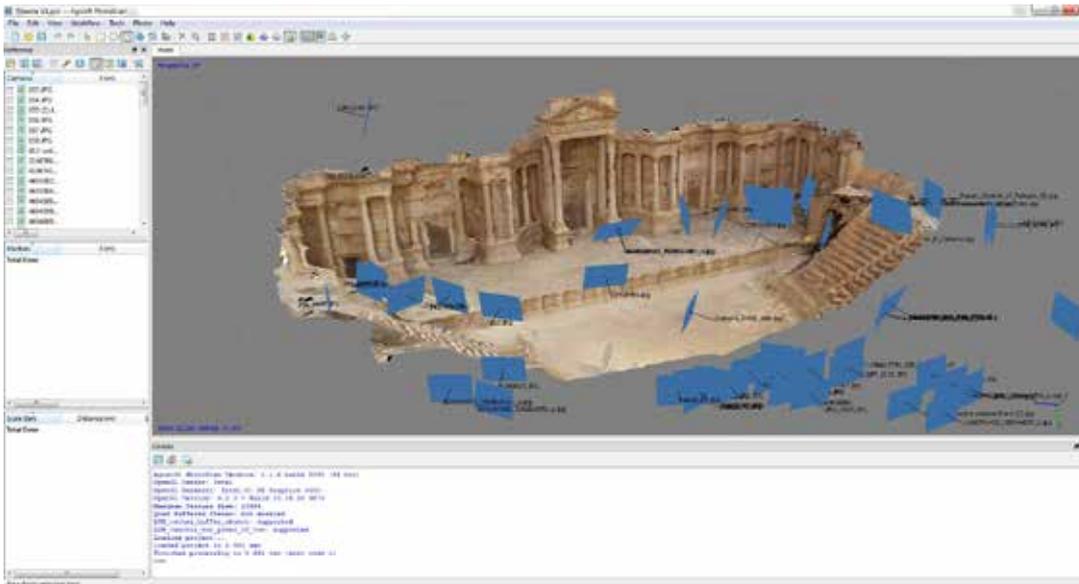
Ctrl+S: Saving Palmyra digitally

Conan Parsons, Palmyra Photogrammetry

The civil war in Syria began in spring 2011, which paved the way to an unchecked rise to power of religiously extreme groups. Some of these extremist groups, after gaining a stable hold in their region, came to look upon the art and architecture of the ancient world as heretical, as idols to false deities, which made them targets for destruction as a form of religious cleansing and psychological warfare against those whom now found themselves impotent to do anything other than to watch. The best known of these extremist groups, Islamic State, had already

been operating in this fashion in Iraq: the world was shocked by the ransacking of Mosul Museum, and they made sure as many people as possible saw the destruction that they wrought.

Enter Project Mosul, a group of university graduates from across Europe, who intended to use photos of artefacts from the museum to create 3D models of the pieces with the ambition of



Cameras being aligned to make a model of the theatre

creating a virtual museum. People that didn't have the opportunity to see the real items themselves could then see the virtual ones in their own homes. To make a good model you need a lot of photos, with preferably over 60% of an overlap between photos to get a shape that's not distorted. So yes; a lot. This technique of model making is called photogrammetry.

Originally intended for use on specific objects, photogrammetry was an ideal technique for museum exhibitions, but it also works for larger subjects too. I know, I use the technique in my day job all the time. I work for a commercial archaeology company in the UK and use photogrammetry to record archaeological structures, features and burials; generating 3D models for clients, government officials, or even just for presentations.

I was inspired by Project Mosul, as I hope many others are. It's like a passive resistance to the psychological war being beamed at us through news channels and social media, a virtual finger being flipped at people destroying cultural heritage. This is what I thought as I watched in disgust as I saw the destruction at Palmyra, yet another World Heritage Site on a large list that could not be saved. Parts of the site not being destroyed by IS themselves were being destroyed by air strikes from foreign military powers.

To start Palmyra Photogrammetry I needed a lot of photos so the first place I turned was the internet. I had quite a lot of good ones, but a lot of them had been through Photoshop or been passed between photo sharing sites in various ways which had removed information embedded in the photos. This meta data includes information such as ISO, shutter speed, aperture etc. for each photo which is used to estimate distances, as more photos are aligned with each other the estimations become more accurate, angles and shapes are then calculated from these measurements. The measurements are saved as a point cloud, which is used to make a wireframe model of the subject and then a merged photo is overlain on the

"It's like a virtual finger being flipped at people destroying cultural heritage."

mesh to make the final model. Without this information any models seem to come out like a curve screen television.

Being a bit disheartened by the difficulty in finding suitable digital photos my friends and colleagues encouraged me to start a social media campaign (currently on shared on Facebook, tweeted on Twitter, and disseminated by other common interest groups), networking slowly but surely across the globe from Australia to Brazil. To date I have around 4000 photos (Over 15GB), and have started making prototype models. This is where I have started running in to more issues: after running tests on small parts of site I realised that my computer equipment was no longer capable of running cutting edge software. So a colleague from the Institute of Archaeology at Oxford University helped me set up a crowd funding page with a modest target for IT equipment and software licenses, the company I work for lent me one of their newer laptops to tide me over until my target is met (the laptop has only ran out of memory a couple of times, but I'm hanging in there).

My crowd funding target was later reduced after BAJR users suggested I ask Agisoft (the company behind the software I use, Photoscan Professional) to provide me with a software licence, which they did due to the humanitarian nature of my work. Other companies haven't been so generous: a few companies that have about 7000 stock photos of Palmyra between them have both offered me a special license to use their photos, at £10 a photo. I'm not a qualified mathematician but I don't think I can afford that. I've also had copyright issues, signing copyright for photos from my biggest individual supporter, Professor Meyer of Bergen University, who provided me independently with 8GB of photos (and the best map possible of the site which I can use to scale and orientate my models.), others have just refused copyright through fear of talking to solicitors.

I try and keep my contacts up to date with progress, with new prototype models, trials and tribulations. These regular updates help to spread my network, casting the net wide as I fish for more interest and photos, getting the attention of Project Mosul, enquiries from PhD students who are writing papers that touch upon 3D reconstruction or conflict archaeology. I have also been approached by Erin Thompson, Assistant Professor of Art Crime at John Jay College of Criminal Justice.

The ultimate outcome of Palmyra Photogrammetry is to produce a complete representation of the site in 3D. It is possible that this ambitious goal won't be achieved, however I am confident that individual buildings such as the Temples of Bel and Baal-Shamin, the amphitheatre and tetrapylon etc. will be recreated in their relative positions and gaps can be filled in by other methods, with the aid of other groups such as Project Mosul. I'm still receiving photos and enquiries all the time, from academics and tourists alike (I like the tourist photos, they always seem to get bits and pieces that academics can miss, the down side is I sometimes end up masking out camels and travel toys from the shots so that they don't appear in my models)

When I have done as much as I can for Palmyra I intend to take a well-earned break and then use my equipment on another project or otherwise help out Project Mosul. But I still have so much to do.

For further information:

<https://www.facebook.com/Palmyra3Dmodel>

<https://sketchfab.com/palmyra3dmodel>

<http://www.projectmosul.org/>

<https://www.gofundme.com/6b4q5z94>

"I like the tourist photos, they always seem to get bits and pieces that academics can miss"



Gaps in the tetrapylon and a generally melted look are the result of insufficient photo coverage

Prototype model of the temple of Baal-Shamin

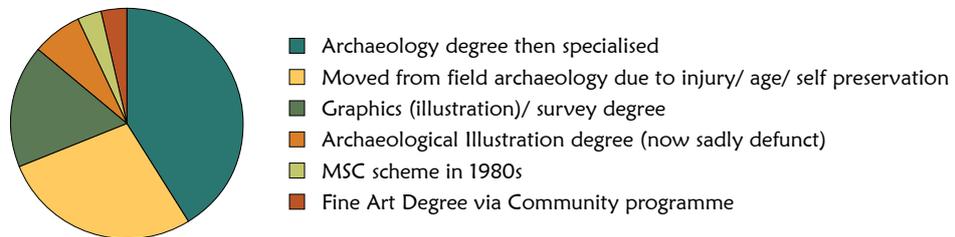


So, how did you end up here?

Chances are, if you've ever casually mentioned to someone that you're an archaeological illustrator/surveyor/photographer, you've had at least one person ask "Oooh, how did you end up doing that?" However, I suspect the answer to that is as varied as the layout of our Illustrator tool palettes. In the name of (somewhat lackadaisical) research, I took to Facebook to find out how you ended up here...

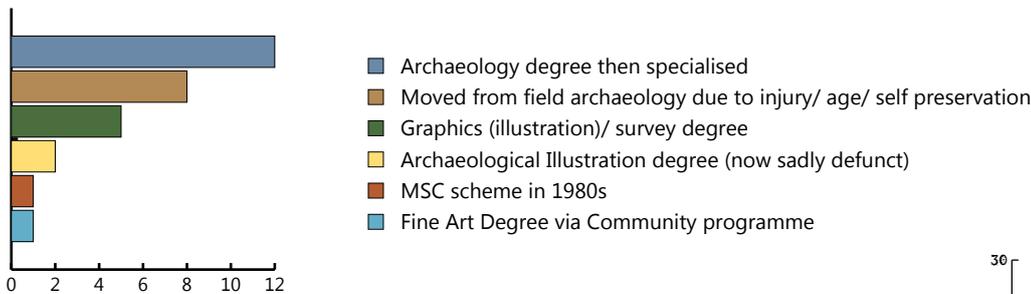
The results were quite interesting. Twenty-nine people responded to a survey conducted on the [GAG Facebook page](#) on June 14th 2016. Of those, twelve started in archaeology and then specialised; five did some sort of illustration or survey training, not necessarily archaeological; two did archaeological illustration and one was from a Fine Art background. However, a significant number – eight of the total, fell into to Graphics by accident, either through "injury, age or self-preservation."

The results have been dissected by the editor, and the findings can be seen below:



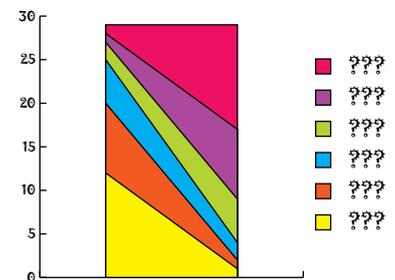
This pie chart clearly shows that Illustrator does actually have quite nice complementary colour books if you can be bothered to go through all of the swatches to find them. This palette comes from Baroque range under 'Art History'.

The next graph takes exactly the same data but puts it into a 'bar chart'. I always though a



bar chart was up, not side-ways. The palette is also from the Art History set, this time being Middle Ages. The typeface is Myanmar Text. Burma, Burma, Burma...

The final graph clearly shows that the editor has no idea what an area graph is or how it works. The sequence of data were simply reversed in the second column, giving quite a pleasing effect. The colours came from a palette called 'Bright', somewhat unsurprisingly. The typeface is Jokerman. Probably appropriate.



The questionable statistical analysis aside, the high proportion of illustrators who fell into Graphics and Survey might go some way to explaining why some of our colleagues have the misconception that anyone could do the job. I suppose technically anyone can do the job. But whether they can do it well is a whole other kettle of fish...

Ed.

Arty tricks

This new feature is aimed at sharing all those sneaky tricks we've all acquired over our various careers. The sort of time-saving tricks and shortcuts you use all the time but when you first learnt it you think, or sometimes scream, "Why on earth has no one shown me this before?". Think of it as one of those life hack articles, but less click-bait. Today's tricks are from Gillian Greer, Head of Graphics at Oxford Archaeology East; the editor, Hannah Kennedy and Lesley Collett is the inventor of the Stake-O-Matic (trademark pending).

Ctrl + D duplicates the last move, great for hachures or hatching or label lines etc.

Change brush sizes quickly in Adobe Creative Suite using the square bracket keys; [for smaller and] for larger. Holding the keys down makes the brush grow or shrink rapidly.

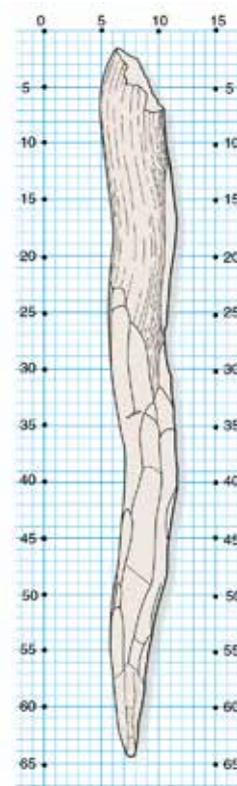
Make new brushes for everything. To make a new scatter brush just draw your symbol, group any components, then drag it to your brush palette. Easy. (That's why I didn't know about the charcoal #!)

I have had people be amazed that typing a hashtag for charcoal in a section is easier than drawing the said charcoal. I thought everyone knew that, seems not. (I didn't – ed.)

Use an acetate sheet stuck on to a clear perspex board and a permanent marker to trace off details of small finds or large finds. (This is originally from Hazel Martingell's 1998 AAI&S Technical Paper)

In Adobe programs CTRL and + zooms in, CTRL and - zooms out, CTRL and 0 (zero) zooms to full page. Also works in internet browsers.

To avoid handling waterlogged wooden stakes, or any delicate find, and to get a more accurate outline than drawing round the object with a pencil (which believe it or not some people do!) I invented the Stake-o-Matic: a simple sheet of 1mm gridded drafting film with ink dots on the film every 50mm around a rectangle about 1m long and 150mm wide. Pop the stake in the centre of the rectangle and measure the offset from the ink reference points with a set square and dividers, transfer measurements to your drawing. With this system I was able to turn round about one stake every ten–fifteen minutes, with the minimum of handling (which wet wood doesn't like) and the maximum detail. Pencil drawings were detailed enough to be finished off without reference to the object – just as well, as they were in a PEG treatment tank by then!



Stake-O-Matic



Sightations exhibition at TAG 2016

A highlight of this year's TAG conference will be the Sightations exhibition, where the scientific and artistic aspects of archaeology are showcased, celebrated, and critiqued side by side. If you are interested or would like to know more, visit the exhibition page at <http://www.southampton.ac.uk/tag2016/events/art-exhibition> page. The conference runs from 19–20th December.

If you would like to contribute to the next issue of the Graphic Archaeology Group Newsletter, please email hannah.kennedy@oxfordarch.co.uk. For any queries about GAG, email groups@archaeologists.net or visit the [GAG Facebook page](#) or [twitter](#). Thank you for reading.