



GRAPHIC ARCHAEOLOGY

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published by the ASSOCIATION of ARCHAEOLOGICAL ILLUSTRATORS & SURVEYORS

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In a special 24-page treat-to-keep, your Association presents the books, the articles and websites...

which are the theoretical backbone of our profession...

and explain in detail the techniques and methods used in our line of work...

...even though a photo report from this year's conference just shows its practitioners filling up the bar.

.... the BIBLIOGRAPHY

SPECIAL THEME ISSUE

An extensive list of publications on archaeological finds drawing and reconstruction art

Describes the contents of most books and articles in the bibliography, and features views inside many of them



SUMMER 2007



MÉLANIE STEINER

Member since 1982

Born and brought up in Cheshire, Steiner graduated from **Art College** at the Maryland Institute, in Baltimore, USA.

She then gained a Certificate in Art Education at Reading University, after which she **taught painting** at various colleges and in adult education centres.

Mélanie came into archaeology by spending summers digging, then worked at **Buckinghamshire County Museum**.

She then became a research assistant at **Oxford University's Department for Continuing Education** working on the Middleton Stoney, Cogges, White Horse Hill and Frilford sites in Oxfordshire. She now teaches archaeological illustration.

Mélanie is presently working on **Winchester** and **The British School at Athens publications**.

Mélanie has served several times on the AAI&S council, as well as editing and producing three technical papers. Together with Barbara Hurman, she also organised last year's **Oxford conference**.

WHERE HAVE YOU BEEN, COUNCIL?

Our Chair, Margaret Mathews, answers that: "In recent years we have been working to co-operate more closely with the Institute of Field Archaeologists to promote the interests of illustrators and surveyors and to raise the profile of the AAI&S. In the last few months we have made progress in this respect by having a short article in the IFA Yearbook (themed on 'Visualisation'), and by making new efforts to start the Special Interest Group within the IFA in accordance with agreements made a couple of years ago."

It is hoped that this Group, piloted by John Hodgson, Jo Bacon and Laura Templeton, will be able to work within IFA to improve the standing of illustrators and surveyors in archaeology and promote better employment prospects, rewards and recognition.

"And in April, in Reading, we also ran an Illustrators and Surveyors forum at April's IFA conference, in Reading...", Mathews continues.

There, Colin Berks outlined his concern about standards of field recording, which he is currently discussing with the IFA with a view to bringing out detailed guidelines. John Hodgson gave an overview of what the Association has already achieved in producing freelance contracts and copyright licences. It is hoped that these can be further promoted through the IFA by setting up a register for such licences!

Another subject of discussion was, of course, wages, as illustrators along with other specialists fare badly in the salary league tables. David Connolly of the British Archaeological Jobs Resource (BAJR) urged illustrators to develop more precise job definitions as this can influence

the perception of what that job is worth. BAJR itself has recently updated its payscales.

Trevor Pearson, now head of English Heritage survey and graphics, gave an account of recent reorganisation placing their unit in the research department, which has had some positive results in allowing members to carry out their own projects. Sarah Lucas from Oxford Archaeology and Laura Templeton from Worcester County Council gave a brief view of the working conditions for illustrators in an independent unit and a local authority.

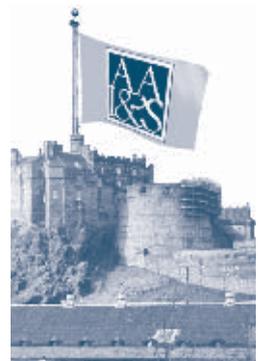
Raising standards, support for professional membership by employers, training, acknowledgement in publications, levels of pay and career development opportunities... all these issues were raised and will be further promoted by the SIG.

Mathews: "It is to be hoped that the Association, or the SIG, will try make such a session a regular event at the IFA conferences. Over 450 delegates attended the Reading conference, and it proved a great way to raise the profile of illustrators and surveyors and get our concerns across to a wide cross section of the archaeological profession... particularly those who employ and manage us!"

Shall we meet again in Edinburgh, at this year's own AAI&S conference? Next year's venue was to be in Portugal, but is postponed. The faithful member who volunteered to organise it encountered on a personal level much more pressing concerns. Guida... all of us, Council and friends, wish you much strength.

The venues proposed for the 2007 AAI&S Conference (Portugal and Birmingham) have been moved backwards, and the idea is now to hold it in... Edinburgh! Home to the National Museum of Scotland and the Castle, and also of the three AAI&S members who have offered to organise the conference: Leeanne Whitelaw of CFA Archaeology in Musselburgh, Tom Small of Headland Archaeology, and Graeme Carruthers of the AOC Archaeology Group.

To offer support, please contact the organisers through Council.



Each title addresses a specific material or technique. The Association offers the papers at concessionary rates to its members... order yours now!

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www.aais.org.uk/html/papers.html

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- The successful BA and MA courses in Archaeological Illustration at **Swindon College** entered an exciting phase in their development last September, as the school moved to a new, extended purpose built campus. This brought virtually all the College's activities together on one site, and now provides the students with specialist facilities and a state of the art learning environment. The new address is Swindon College, North Star Avenue, Swindon SN2 1DY. The College's website remains the same at www.swindon-college.ac.uk.

- PC lovers loved it, and Mac lovers would have loved to love it... but for an agonizingly long time, **Google Earth** was not available to those archaeologists, designers, mapmakers and— quoted from the Google blog— 'social-geo-video-networking fans' working from an Apple Macintosh platform. But things are better now. Start exploring the world, your town, street... yes, even your neighbour's garden, by downloading this wonderful and free software at earth.google.com/download-earth.html. There are regulars update, unlocking more and more corners of the world.



The UFO landing platform at Avebury seen from space...

- And does it, apart from being the most amazing fun tool to come from the overlords at Google, have any other useful purpose? The surveyors amongst us could not have missed this suggestion in the news: "Using satellite images from **Google Earth**, an Italian computer programmer has stumbled upon the remains of **an ancient villa**. Luca Mori was studying maps of the region around his town of Sorbolo, near Parma, when he noticed a prominent, oval, shaded form more than 500 metres long. It was the meander of an ancient river, His eye was caught by unusual 'rectangular shadows' nearby. Curious, he analysed the image further, and concluded that the lines must represent a buried structure of human origin. Eventually, he traced out what looked like the inner courtyards of a villa. Mori contacted archaeologists, including experts at the National Archaeological Museum of Parma. They confirmed the find. "Mori's research is interesting in its approach," admitted a pleased archaeologist at the National Archaeological Museum of Parma.

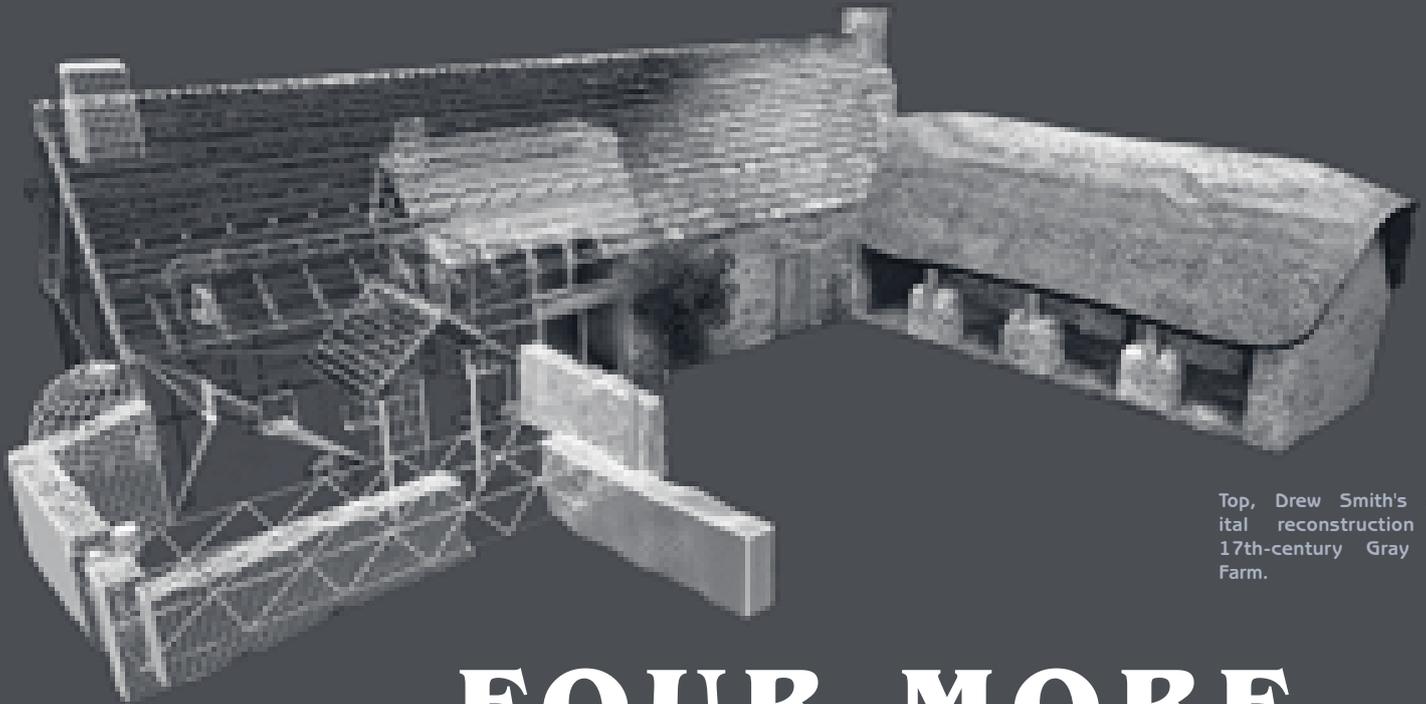
- As you are aware, the **AAI&S website** has been in need of a new manager and an update for a while. Council agreed in the new year to make a push to get this done and indeed, progress is being made. For its major overhaul, the website and its email addresses were taken offline for a while. So if you tried to contact the Association around the end of February or beginning of March, and got no response, please get back to us again. The important thing is that we are still looking for a **webmanager** to take over maintenance when the site is updated. Please get in touch if you think you could help. The object is to keep the present look of the site but simplify its structure and content to make the site more efficient to manage. The website has proven a great forum and information tool, and we all need it running again!



One of the most successful pages of the AAI&S website has been the Gallery. The example on the left shows part of Lesley Collett's page. At the moment twentyseven illustrators— 21 Full Members and 6 Associates— have there work represented in the Gallery... and quite a few of them have found new work through it!

Getting the Gallery back online has been a priority, but there is, for whoever can take it on, further work to do on its database.

The members' area and the forum will be reviewed later.



Top, Drew Smith's digital reconstruction of 17th-century Gray Hill Farm.

FOUR MORE...

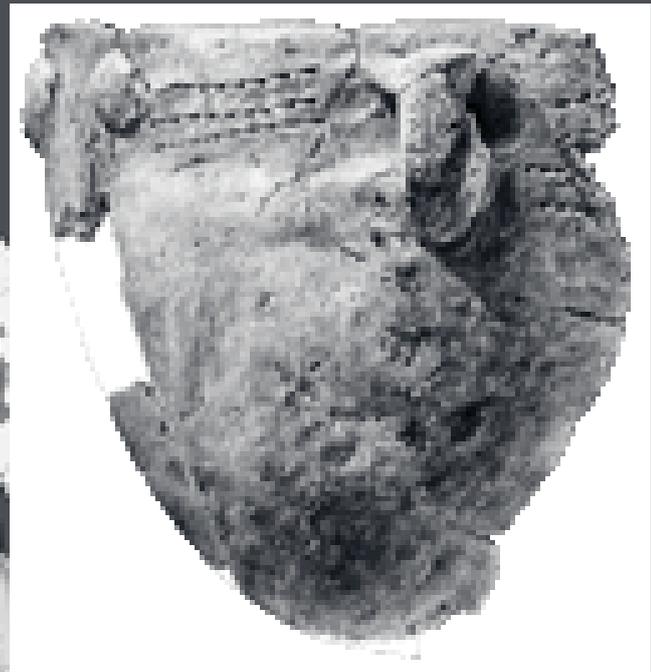
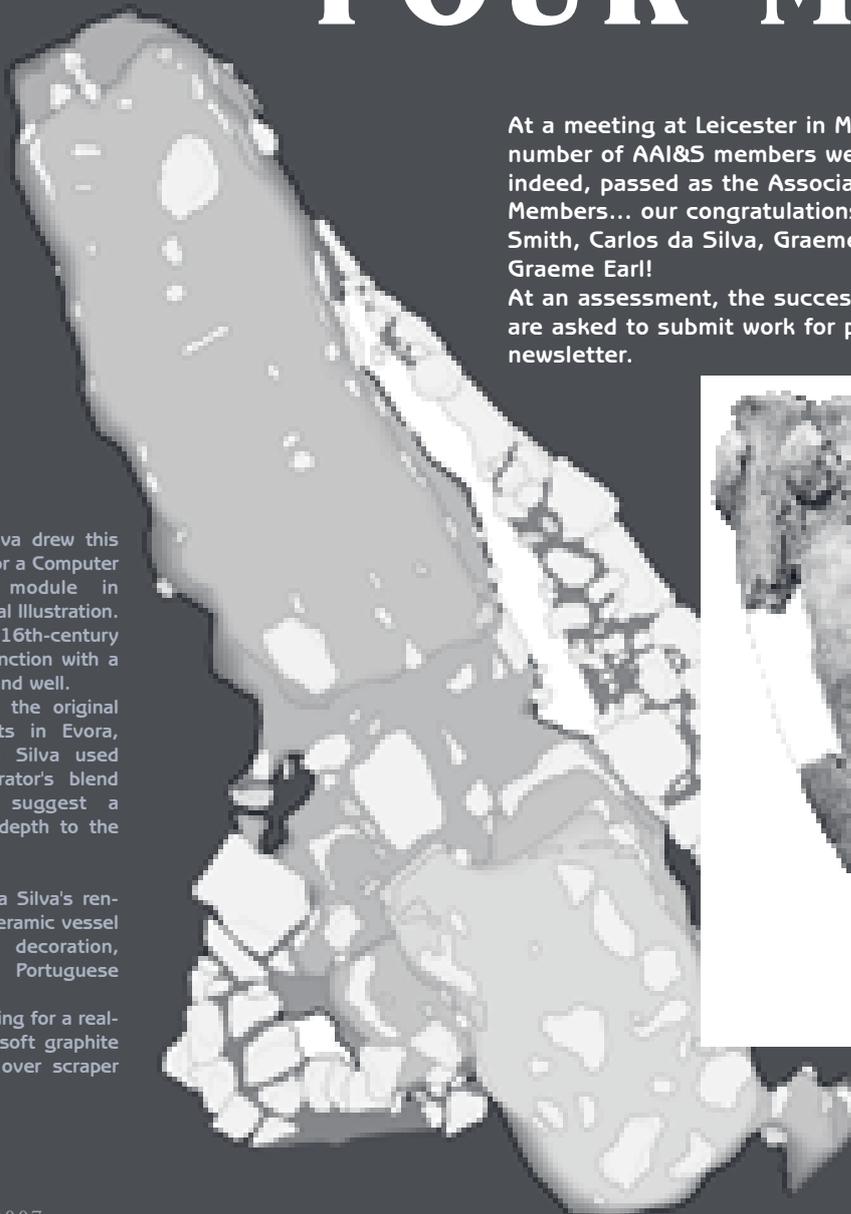
At a meeting at Leicester in March, 2006, a number of AAI&S members were assessed, and indeed, passed as the Association's newest Full Members... our congratulations go out to Drew Smith, Carlos da Silva, Graeme Carruthers and Graeme Earl!

At an assessment, the successful candidates are asked to submit work for publication in this newsletter.

Carlos da Silva drew this plan, right, for a Computer Application module in Archaeological Illustration. It shows a 16th-century wall in conjunction with a Roman wall and well. Having done the original measurements in Evora, Portugal, Da Silva used Adobe Illustrator's blend options to suggest a dimensional depth to the recording.

Far right, Da Silva's rendering of a ceramic vessel with incised decoration, also from a Portuguese site.

This time, going for a realistic look, a soft graphite was applied over scraper board.





Top, the digitally reconstructed yard of Gray Hill Farm, by Drew Smith.

Right, Carlos da Silva's reconstruction of the wood and thatched structure over a medieval well at Maxey, Cambridgeshire. First a 3D model was produced, overlaid with pencil and watercolour for the final illustration.



Drew Smith came to archaeological illustration relatively recently, having worked in commercial graphics and design studios for many years. He became a full member of the AAI&S in 2006 after achieving an honours degree in Archaeological Illustration from Swindon College in 2004. His web site www.drew-smith.co.uk went live in August.

Currently an MA student on that same course, **Carlos da Silva** worked for four years in Archaeological Conservation until he decided to embrace Archaeological Illustration in 1995. He has since worked extensively on building and site recording on urban sites in Lisbon, and has depicted large collections of decorated prehistoric pottery and metal artefacts.

Graeme Earl is a lecturer in archaeological computation in the Archaeological Computing Research Group at the University of Southampton. His research is focussed on the digital representation of archaeological data, primarily through virtual reality, animated and static computer graphics, and various GIS-based technologies. He has also directed a range of IT consultative projects relating to heritage media. Further details can be obtained from www.arch.soton.ac.uk/acrg.

Finally, illustrator **Graeme Carruthers** works for the Scottish office of the AOC Archaeology Group, an archaeological and heritage management service provider. At the Oxford conference Carruthers was elected to the AAI&S Council.

From the beginnings of archaeology in the work of the antiquarians of the 18th and early 19th centuries, the illustration of the objects recovered from the past has been a significant part of the accumulation of archaeological knowledge.

Owing much to the tradition of illustration in the natural sciences, the earliest artefact drawings were often shown in a pictorial manner, as groups of objects, and executed as engravings, etchings or watercolours. Although such images have value as fine objects in themselves, they eventually proved too expensive to publish.

Reports published later in the 19th century began to use illustration to organise objects into categories, and different kinds of artefacts and materials began to develop their own particular artistic approaches. Pottery drawing in particular became highly formalized.

In the past decades, the standardisation of techniques has led to the development of a common vocabulary for the illustration of artefacts, and indeed, a library of books for those wanting to converse in it.

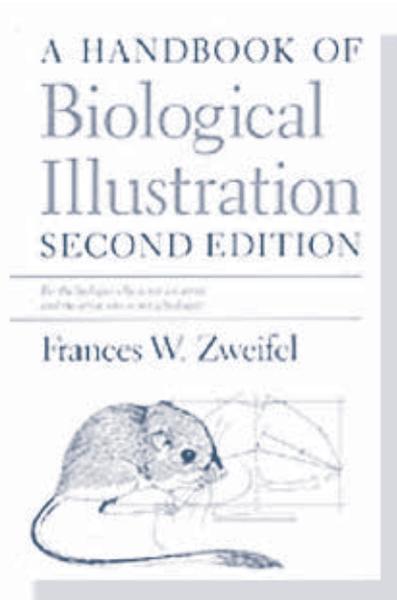
FINDS DRAWING

or, how to draw a pot, a torn shoe or an old nail to the antiquarian's taste

• **G. Martial**, 1961. *Comment Dessiner les Pièces Préhistoriques* (Société d'Etudes et R. P. des Eyzies 11).

• **Frances W. Zweifel**, 1961, second edition 1988. *A Handbook of Biological Illustration*. Chicago: University of Chicago Press.

This book is designed to help artists who are confronted with unfamiliar biological subjects. Besides practical instructions, the requirements and conventions peculiar to biological illustration and a bibliography of useful reference works are also included.



• **Stuart Piggott**, 1965. "Archaeological draughtsmanship: Principles and practice. Part 1: Principles and retrospective", *Antiquity* 39: pp 165-176. Cambridge: Antiquity Publications Ltd.

• **Leslie Grinsell, Philip Rahtz and Alan Warhurst**, 1966. *The Preparation of Archaeological Reports*. London: John Baker.

• **Brian Hope-Taylor**, 1966. "Archaeological draughtsmanship: Principles and practice. Part 2: Ends and means", *Antiquity* 40: pp 107-113. Cambridge: Antiquity Publications Ltd.

• **Brian Hope-Taylor**, 1967. "Archaeological draughtsmanship, Principles and practice, Part 3:

A long time in the making, we are happy to now finally publish extensive bibliographies on the art and techniques of finds drawing, reconstruction art and surveying. They should be of great help to those starting out, of interest to those scholars researching our arts, and help maintain the standards of those long in the profession. The surveying section is to be published in a later issue.

The bibliographies were initiated in April 2002 by Kelvin Wilson, and as-they-grew, published online amongst the members of the old discussion forum maintained by Steven Cheshire. They were soon enthusiastically added to. Heather Harvey from Colonial Williamsburg in the United States came up with new titles, as did Lesley Collett from York Archaeological Trust.

When Wilson became editor of this Newsletter, this cumulative work was still under his care, yet remained unpublished. Outside interest never waned, and the contributions kept coming.

Bernard Thomason urged Sarah Lunnon at English Heritage to fill out a bibliography for surveyors—she obliged magnificently and is responsible for a larger part of that section. And from Lisbon, illustrator Guida Casella sent in a batch of Spanish language publications.

...Yes, Spanish. Considering the now increasingly international membership of this Association, it has been considered correct to include publications in other languages than English too, all of them of considerable interest. For instance, it goes without saying that the illustrated Czech bibliography of world famous reconstruction artist Zdenek Burian should be included.

Lines of communication", *Antiquity* 41: pp 181-189. Cambridge: Antiquity Publications Ltd.

- **Charles Papp**, 1968. *Scientific Illustration*. Dubuque: William C. Brown.
- **Arthur Charles Conant Brodribb**, 1971. *Drawing Archaeological Finds for Publication*. London: John Baker/New York: Association Press.
- **R.H. Smith**, 1972. "An approach to the drawing of pottery and small finds from excavation reports", *World Archaeology* 2. London: Taylor and Francis Ltd.
- **William Hampton Adams**, 1974. "Preparation of line drawings from photographs", *Historical Archaeology* 8: pp 112-114. Tucson: The Society for Historical Archaeology.
- **B. van den Driessche**, 1975. *Le Dessin au Service de l'Archéologie (Document de Travail 5)*. Louvain: Institut Supérieur d'Archéologie et d'Histoire de l'Art.
- **Yves Rigoir**, 1975. *Le Dessin Technique en Céramologie*. Lambesc: Laboratoire d'Étude et de Documentation des Sigillées Paléochrétiennes.
- **M. Dauvois**, 1976. *Precis de Dessin Dynamique et Estructural des Industries Lithiques Préhistoriques*. Périgueux: Pierre Fanlac.

The McGormick guide is Lesley Collett's personal favourite:

"This was, in 1979, my first introduction to archaeological illustration as a first year archaeology undergraduate. At the time I had no idea that such a discipline existed, or that people were actually paid to do it full-time.

This little A5 booklet, produced extremely cheaply by the University of Leicester Archaeology Dept. and retailing for, I believe, 15p, was intended to give archaeology students the basics needed to do their own illustrations of artefacts. The bulk of it (10 pages out of 20) is devoted to pottery, and the remainder whizzes through all you need to know about finds illustration from purchase of drawing office equipment, how to hold a pen [illustration on the right], through to lettering up the finished page.

My 27-year-old copy is battered, yellowed and heavily annotated in pencil. The crude illustrations and cheap production say something about the value that was attached to illustration by archaeologists back then—this is of course pre-AAI&S—yet the fact that I have held on to it this long indicates that it must have had a deeply formative effect on me!"

Collett is now Graphics & Publications Officer for York Archaeological Trust.

- **A.G. McCormick**, 1977. *A Guide to Archaeological Drawing*. Leicester: University of Leicester Department of Archaeology.

- **Amanda G. Watlington and Donald R. Jackson**, 1977. "Simple methods and materials for preparing drawings for publication", *Historical Archaeology* 11: pp 119-122. Tucson: The Society for Historical Archaeology.

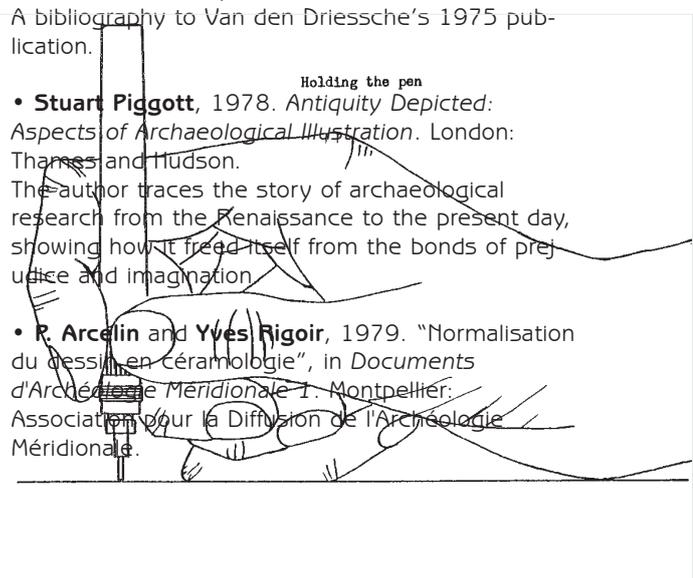
- **B. van den Driessche**, 1978. "Le dessin au service de l'archéologie: Bibliographie annotée", *Revue des Archéologues et Historiens d'Art de Louvain* 11: pp 145-157. Louvain-la-Neuve: Le département d'archéologie et d'histoire de l'art de l'Université Catholique de Louvain.

A bibliography to Van den Driessche's 1975 publication.

- **Stuart Piggott**, 1978. *Antiquity Depicted: Aspects of Archaeological Illustration*. London: Thames and Hudson.

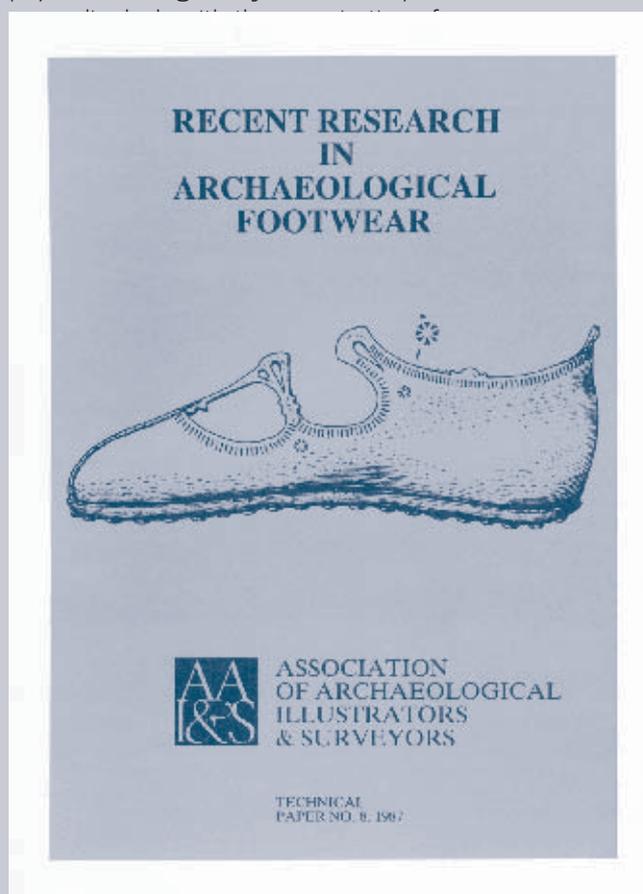
The author traces the story of archaeological research from the Renaissance to the present day, showing how it freed itself from the bonds of prejudice and imagination

- **P. Arcelin and Yves Rigoir**, 1979. "Normalisation du dessin en céramologie", in *Documents d'Archéologie Méridionale* 1. Montpellier: Association pour la Diffusion de l'Archéologie Méridionale.



- **A.S. Maney**, 1980. *The Preparation of Archaeological Illustrations for Reproduction (AAI&S Technical Paper 1)*. Association of Archaeological Illustrators & Surveyors.
- **M. Feugere, D. Foy and L. Vallauri**, 1982. "Normalisation du dessin en archéologie: Le mobilier non céramique", *Documents d'Archéologie Méridionale 2*. Montpellier: Association pour la Diffusion de l'Archéologie Méridionale.
- **Eva Koch**, 1982. "Om at tegne flint (about drawing flint)", *Kontaktstencil 21*, pp 129-135. Copenhagen: Copenhagen University.
- **J.D. Wilcock**, 1982. *Computers in Archaeological Illustration (AAI&S Technical Paper 2)*. Association of Archaeological Illustrators & Surveyors.
- **Marianne Addink-Samplonius** (ed.), 1983. *Urnen Delven: Het Opggravingsbedrijf Artistiek bekeken*. Dieren: De Bataafsche Leeuw. Guided by some fifty of their paintings and drawings, archaeologists tell how artists have dealt with recording archaeological fieldwork and the antiquities recovered.
- **Richard Bryant**, 1984. *Drawing for Microfiche Publication (AAI&S Technical Paper 7)*. Association of Archaeological Illustrators & Surveyors.
- **J.L. de la Pinta**, 1984. "Nociones sobre técnicas de diseño gráfico de las cerámicas", *Informació Arqueològica 43*. Barcelona: Instituto de Prehistoria y Arqueología de la Diputacion Provincial de Barcelona.
- **Philip G. Chase**, 1985. "Illustrating lithic artifacts", *Lithic Technology 14*. San Antonio: University of Texas.
- **David Gillio**, 1985. "Drawing with chemicals", *Historical Archaeology 19 (2)*: pp 106-109. Tucson: The Society for Historical Archaeology.
- **Brian D. Dillon** (ed.), 1985, second revised edition 1992. *The Student's Guide to Archaeological Illustrating (Archaeological Research Tools, Volume 1)*. Los Angeles: University of California. A manual designed to aid those with no formal drafting training in illustrating archaeological sites and artifacts.
- **Lucile R. Addington**, 1986. *Lithic Illustration: Drawing Flaked Stone Artifacts for Publication (Prehistoric Archaeology and Ecology Series)*. Chicago: University of Chicago Press.
- **Thomas E Davidson**, 1986. "Computer-correcting historical maps for archaeological use", *Historical Archaeology 20 (2)*: pp 27-37. Tucson: The Society for Historical Archaeology.

- **T. Blagg**, 1987. *Recording Worked Stones: A Practical Guide (Practical Handbooks in Archaeology 1)*. York: Council for British Archaeology.
 - **Yves Coineau**, 1987. *Como hacer Dibujos Cientificos: Materiales y Metodos*. Barcelona: Editorial Labor.
 - **D.E Friendship-Taylor, J.M. Swann and S. Thomas** (eds.), 1987. *Recent Research in Archaeological Footwear (AAI&S Technical Paper 8)*. Association of Archaeological Illustrators & Surveyors/Archaeological Leather Group. This publication constitutes the proceedings of the 1985 *Recording Shoe Finds* seminar at the Museum of London, organised to publicise the methods pioneered by Olaf Goubitz, conservator at the Rijksdienst voor het Oudheidkundig Bodemonderzoek in the Netherlands.
 - **Chris Green**, 1987. *Drawing Ancient Pottery for Publication (AAI&S Technical Paper 3)*. Association of Archaeological Illustrators & Surveyors.
 - **Jean Prodhomme**, 1987. *La Préparation des Publications Archéologiques: Reflexions, Méthodes et Conseils Pratiques (Documents d'Archéologie Française 8)*. Paris: Centre Interinstitutionnel de Diffusion des Publications en Sciences Humaines. The author is a specialist in the preparation of manuscripts for publication. To help the archaeologist in this task, he first explains the principles of photography and drawing of objects, their reproduction. An
- This volume on the recording of footwear is just one of the many Technical Papers published by the AAI&S over the years. The principles of photography and drawing of objects, their reproduction. An
- Copies can still be ordered, please see the advert on page 3 of this Newsletter.



• **R. Álvarez** and **N. Molist**, 1988. *El Dibuix de Material Arqueològic (Dossier 8)*. Barcelona: Societat Catalana d'Arqueologia.

• **Luis Benito del Rey** and **J.M. Benito**, 1988. *Metodos y Materiales Instrumentales en Prehistoria y Arqueologia (la Edad de Piedra tallada mas Antigua), Volume III : El Dibujo y otras Disciplinas auxiliares*. Salamanca: Librería Cervantes.

• **G. Leonardi** and **G. Penello**, 1988. *Il Disegno Arqueologico della Ceramica e altri Problemi (Saltuarie dal laboratorio del Piovego 2)*. Padova.

• **Hazel Martingell** and **Alan Saville**, 1988. *The illustration of Lithic Artefacts: A Guide to Drawing Stone Tools for Specialist Reports (AAI&S Technical. Paper 9/ Surveyors and Lithics Studies Society Occasional Paper 3)*. Northampton: Association of Archaeological Illustrators & Surveyors.

A guidebook aimed at illustrators who are not lithic specialists, yet because of developments in the field of lithics are being required to record more details of finds, by the use of special conventions and symbols amongst finds illustrators.

Beatrix Potter... you certainly will have heard of her Peter Rabbit, Benjamin Bunny, Mrs. Tiggy-Winkle and Jemima Puddle-Duck, but what about her samian, caligalae and fibulae?
This 22-page booklet, right, shows she sometimes liked to draw them too.

• **M. Millán**, 1988. *Dibuix de Material Lític*.

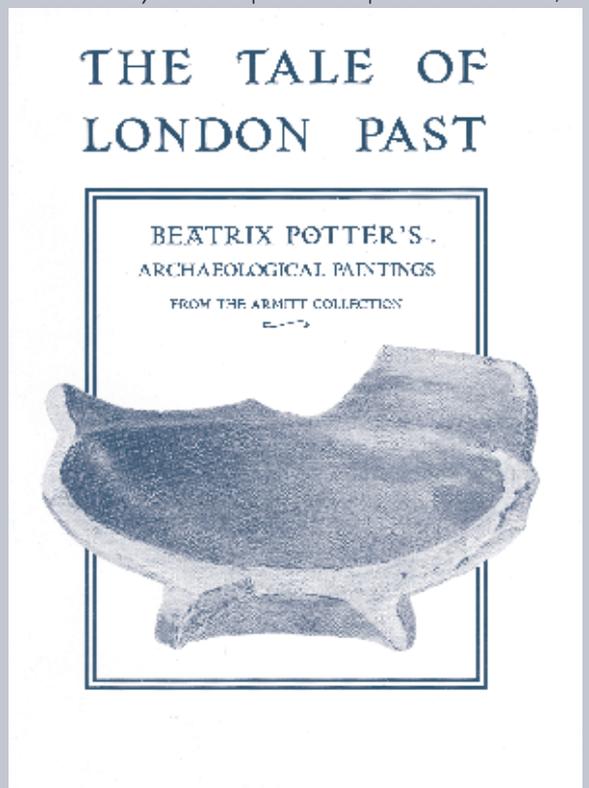
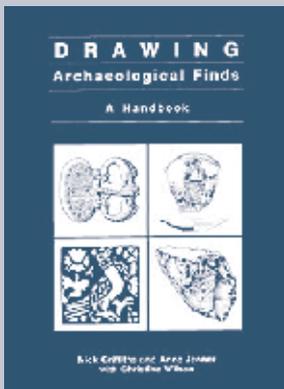
• **William Hampton Adams** and **Sarah Jane Boling**, 1989. "Artifact illustration using computer videographs", *Historical Archaeology* 23 (2): pp 113-118. Tucson: The Society for Historical Archaeology.

• **Lesley** and **Roy Adkins**, 1989. *Archaeological Illustration (Cambridge Manuals in Archaeology)*. Cambridge: Cambridge University Press.
A standard work with chapters on aspects such as

recording buildings, drawing on site, drawing artefacts and drawing for publication.

• **M.A. López**, 1989. *El Dibujo al Servicio de la Arqueologia: Técnica y Metodo*. Madrid: UNED.
• **Alaric Faulkner**, 1990. "In-house production of archaeological publications on the Macintosh", *Historical Archaeology* 24 (2): pp 125-132. Tucson: The Society for Historical Archaeology.

• **Nick Griffiths** and **Anne Jenner** with **Christine Wilson**, 1990. *Drawing Archaeological Finds: A Handbook*. London: Archetype Publications.
This handbook, aimed at students and others who wish to learn the techniques of artefact illustration, includes advice on many aspects from equipment and materials to the preparation of finished artwork for printing. It was written and illustrated by three experienced practitioners who,



from 1984 onwards, conducted the annual course "Drawing Archaeological finds" at the Institute of Archaeology, London.

• **Eileen Jay** and **Jenny Hall**, 1990. *The Tale of London Past: Beatrix Potter's Archaeological Paintings from the Armit Collection*. Ambleside: The Armit Trust.

A booklet showcasing some of the fine watercolours of Roman artefacts the famous writer painted in the 1890s.

• **Jörn Kraft**, 1990. "Dokumentieren und illustrieren: Zeichnen für die Archäologie", *Das Rheinische Landesmuseum Bonn: Berichte aus der Arbeit des Museums* 2: pp. 23-26. Bonn: Rheinisches Landesmuseum Bonn.

Illustrated article detailing the drawing that is done behind the scenes at this German museum. In 1989 and 1990 the museum had an exhibition on the work of its artists.

• **Sue White** and **D. King**, 1990. *The Illustration of Excavated Window Glass: Suggestions for Methods and Materials* (AAI&S Technical Paper 10). Association of Archaeological Illustrators & Surveyors.

This paper outlines the methods of handling and drawing excavated window glass for publication. It gives useful pointers to the treatment of features unique to this material.

• **Chris Philo** and **Andy Swann**, 1992. *Preparation of Artwork for Publication* (AAI&S/IFA Technical Paper 10).

• **David Ford**, 1993. "The nature of clarity in archaeological line drawings", *Journal of Field Archaeology* 20: pp 319-333. Boston: Boston University.

Relying mainly on maps for his examples, the author points out some common pitfalls in graphic presentation, and develops a generic principle wherein proper differentiation within a graphic is seen as an important means for success.

Online at: http://jfa-www.bu.edu/Abstracts/F/FordD_20_3.html

• **R. Sablatnig**, **C. Menard** and **P. Dietsis**, 1993. "A preliminary study on methods for a pictorial acquisition of archaeological finds", *Archaeology and Natural Science* 1, pp 143-151.

• **Steven J. Allen**, 1994. *The Illustration of Wooden Artefacts: An Introduction and Guide* (AAI&S Technical Paper 11). Oxford: Association of Archaeological Illustrators & Surveyors.

A description of the structure of wood and the processes of preparing timber for use is followed by a discussion on methods of illustrating the resulting artefact.

• **Françoise Bagot-Vargas**, 1997. *El Dibujo Arqueológico*. Mexico City: Centro Francés de Estudios Mexicanos y Centroamericanos.

A technical guide, written by someone with much experience as a scientific illustrator herself.

• **Seán Goddard** and others, 1997. *Aspects of Illustration: Prehistoric Pottery* (AAI&S Technical Paper 13). Association of Archaeological Illustrators & Surveyors.

• **Eva Koch**, 1998. *Neolithic Bog Pots from Zealand, Møn, Lolland and Falster* (Nordiske Fortidsminder, series B, 16). Copenhagen: Kongelige Nordiske Oldskriftselskab

Although primarily an overview of pottery found in Danish bogs written by an archaeological draughtswoman, this book includes a chapter on the history and practice of drawing the vessels.

• **Serge Lewuillon**, March 2002. "Archaeological

illustrations: A new development in 19th-century science", *Antiquity* 76. Cambridge: Antiquity Publications Ltd.

• **Sandra Rowntree**, no date. *Drawing Pottery*. Newcastle upon Tyne: University of Newcastle. A booklet providing an introduction to the techniques used in drawing pottery finds. It also contains advice on drawing Samian ware, slipware and representing texture and decoration.

• **C. Wayne Smith**, no date. *The Electronic Darkroom: Turning Bad Photographs Into Useful Line Art* (The Society for Historical Archaeology, Technical Series).

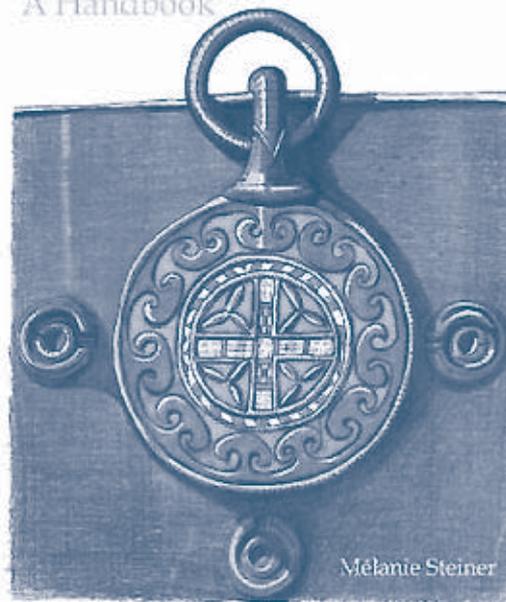
Published on the website of the Society for Historical Archaeology, at www.sha.org/TechSeries/01_01.htm.

• **C. Wayne Smith**, no date. *The Electronic Darkroom: Artifact Presentation* (The Society for Historical Archaeology, Technical Series). Online at www.sha.org/TechSeries/02_01.htm.

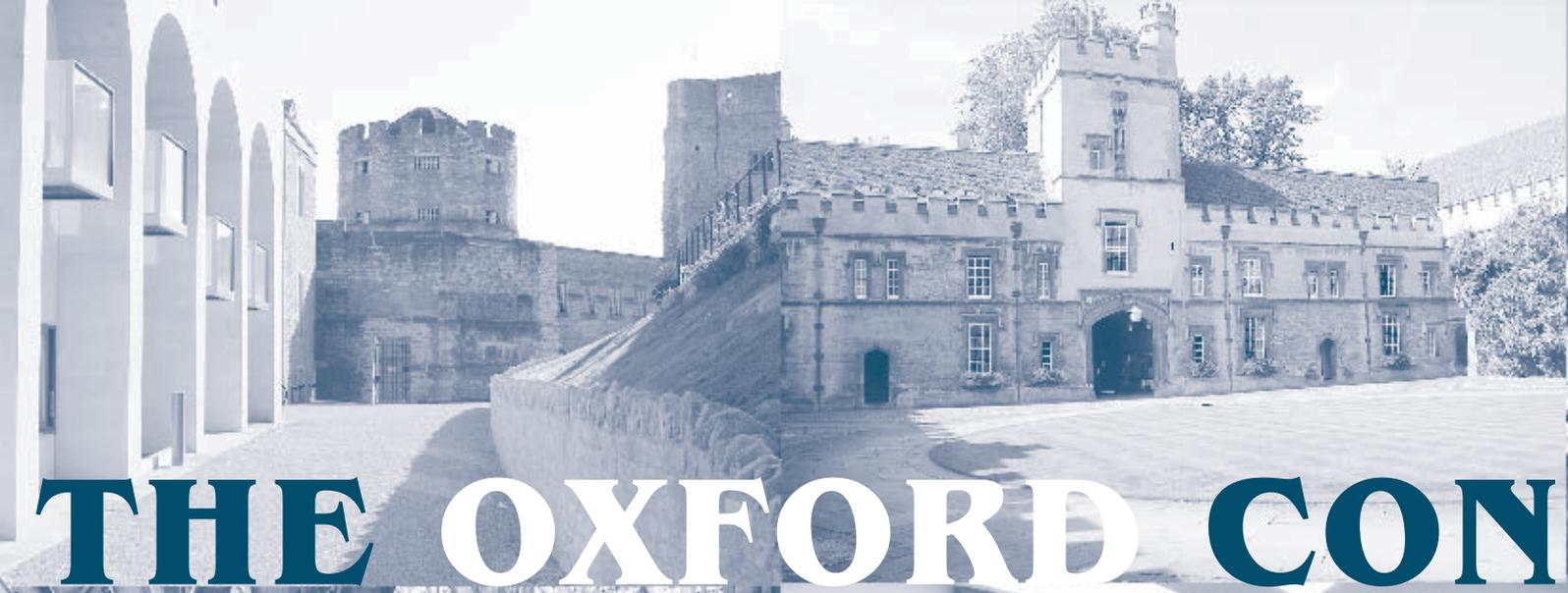
• **Mélanie Steiner** (ed.) 2005. *Approaches to Archaeological Illustration: A Handbook* (CBA Practical Handbook 18). York: Council for British Archaeology.

This handbook is primarily designed to raise standards and is intended for students and for those working in archaeological illustration. Drawings of objects, made from different materials are shown at their original drawn size as well as at their subsequent, reduced, published scale, so that the techniques used by the draftsman can be clearly seen and appreciated.

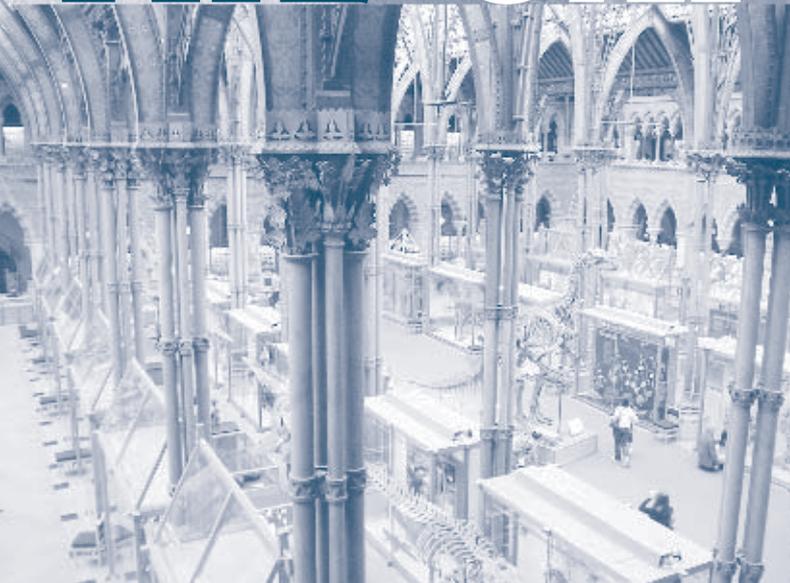
APPROACHES TO ARCHAEOLOGICAL ILLUSTRATION A Handbook



The last book on the list is understandably the most up to date too. It warrants special attention. In it objects are described by specialists and then the illustrators themselves, describing their different drawing methods and approaches— giving step-by-step guides to how the illustrations were put together. Organised by material, the guide covers objects of bone, ceramic, glass, jet and shale, leather, copper alloy, gold, iron, lead, carved stone, flints and wood, and includes a Roman knife and comb, Ming porcelain, medieval floor tiles and roof finials, Roman and medieval glass, a Roman shoe, Bronze Age dress-fasteners, iron shackles, Scottish carved slabs and an Iron Age wooden shovel.



THE OXFORD CON

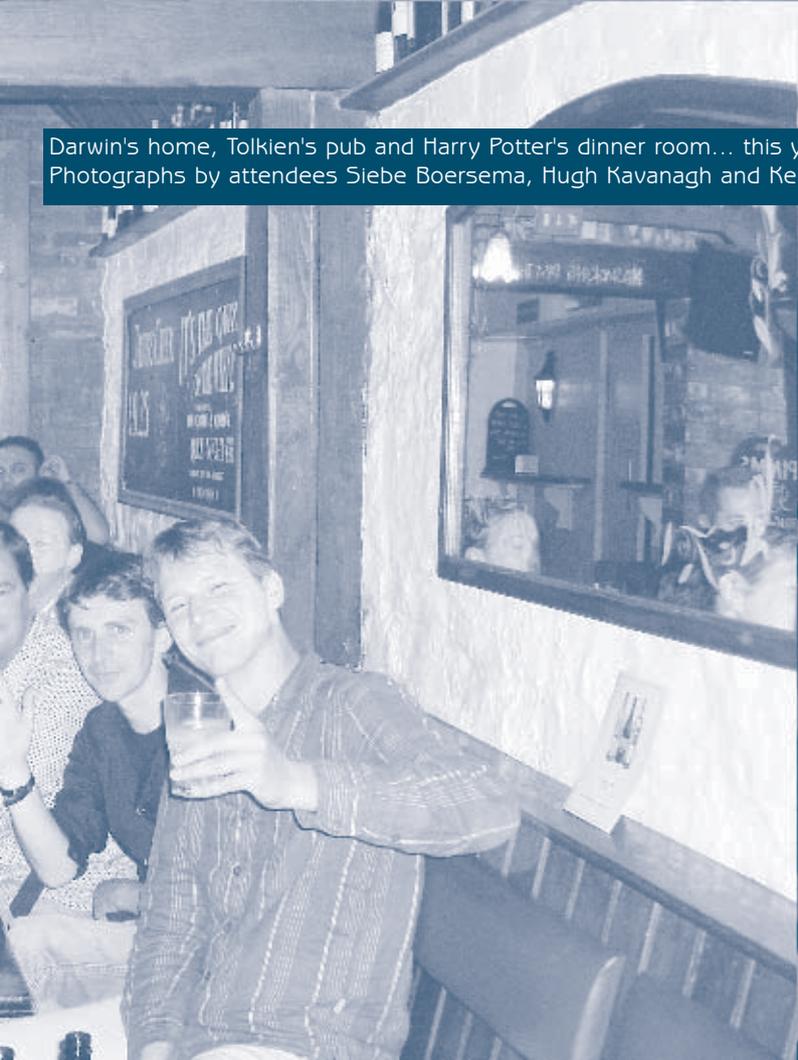




FERENCÉ 2006



Darwin's home, Tolkien's pub and Harry Potter's dinner room... this year's conference was of eclectic style. Photographs by attendees Siebe Boersema, Hugh Kavanagh and Kelvin Wilson.



Reconstruction artists come well-equipped these days. To their palette of pencil, paper and paints, they have added mouse, tablet and Adobe. The adventures many of them are taking in creating digital worlds in which the site visitor can virtually navigate past the doorstep of, say, the reconstructed house, are represented in a fine selection of books and articles at the end of this section. Reconstruction art has a history longer than one would imagine, mind you... Stephanie Moser's groundbreaking research on our gender-biased and perhaps slightly too primitive views of ancient man... and, oops: woman were formed.

Reconstruction artists have had their heroes amongst them. Zdenek Burian from Eastern Europe yet popular worldwide, is represented with monographs, as is Johan Isings, whose schoolplates of Dutch history are still as popular today as they were fifty years ago.

RECONSTRUCTION

• **Camille Cazedessus, Jr.**, March 1973. Title of article unknown, *ERBdom* 68. Pagosa Springs: Camille Cazedessus, Jr.
Published in a fanzine on Edgar Rice Burroughs, this short essay on Czech artist Zdenek Burian (1905-1981), famed for his depiction of palaeolithic life, contains biographical information not easily found elsewhere in the English language.

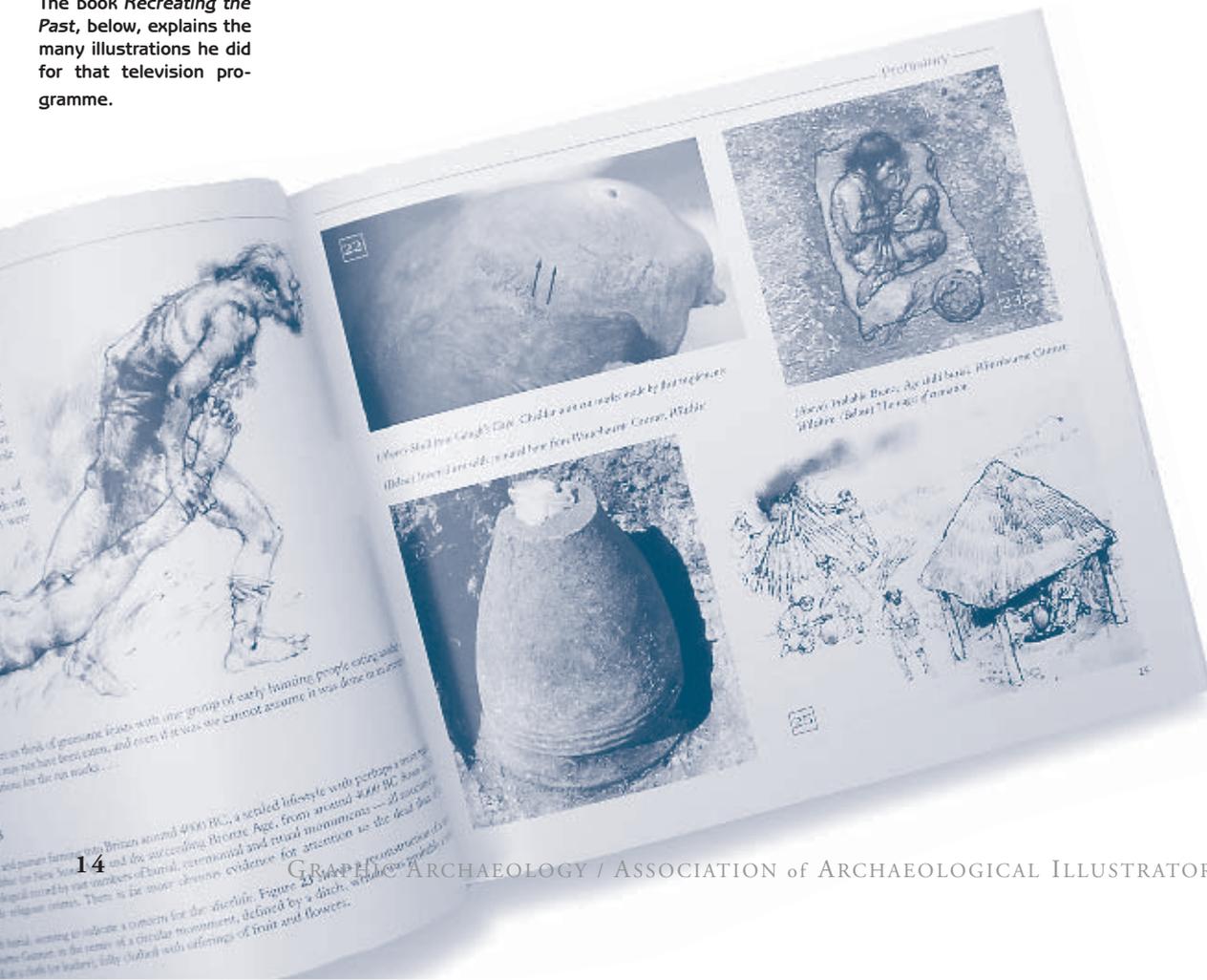
• **Alan Sorrell**, November 1973. "The artist and reconstruction", *Current Archaeology* 41: pp 177-181. London: Maund and Irvine Limited.
This article is an expansion of a paper originally read at a seminar on the reconstruction of Roman buildings, in 1972.

• **Boyce Rensberger**, October 1981. "Facing the past", *Science* 81: pp 40-51. Washington, DC: American Association for the Advancement of Science.

Describes how illustrator Jay Matternes puts muscle and flesh to a Neanderthal skull. Scientists had known for some time that the standard reconstructions were based entirely on early, arthritic skeletons, but nobody had really done a serious job of reconstructing an image of these people from more recent evidence. Still, a conclusion is made that artists' depictions of them, especially of their fleshy portions, are often quite imaginative and are not supported by the evidence.

Very popular today— a hero to many who know him as the silent yet diligent illustrator on *Time Team*— is Hungarian-born Victor Ambrus, patron of your own Association.

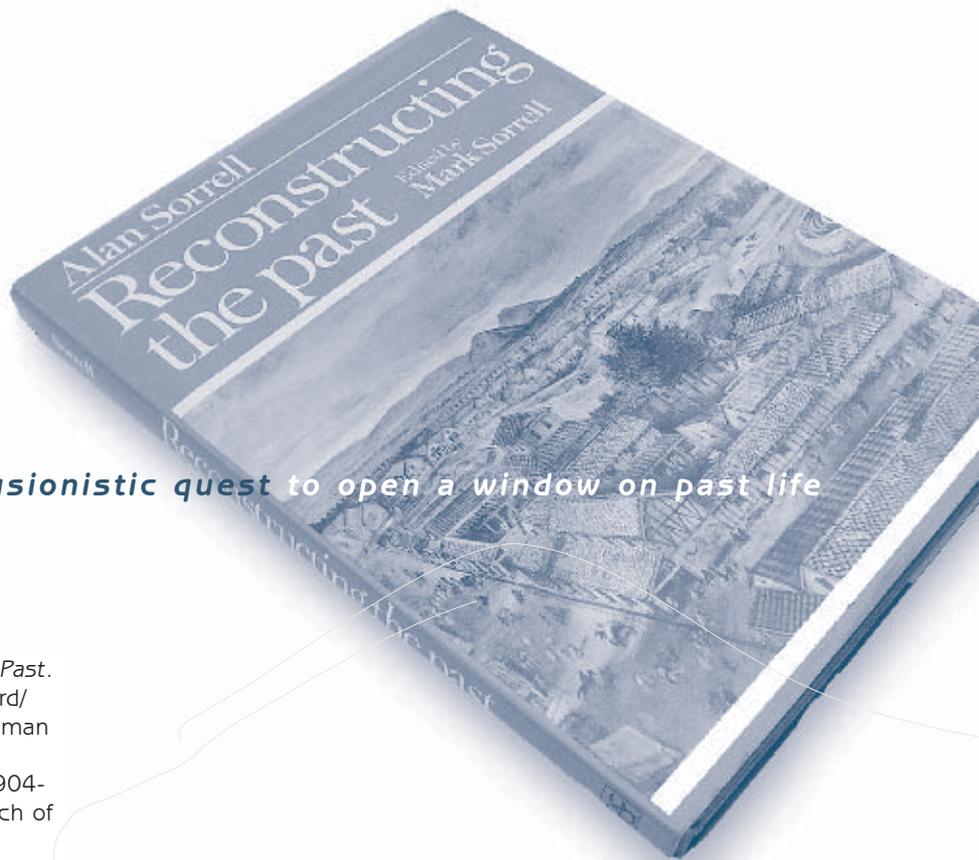
The book *Recreating the Past*, below, explains the many illustrations he did for that television programme.



• Mark Sorrell

This 168-page book on the career and work methods of Alan Sorrell— including many of his sketches— can still be found in second hand book stores, or bought on eBay.

Of equal interest is an article on the same artist in this 34-year old issue of *Current Archaeology* magazine, bottom right.



ART

or, that illusionistic quest to open a window on past life

(ed.), 1981. *Alan Sorrell: Reconstructing the Past*. London: Book Club Associates/London: Batsford/Newton Abbot: David & Charles/Lanham: Rowman & Littlefield.

An overview of the master's work and life (1904-1974), compiled by his son and detailing much of the research behind the paintings.

- **D.P. Snoep**, 1982. *De Geschiedenis gekleurd: Historie-Schoolplaten-J.H. Isings*. Utrecht: Centraal Museum/Assen: Drents Museum.

Illustrated catalogue to an exhibition on the long use, in schools of the Lowlands, of historical schoolplates.

- **Rob van Eyck**, 1984. "Bert Bus en de historie: Voor de historische strip is tegenwoordig weer een markt", *Bert Bus Bibliografie, Deel 1 (Bibliotheek van het Nederlands Beeldverhaal 33)*. Bayum: Uitgeverij De Lijn.

In this interview, Dutch comic strip artist and amateur archaeologist Bert Bus talks at length about preparations for his *Malorix*, about a Frisian whose adventures are set around the Roman fort of Flevum.

- **Mary Vitoria**, 1984. *The Archaeological Illustrator and the Law of Copyright (AAI&S Technical Paper 5)*. Association of Archaeological Illustrators & Surveyors.

- **Barry Cunliffe** (ed.), 1985. *Heywood Sumner's Wessex*. Winborne: Ray Gasson Associates. An anthology of the writings of the Victorian illustrator and archaeologist Heywood Sumner on natural history, topography and archaeology, with biographical notes by Cunliffe and reproductions of illustrations by Sumner, a man who found continual inspiration from the Wessex countryside.

- **M. Coatts and E. Lewis** (eds.), 1986. *Heywood Sumner: Artist and Archaeologist, 1853-1940*. Winchester: Winchester City Museum. Catalogue to an exhibition.

- **Stuart Piggott**, 1989. *Ancient Britons and the Antiquarian Imagination: Ideas from the Renaissance to the Regency*. London: Thames and Hudson.

- 1990. *Peintres d'un Monde Disparu: La Préhistoire vue par des Artistes de la Fin du XIXème Siècle à nos Jours*. Catalogue to an exhibition at the Musée Départemental de Préhistoire in Solutré-Pouilly, France.

- **Jan-Albert Bakker**, 1990. "Prehistory visualised: Hunebedden in Dutch school pictures as a reflection of contemporary research and society", *Berichten van de Rijksdienst voor het Oudheidkundig Bodemonderzoek 40*: pp 29-71. Amersfoort: Rijksdienst voor het Oudheidkundig Bodemonderzoek.

A lengthy article on the illustrations of megalithic builders that, in twentieth century Holland, were hung up in classrooms to educate children on their country's prehistory. Includes the correspondence between the influential artist Johan Isings and an archaeologist, plus a discussion on pictures of Denmark's Bronze Age past.



Prehistory seen through the eyes of artists, from the end of the nineteenth century until our time.... that's how the title translates, but the compilers of this bibliography were not able to gain much information on this book, below. The front cover shows a painting by Czech artist Burian.



A is for Aarrgh... Although not strictly reconstruction art, the collection of book covers for prehistoric fiction (novels set in prehistoric times, or in which the principal characters are members of a prehistoric society) at www.trussel.com/f_prehis.htm is well worth a visit! Old artwork, rarely seen covers and new books, the good and the hilariously bad, all together... it is all great fun!

- **Vladimir Prokop**, 1990. *Zdenek Burian: A Paleontologie*. Vydal Ustredni Ustav Geologicky. List all of Burian's published works.

- **Eva Hachmanová-Burianová**, 1991. *Zdeněk Burian: Pravek a Dobrodružství*. A biography of the master which includes not only his work on our ancient past, but illustrations done for the Wild West series *Karl May* too.

Alas, all published biographies of Zdenek Burian— died in 1981, but still reproduced widely to this day— are in the Czech language. A short version in English can be found online, though, at <http://www.bpib.com/illustrat/burian.htm>.



- **Keith Durham**, June 1992. "Portrait of the artist... Rick Scollins", *Military Illustrated* 49. London: Publishing News Ltd. Although usually titled a 'military illustrator', Scollins (who died prematurely at age 46) visualised warriors from all periods, including the ancient. The article describes his career and techniques and carries large plates of his work.

- **Stephanie Moser**, 1992. "The visual language of archaeology: A case study of the Neanderthals". *Antiquity* 66: pp 831-844. Cambridge: Antiquity Publications Ltd.

- **Stephanie Moser**, December 1992. "Visions of the Australian Pleistocene: Prehistoric life at Lake Mungo and Kutikina", *Australian Archaeology* 35: pp 1-10. Adelaide: Australian Archaeological Association Inc. Images of Aboriginal life based on archaeological findings are seen as important documents for understanding developments in the history of Australian archaeology. To illustrate this argument, two pictorial representations of Aboriginal life in the Pleistocene are discussed in detail.

- **Stephanie Moser**, 1993. "Gender stereotyping

in pictorial reconstructions of human origins", in Hilary du Cros and Laurajane Smith (ed.), *Women in Archaeology: A Feminist Critique*. Canberra: Australian National University Press.

- **Diane Gifford-Gonzalez**, 1993. "You can hide, but you can't run: Representation of women's work in illustrations of palaeolithic life", *Visual Anthropology Review: Journal of the Society for Visual Anthropology* 9: pp 3-21. Los Angeles: Society for Visual Anthropology, University of Southern California.

Professor Gifford-Gonzalez, from the University of California, is an anthropological archaeologist specializing in zooarchaeology, taphonomy, African prehistory, and interpretive theory.

- **Peter Stone and Brian Leigh Molyneux (eds.)**, 1994. *The Presented Past: Heritage, Museums and Education*. London: Routledge.

The 35 papers in this volume are concerned with the differences between the comparatively static, well-understood way in which the past is presented in schools, museums and at historic sites around the world, compared to the approaches presently being explored in current archaeology.

- **Sam Smiles**, 1994. *The Image of Antiquity: Ancient Britain and the Romantic Imagination*. New Haven: Yale University Press.

This book examines the ways in which eighteenth- and nineteenth-century British artists portrayed the archaic past. The author argues the representation of ancient Britain changed over time to suit current political fashions and changing ideas of national identity.

- **Diane Gifford-Gonzalez**, 1995. "The real Flintstones? What are artists' depictions of human ancestors telling us?", *Anthro Notes: National Museum of Natural History Bulletin for Teachers*. Washington, D.C.: Smithsonian Institution.

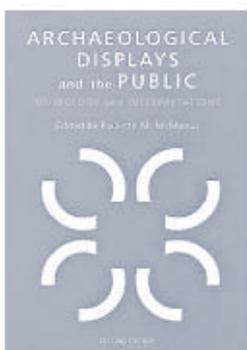
- **Jane Vadnal**, September/October 1995. "Virtual Antiquity", *Archaeology*: pp 67-70. New York: Archaeological Institute of America.

- **Paulette M. McManus**, 1996, revised edition 2000. *Archaeological Displays and the Public: Museology and Interpretations*. London: Archetype Publications.

The twelve papers in this edition question the perceptions and expectations of the public audience as well as those who attempt to inspire, motivate and educate those visiting sites and exhibitions, and are divided into three main sections: Institutional Setting; Archaeology Indoors: Museum exhibitions; Archaeology Outdoors: Site interpretation and education.

- **Brian Leigh Molyneux (ed.)**, 1997. *The Cultural Life of Images: Visual Representation in Archaeology*. London: Routledge.

One of many books on the subject of museum design, this one also focusses on archaeological site interpretation.

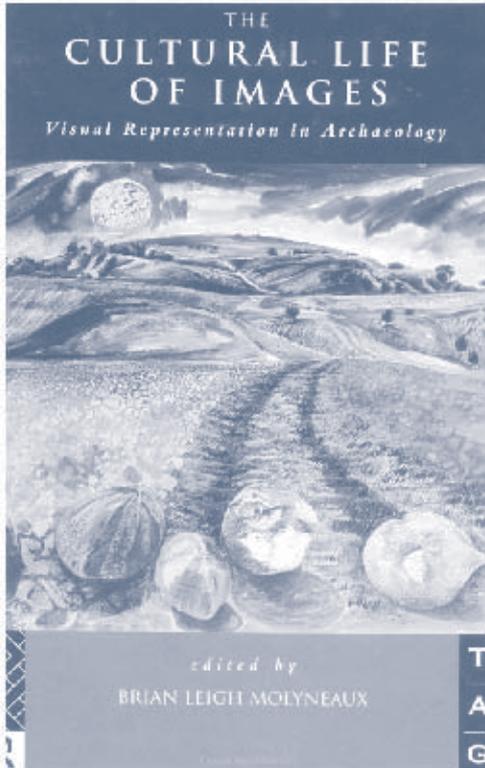


With subjects ranging from prehistoric artworks to excavation drawings, scientific illustrations, artists impressions of ancient sites and contemporary landscapes, this study explores how pictures and representations of the past shape our perceptions and our expectations of the past.

Knowledge: Historical and Philosophical Problems concerning the Use of Art in Science. Toronto: University of Toronto Press.
Published with nine other essays exploring the relationship between illustrations and scientific theory.

- **E.B. Berglund**, 1997. "Methods for reconstructing ancient cultural landscapes: The example of the Viking Age landscape at Bjäresjö, Skåne, southern Sweden", in *PACT 52: Birka Studies 4*: pp 31-46.

- **Brian Davison**, 1997. *Picturing the Past: Through the Eyes of Reconstruction Artists.* London: English Heritage.
A colourful look at British history as imagined by the reconstruction artists employed by English Heritage and Cadw.



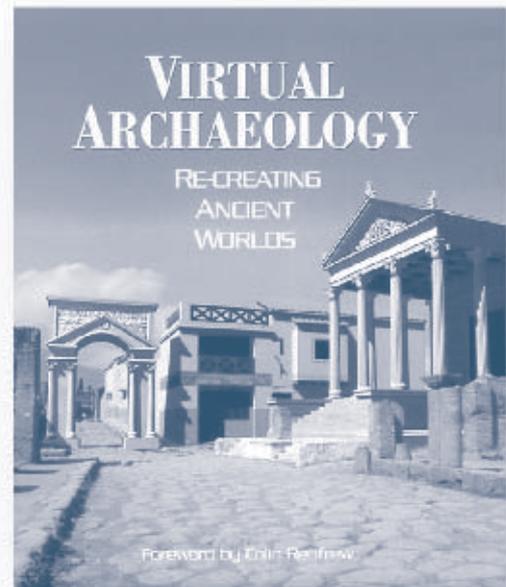
A very influential collection of essays, *The Cultural Life of Images*, right, commands a steep retail price, but in many people's opinion, is worth every cent.

Equally wellknown, and much cheaper, is English Heritage's trip through history, below, illustrated by their own stable of illustrators... people like **John Burt Foster, Peter Dunn and Alan Chape** are well-represented in this collection. *Recreating Ancient Worlds.* New York: Harry N. Abrams, Inc.

- **Stephanie Moser**, 1996. "Visual representation in archaeology: Depicting the missing-link in human origins", in Brian S. Baigrie (ed.), *Picturing*



Using computer reconstructions of many of the world's most fascinating archaeological sites, this book shows us just how much cybertechnology adds to our understanding of lost worlds. They document how, as sites are unearthed, measured, and documented, the discoveries find their way into cybernetic models that both sharpen scholars' understanding of the discoveries and allow scholars to further explore these worlds.



- **Heather M. Harvey**, 1997. *Imaging and Imagining the Past: The Use of Illustrations in the Interpretation of Structural Development at the King's Castle, Castle Island, Bermuda*. Williamsburg: College of William & Mary. Harvey's MA thesis, following which she became the illustrator for the Department of Archaeological Research in Williamsburg, USA.

- **Christina Kempcke-Richter and Verena Nübling**, 1998. "Ur- und Frühgeschichte im Schulbuch I", *Archäologische Informationen* 21: p. 327. Erfurt: Deutsche Gesellschaft für Ur- und Frühgeschichte. A report from the DGUF's workgroup 'Archäologie im Schulbuch', which reviews the depiction of ancient man and woman in schoolbooks. Their work can be followed through www.dguf.de/akschulbuch.htm.

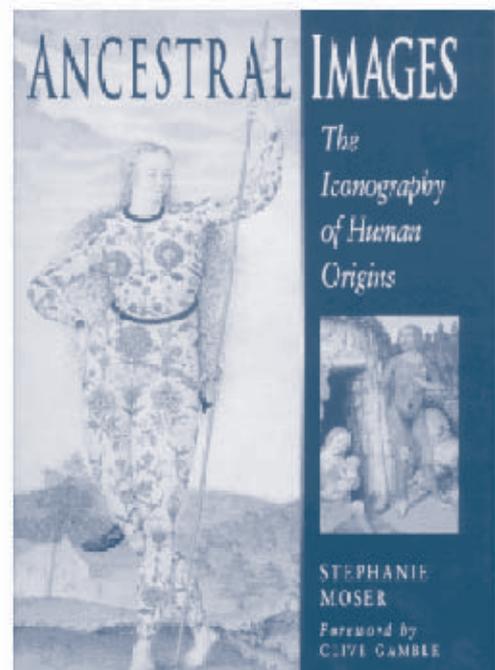
- **Allan Klynne**, 1998. "Reconstructions of Knossos: Artists' impressions, archaeological evidence and wishful thinking", *Journal of Mediterranean Archaeology* 11 (2): pp 206-229. New York: Continuum International Publishing Group.

- **Garry Law**, 1998. *Picturing the Past: Art and Analogy in New Zealand Archaeological Reports*. Published online at members.fortunecity.com/glaw1/artpaper/art.htm. A paper on the representation on New Zealand's Maori past, with many illustrations.

- **Nick Merriman (ed.)**, 1998. *Making Early Histories in Museums*. London: Cassell. Examining the debate about interpretation in archaeological museums, this book challenges the traditional approach by combining some of the debate about the interpretation of the past that characterizes modern archaeology and museology with a critical approach to the interpretation of the early past in museums. Contributions include Stephanie Moser's "The dilemma of didactic displays: Habitat dioramas, life-groups and reconstructions of the past" and Simon James' "Imag(in)ing the past: The politics and practicalities of reconstructions in the museum gallery".

-

Moser analyzes the close relationship between representations of the past and theories about human evolution, showing how this relationship existed even before a scientific understanding of human origins developed. She also considers the impact of reconstructions on popular literature, showing that early visualizations of prehistory retained an influence that archaeologists and anthropologists have found difficult to shake.



The big colourful plates of *Virtual Archaeology*, top right, were aimed at a large public at a time when 3D-reconstructions of ancient sites were only just coming into vogue.

At the same time these allegedly more realistic recreations of long past worlds prompted a discussion on their true value.

Professor Stephanie Moser's *Ancestral Images*, right, spear-headed the debate.

Historians and authors comment on Dutch reconstruction art and the historical tales behind them. Most of the plates were made especially for this book.

- **Juan A. Barceló, Ivan Briz and Assumpció Vila** (eds.), 1999. *New Techniques for Old Times (CAA 98): Computer Applications and Quantitative Methods in Archaeology (Proceedings of the 26th Conference, Barcelona, March 1998)*. Oxford: Archaeopress.

This collection of papers includes sections on using computers for archaeological explanation, and for archaeological heritage. An accompanying CD carries nearly 300 Mb of freeware, shareware and commercial demos of computer programs created for archaeologists.

- **Henrik Jarl Hansen**, 1999. "Archaeology computerised: Dream or reality?", *Our Fragile Heritage: Documenting the Past for the Future*. Copenhagen: Nationalmuseet.

- **M. Masuch** and others, 1999. "Virtual reconstruction of medieval architecture", *Proceedings of Eurographics 1999: Short Papers*: pp 87-90. Aire-la-Ville: European Association for Computer Graphics.

- **Peter van der Plaetsen**, 1999. *Beelden uit de Prehistorie*. Zottegem: Provinciaal Archeologisch Museum van Zuid-Oost Vlaanderen. This Belgian museum publication is jam-packed with colourful examples of how comic book artists have interpreted, represented and fantasised about prehistory.

- **Melanie G. Wiber**, 1999. *Erect Men/ Undulating Women: The Visual Imagery of Gender, 'Race' and Progress in Reconstructive Illustrations of Human Evolution*. Waterloo: Wilfrid Laurier University Press. An account of how visual imagery in reconstructive illustrations of human evolution has itself evolved over the years.

- **Juan A. Barceló, Maurizio Forte and Donald H. Sanders** (eds.), 2000. *Virtual Reality in Archaeology: Computer Applications and Quantitative Methods in Archaeology, Supplementary Volume*. Oxford: Archaeopress. This volume accompanies the CAA 98 volume. Its many papers tell of an array of virtual reconstructions of sites worldwide.

- **J. Ayolt Brongers and Simon Wynia**, 2000. *Wie is wie in Archeologie: Proeve van een Biografisch Woordenboek van in Nederland en Directe Omgeving tot ca. 1960 op enigerlei wijze*

Archeologisch Actieven. Amersfoort: J. Ayolt Brongers.

A lexicon on the people who occupied themselves in the field of archaeology in the Netherlands and surroundings, including the biographies of more than a dozen illustrators.

Belgium's *Beelden uit de Prehistorie*, below, is simply a lot of fun to glance through. Comic strip figures are put on one line next to re-enactors, and opposite the archaeological material.



Reconstruction Pictures of Essex. Chelmsford: Essex County Council.

This book reconstructs life through a selection of reconstruction drawings, computer-models and, in some cases, photographs of the actual finds or sites on which they are based, providing a vivid picture of what people and places looked like in the past. The illustrations were produced from the 1920s onwards.

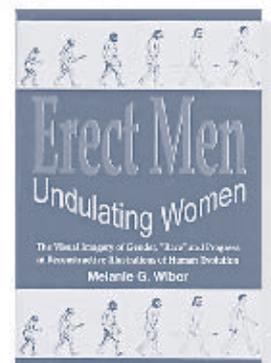
- **Albert and Jacqueline Ducros** (eds.), 2000. *L'Homme Préhistorique: Images et Imaginaire*. Paris: L'Harmattan.

A dozen academic papers on the use of imagery in reconstructing palaeolithic life.

- **Cornelius Holtorf**, "Picturing megaliths in twentieth-century Swedish archaeology", *Current Swedish Archaeology* 8: pp 111-125. Uppsala: Svenska Arkeologiska Samfundet.

- **Jan A. Niemeijer**, 2000. *J.H. Isings: Historieschilder en Illustrator*. Kampen: Uitgeverij Kok.

A monography on Holland's most famous illustra-



A continuation, perhaps, on the Moser debate, is presented in this American book, above.



Splendid & Permanent Pageants, right, is a wonderful book. The focus might only be on the county of Essex, but the scope of techniques used to render its past is wide.

tor of historical schoolplates, Johan Isings (1884-1977).

- **John-Gordon Swogger**, 2000. "Image and interpretation: The tyranny of representation?", in Ian Hodder (ed.), *Towards Reflexive Method in Archaeology: The Example at Çatalhöyük*. Cambridge: The McDonald Institute for Archaeological Research.

Swogger is an illustrator and member of the international research team at the world famous neolithic site of Çatalhöyük in Turkey. He uses his reconstruction art as an ongoing method of understanding how archaeological finds are understood.

- **John-Gordon Swogger**, 2000. "Reconstructing Archaeobotany", in Andrew S. Fairbairn (ed.), *Plants in Neolithic Britain and Beyond (Neolithic Studies Group Seminar Papers 5)*. Oxford: Oxbow.

Swogger's paper is an exploration of the ways in which plants have been and can be interpreted and brought into focus through archaeological reconstructions.

- **Judith Winters and Steve Dobson** (eds.), 2000. *Internet Archaeology 8*. York: University of York. This issue of the subscription-only online publication (accessed through intarch.ac.uk) is themed around the increasing use of 3-D visualisation in archaeology. Its seven articles include an anthology of computer visualisations, and a case study on the reconstruction of a medieval timber and earthwork castle.

- **Victor Ambrus and Mick Aston**, 2001. *Recreating the Past*. Stroud: Tempus Publishing Ltd. A chronological survey of British history, drawn together from the hundreds of sketches illustrator Victor Ambrus produced for Channel Four's popular

Another fine publication in the spirit of aforementioned English Heritage collection, was published in Wales, by its National Museum and Cadw, Welsh Historic Monuments. *Re-Creations: Visualizing our Past* even has a chapter on 'interpreting in three dimensions'. Readers are also given a rare glimpse of a cardboard model of a castle, built by famed Ivan Lapper as first step towards painting his reconstruction of the site.



Time Team. With commentary by the artist.

• **Alan Chalmers and Kate Devlin**, 2001. "Realistic visualisation of the Pompeii frescoes", in Alan Chalmers and Vali Lalioti (ed.), *AFRIGRAPH 2001*: pp 43-47. ACM SIGGRAPH.

Many of the images generated in virtual reconstructions are photorealistic, but no attempt has been made to ensure they are physically and perceptually valid. Yet, as is proven in this case study, by determining the appropriate spectral data of the original light sources and using them to illuminate a scene, the viewer can perceive a site and its artefacts in close approximation to the original environment.

• **Stephanie Moser**, 2001. "Archaeological representation: The visual conventions for constructing knowledge about the past", in Ian Hodder (ed.), *Archaeological Theory Today*. Cambridge: Polity. This volume summarizes recent developments in archaeological theory.

• **John-Gordon Swogger**, 2001. "Postcards from the past: New archaeological illustrations at Çatalhöyük", in *Çatalhöyük'ten Günümüze Çumra Kongresi Bildiriler*. One of the papers presented at a congress in July, 2000.

• **Fay Stevens**, December 2001. "Envisioning the Past: Constructing Knowledge through Pictorial Traditions of Representation. University of Southampton, 10th-12th November 2000", in *Papers of the Institute of Archaeology*. London: University College London.

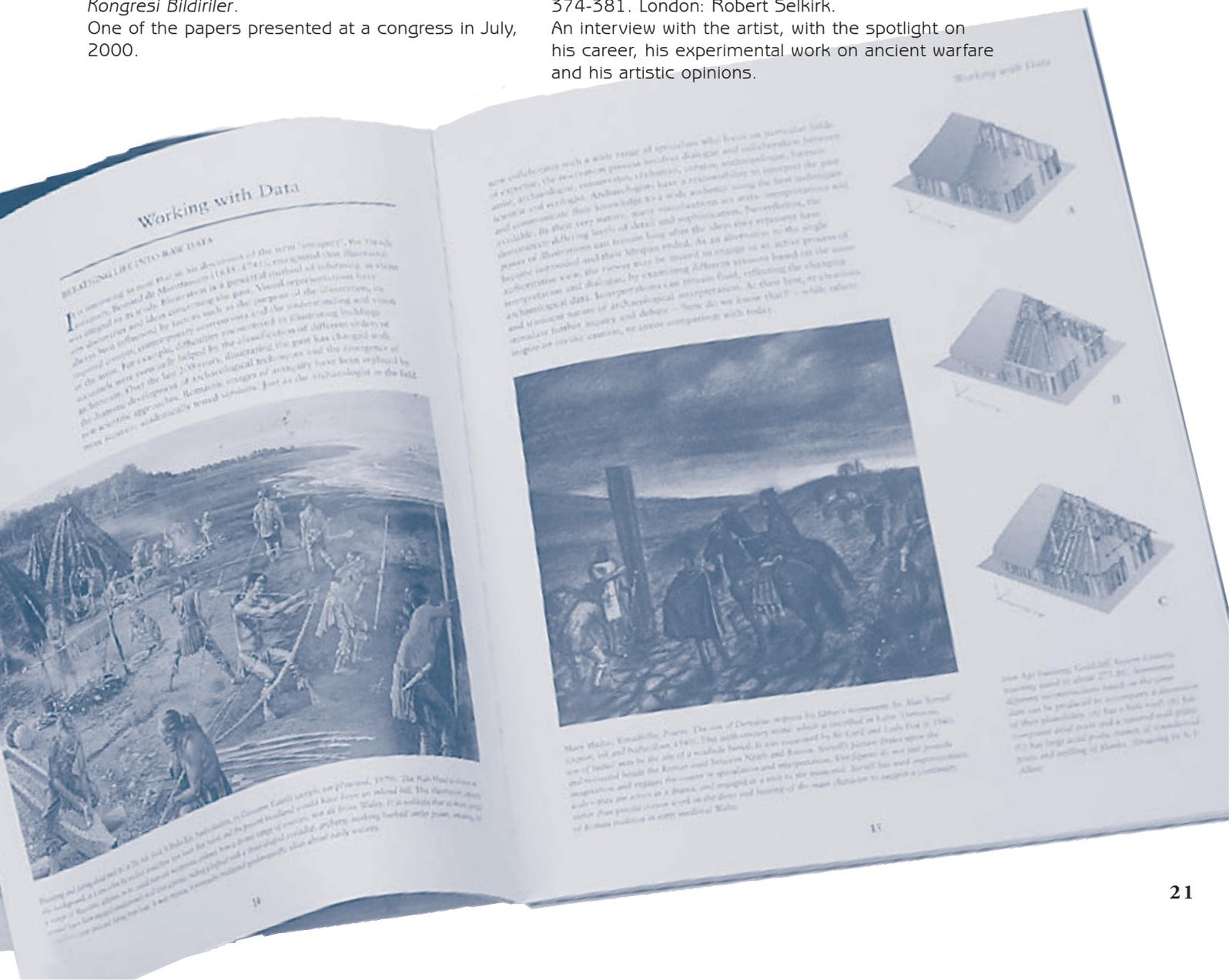
Discusses the visual representation of scientific knowledge, addressing the construction of knowledge through visual media, including fine arts, illustrations, museum displays, multimedia and popular culture.

• **Alan Chalmers and Kate Devlin**, February 2002. "A new perspective on the past: Interdisciplinary research in computer science and archaeology", *The Newsletter of the Institute of Archaeologists of Ireland*. Bandon: The Institute of Archaeologists of Ireland Ltd.

Current work at the University of Bristol involves the application of realistic lighting to virtual reconstructions to provide models indistinguishable from a real scene.

• **Neil Faulkner** (ed.), 2002. "Peter Connolly's world of ancient Rome", *Current Archaeology* 177: pp 374-381. London: Robert Selkirk.

An interview with the artist, with the spotlight on his career, his experimental work on ancient warfare and his artistic opinions.



- **John-Gordon Swogger and Anja Wollé**, 2002. "Catalhoyuk: Reconstructions in the course of time", in Anita Reiche and Beate Schneider, *Archäologie Virtuell: Projekte, Entwicklungen, Tendenzen seit 1995 (Schriften zur Bodendenkmalpflege in Nordrhein-Westfalen 6)*. Bonn.

- **John Hodgson**, 2002. *Archaeological Reconstruction: Illustrating the Past (IFA Paper No. 5)*. Reading: Institute of Field Archaeologists. An introduction to an art which, although complex and problematic, is the most immediate interface between the archaeologist and the public.

- **Franco Niccolucci (ed.)**, 2002. *Virtual Archaeology: Proceedings of the VAST Euroconference, Arezzo 24-25 November, 2000*. Oxford: Archaeopress. The VAST conference brought together a large number of scholars working with or researching virtual reality in archaeology, a subject which also includes 3D modelling, computer visualisation and GIS for example. The papers include case studies from the ancient Near East, prehistoric caves in Italy, historic Bologna, and Pompeii among others.

- **Martin Windrow**, 2002. *Warriors & Warlords: The Art of Angus McBride*. Oxford: Osprey Publishing. A collection of artwork depicting warriors of all ages, including gladiators, from one of the best known, though recently deceased illustrators.

- **Katia Busch**, 2003. *Vénus et Cain: Figures de la Préhistoire, 1830-1930*. Paris: Réunion des Musées Nationaux/Bordeaux: Musée d'Aquitaine. How did 19th-century artists imagine their prehistoric ancestors? This catalogue to a major exhibition of paintings, sculptures and artefacts circulated by the Musée d'Aquitaine in Bordeaux, recounts the first incursions into imagining prehistory. Eleven authors contribute with texts.

- **Evert van Ginkel and Anton Cruysheer**, 2003. *Archeologie Presenteren: Ervaringen, Voorbeelden, Adviezen, Kosten (Archeologie Leidraad 2)*. The Hague: College voor de Archeologische Kwaliteit. A guidebook for the commercial business in heritage presentation. It has interviews with several reconstruction artists.

- **Palma Lagunilla**, winter 2003. "Arqueología virtual: Mundos resucitados", in *Muy Especial 60*: pp 90-95. Madrid: Gruner & Jahr Espana. A review of some current projects in virtual archaeology and brief overview of the process of creating a virtual reconstruction.

- **Gary Lock**, 2003. *Using Computers in Archaeology*. London: Routledge. This non-technical introduction looks at the role of computers in all aspects of surveying and excavation, but also modelling and simulation, through to computers used in education and museum envi-

ronments. It even talks the reader through developing a 3D model of a Roman villa.

- **Mark Redknap**, 2002. *Re-Creations: Visualizing our Past*. Cardiff: The Westdale Press.

Besides an overview of the history of reconstruction art, this book is also guide to the process of recreating the past in two- and three-dimensions, explaining how artists of each period represented the past, what social and political agendas were being played out, and how archaeological data is interpreted and transformed into an image. The many examples shown are taken largely from work carried out by the National Museum and Galleries of Wales and CADW.

- **Stephanie Moser and Sam Smiles (eds.)**, 2004. *Envisioning the past: Archaeology and the Image*. Oxford: Blackwell Publishers.

A collection of original essays bringing together archaeologists, art historians and anthropologists on the construction of knowledge concerning the antiquity of man. Covering a wide variety of time periods and topics, it questions what we can learn from considering the use of images in the past and present that might guide our responsible use of them in the future.

- **Ludovic Duhamel and Michel Philippe (eds.)**, 2005. *Prehisto Art: Gilles Tosello, Illustrateur depuis 950.000 Ans*. Le Touquet: Auréoline Éditions.

A well-produced, 160-page overview of the illustrations of French artist and prehistorian Gilles Tosello.

- **Victor Ambrus**, 2006. *Unearthing History: Bringing Archaeology to Life*. Stroud: Tempus

And the winner is... Stephanie Moser, for being mentioned most frequently in this bibliography!

Professor Moser, Head of Research with the University of Southampton, specialises in the representation of the past.

She has published numerous articles on the subject, including not only her studies on the role of visual representation in shaping ideas about human evolution but also a comprehensive analysis of how museum displays have created knowledge about ancient Egypt. Her current research project in the field of archaeological representation focuses on the World's Fairs of the 19th century and the central role they played in defining ancient cultures. Professor Moser's thoughts and papers are justly considered the motor behind some of the new directions archaeological reconstruction art is taking.

Professor Moser's other major research interest is community archaeology and community museology. She is currently directing an international research project on community archaeology in Egypt. More information is available online at <http://www.arch.soton.ac.uk/Projects/default.asp?ProjectID=20>

Publishing Ltd.

For this book the wellknown Time Team artist has selected some of the key excavations from the series to show how it has been possible to recreate snapshots of the past. What comes to light reflects not just drawing but the experiences of an illustrator for whom trampling through mud and wandering around in horizontal rain are all part of the fun.



Monographs on a French, above, and a British illustrator, below, conclude this biography. We trust it will be very useful to you in the future.

"Victor Ambrus is an archaeological alchemist: he can transform a few stones and bits of pot into a vivid world full of living, breathing people." Tony Robinson

Unearthing History

BRINGING ARCHAEOLOGY TO LIFE



Victor Ambrus
FOREWORD BY MICK ASTON

The Editor welcomes **contributions** from members and non-members on any remotely relevant subject.

We can cope with CD's, but, please, no floppy disks! Hard copy is acceptable for short articles. Drawings or graphics of any kind are particularly welcome: either in high quality hard copy or in high resolution (300 dpi for grayscale-, 1200 dpi for line scans) digital form. Mail them online to

kelvin.wilson@tip.nl

or via the post to

Kelvin Wilson
Ringdijk 15
2981 EV Ridderkerk
The Netherlands

Please supply captions for your illustrations!

The deadline for the next issue of this Newsletter is in **June, 2007**.

For the future, there are themed issues planned on state of the art methods in surveying, on reconstruction art in publications, and on the use of new media. If you believe you might have something interesting on these subjects to show the world, please contact your ever anxious Editor.

In a final reminder, please note that the **Central Mailing** address for this Association has changed. It is now:

AAI&S
SHES
University of Reading
Whiteknights
PO Box 227
Reading RG6 6AB
United Kingdom

- Are you aware that you could earn money through **Public Lending Rights**, payable on books loaned from public libraries? In order to register, your name must appear on the title page, but you do not necessarily have to own the copyright. The fee is currently about 6p per loan. You must be entitled to at least £1 before you get anything, and there's a maximum payment of £6,600. University and School libraries are not in the scheme.

The scheme is funded by the Department of Culture, Media and Sport.

Full details can be found at <http://www.plr.uk.com>.

- And do you really still need to be made aware of your position and copyrights? The commissioning of freelance archaeological illustrations has in the main been defined by verbal agreements between illustrator and client. There is an assumption that each understands a set of undefined ground rules which will ensure that the working relationship will be successful. In some cases you may be presented with a client's contract to sign which in essence asks you to sign over all intellectual and copyrights of your work as well as penalties for late delivery, **etcetera**, which are entirely beneficial to the client and ignores the illustrator's interests.

Well, even if brought on this page, it shouldn't be news to you that the AAI&S believes this bad practice! Freelance illustrator, Swindon College lecturer and a Fellow of this Association, **Rob Read** has kindly agreed to repeat once more the very important— note thus the intentional use of capitals— **Copyright Licence and Terms & Conditions for the Freelance Illustrator**.

He writes: "For freelance members there is now an approved Acceptance of Terms form which formalises the working arrangements through terms and conditions and defines the copyright agreement by the use of a copyright licence. This form is closely based on the Association of Illustrators' terms and conditions which have been successfully used by many illustrators, including myself, for over a decade. The objective is to protect the rights of both client and illustrator with a set of standard terms of trade."

Download the form from the members' area of the AAI&S website, at www.aais.org.uk/html/members.asp.

Why use it?

Read continues: "Because by defining the terms and conditions each party clearly understands their responsibilities within the working arrangements and the uses that the work can be put to! In my opinion no illustrator should sign over intellectual or copyrights, certainly not without payment for the re-assignment of those rights. By using a copyright licence the use of that work is clearly defined and understood by both parties, and allows the illustrator to retain control over their own work. I have worked in this way for many years and have had very few problems convincing my clients of the mutual benefits of this approach— whether they are national bodies, small units or amateur groups. All the freelance work which I undertake, however mundane it may be, is produced using this system."

So, do what the master says. The AAI&S is going through a process of discussion with various bodies including the IFA to ensure that the use of these Terms and Conditions and the concept of a Copyright Licence become an accepted part of the negotiations between the illustrator and potential clients. The AAI&S would urge all freelance illustrators to download and use the forms— the more illustrators using the system, the quicker it will be accepted! Read: "Have respect for your own work, protect your rights and those of your client, and help the profession achieve greater respect for its contribution to the archaeological process."

