



GRAPHIC
ARCHAEOLOGY



NEWSLETTER *of the* ASSOCIATION *of* ARCHAEOLOGICAL ILLUSTRATORS & SURVEYORS

ARTEOLOGY

drawing inspiration from the past



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Council Matters

Since last time we've had two more meetings, on January 24th and April 18th, in Reading and London respectively.

By now you should all have received the programme and booking form for the Bristol Conference and the programme is repeated in this newsletter- we look forward to seeing you there! As well as the speakers, you might like to note that we will also hold the AGM of the ISSIG, which we're attaching to the AAI&S AGM, to get as many of you involved as we can. Given the current economic conditions, we are doing what we can to keep costs down and this years conference fee is significantly less than the cost price of the conference, the difference being met by AAI&S.

A session was held at the IfA conference in Torquay at which several of us gave presentations on the recent survey and the need for standards. This gave us an opportunity to promote AAI&S at the conference, with the first outing of our new digital screen display and, as a change to the usual flyers and bits of paper, the inclusion of AAI&S logo pencils in the delegates Conference packs. These were certainly popular with the people preparing the conference packs. The digital display is the start of a revamp of the AAI&S publicity material that will include redesigned application forms, posters and information which you will see roll out over the next few months.

The website went off-line temporarily in February as we changed over to a new service provider. Our previous hosts were actually quite expensive and did not provide a very good service, so we decided to move. This has made updating and management of the site, and especially the email system, much easier, and Liz will be steadily implementing more changes to the site over the next few months.

Sue Holden hosted a meeting in Cambridge back in March to explore the role of the traditional illustrator in an increasingly computer-dominated profession. This was a very positive meeting, essentially a seminar on pre-press production of graphics for publication – what you can do to produce the digital equivalent of camera ready copy and take control of the preparation of your artwork for publication. I think this would be useful to all of our members and we hope to persuade the participants to produce a guide for the occasional papers series. Oxbow books incidentally have been saying some very nice and unsolicited things about our first occasional paper on pottery illustration, so lets hope this improves our sales and our profile.

The Recession and AAI&S

At the time of writing, the international economic position as it affects Archaeology is not very good, akin to what many of us went through in the early 1990's. Although some recruitment is taking place in our part of the profession, in other parts jobs are being lost. There is downward pressure on pay claims and we might well suspect that there are temptations among managers to cut corners and drop standards. Sadly, such short term 'solutions' often end up creating more problems which have to be addressed in the future, usually requiring more time and expense than if the work had been done and checked properly to start with.

It is tempting at such times to cut back on personal expenditure and for some this means leaving their professional association. If anyone is considering this, please do remember the following. AAI&S is a professional body that has one of the lowest subscription rates in the archaeological community. Licentiate or full members who are unemployed are entitled to the concessionary subscription rate. Assessment for full membership costs you financially the price of a couple of stamps and the travel fare to wherever the assessment panel is taking place and successful candidates can place MAAIS after their name – it is a professional qualification.

AAI&S exists primarily to support its members. All too often it can seem that we are working in our own little islands and no one else understands the day-to-day tribulations of our working lives. Retreating into isolation achieves nothing, especially if your skills lapse. Sharing experiences and exchanging ideas is a significant way of coping with stresses, especially in these days and we need to remember that. Keep up contacts with colleagues, find out what they are doing and listen to what they have to say. You will find that they are also willing to listen to you.

So keep in touch. If you can't go to conference, then have a look at the Facebook group set up recently by Hugh Kavanagh and if you need help or advice drop a line to council via Alix and we'll see what we can do!

Steve Allen,
Chair



AAI&S Conference Bristol 2009

Burwalls Centre for Continuing Education, Bridge Road, Leigh Woods, Bristol

4th – 6th September 2009. Booking form on back cover.:

Friday 4th September

2.30pm onwards Registration and Visit to Bristol City Museum
5.00pm Cecily Marshall, Albion Archaeology: 'A Safe and Wholly Harborow': an Illustrator's view of Bristol City Docks.'
6.00pm Garry Gibbons, VIA Project: 'The Visualisation In Archaeology Project: Update and progress of the survey'
7.00pm Dinner

Saturday 5th September

9.30am Richard Brunning, Somerset County Council:
'Understanding the Physical Heritage; the Prehistory of the Somerset Levels.'
10.15am Ben Ford, Oxford Archaeology: 'Finzel's Reach, Bristol: Approach and initial results from excavations 2007-08.'
11.00 am Coffee
11.30am Ben Jennings, The Newport Ship Project: 'Recording the Newport Ship.'
12.30pm Lunch
2.00pm Visit to SS Great Britain and Bristol's Maritime Heritage Centre
4.30pm Tea
4.45pm Sara Perry, VIA Project:
'The Productivity of the Pictorial: Leveraging the Possibilities of Archaeological Visual Media.'
5.30pm Jennie Anderson, Swindon: 'Wayland's Smithy 1: the use of GPS and mobile devices in on-site interpretation.'
7.00pm Dinner

Sunday 6th September

9.00am AAI&S Annual General Meeting
10.00am ISSIG Annual General Meeting
10.45am Tea
11.00am Samian Working Party Workshop
(A short film, 'How Samian moulds were made', followed by a practical on taking rubbings.)
12.00 noon Simon Gallery: TBC
12.30pm Lunch and end of Conference

Council Members 2009



Steve Allen
Chairman



Alix Sperr
hon. Secretary



Drew Smith
Newsletter



Hugh Kavanagh
Exhibitions and
Irish PR



Colin Berks
PR and Survey
Representation



Rob Read
SIG Chairman



Elizabeth Gardner
Website Manager
SIG Treasurer



Sara Nylund
Exhibitions



Mikko Kriek
Membership



Margaret Mathews
(co-opted)
Assesments



John Hodgson
(co-opted)
SIG Secretary



Laura Templeton
(co-opted)
Tech Paper Sales



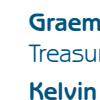
Sarah Lucas
(co-opted)
TBC



Guida Casella
(co-opted)
European Liason



Ann Searight
(co-opted)
Meeting Venues



Graeme Carruthers
Treasurer
Kelvin Wilson - TBC

To Train or Not To Train?

The Illustrators & Surveyors Special Interest Group survey received an overwhelming response to its training section with 78% of respondents stating that they would like training at an advanced level.

This was almost exclusively in advanced digital techniques and the enhancing of skills at software upgrades. Detail within the survey was limited to preferred software packages for training and did not explore further to any great extent. Given the paucity of training opportunities and archaeologically focussed courses we need to look at training provision in a broader sense. If we only concentrate on advanced level training for established illustrators we ignore a far greater problem at entry level. Where do those who wish to have a career in archaeological illustration and survey gain the basic experience to initiate that career by gaining skills attractive to potential employers?

The ISSIG is seeking your views on training provision in a number of areas and would like your input to help design a viable training scheme.

Would a two level CPD scheme provide a viable training resource for the profession? Training units designed at both entry level and advanced level with entry level aimed at those entering the profession and those working in the amateur sector who wish to enhance their skills. Advanced level as described above.

- How do we define the dividing line between the two levels and what skills should be attributed to either group?
- Is there potential for a validated CPD system of training units to possibly enhance career progression or count against a higher educational qualification.



It may be some kind of staff development presentation

The major points above are the starting point for discussions and there are a variety of viewpoints. From what we understand a majority of the training provision at present is provided 'in-house' and undoubtedly much is of a high standard but there is no way of checking or comparing the quality of the training. We all know of the problems experienced using material produced by 'external' sources, often the way material is conceived and produced makes it difficult to utilise. The way of working, experience, skills and standards are often at odds and is one of the reasons that the Spatial Recording Standards project was conceived and is of such importance.

We want your views on training and if you feel strongly about it or wish to contribute to the future of the profession please do get in contact. It is hoped that as part of the consultation process that a Training Workshop will be set up to formulate a training plan for the development of the profession. Your views in advance of that would be exceptionally useful and important. So think about it for a little and send me an email whether you are for or against formal training to give us an idea of what may be possible in the future.

Contact details: email – rob@readgraphics.freemove.co.uk
Rob Read, Chairman ISSIG

Left: Peter Dunn from English Heritage holding a workshop session in Swindon



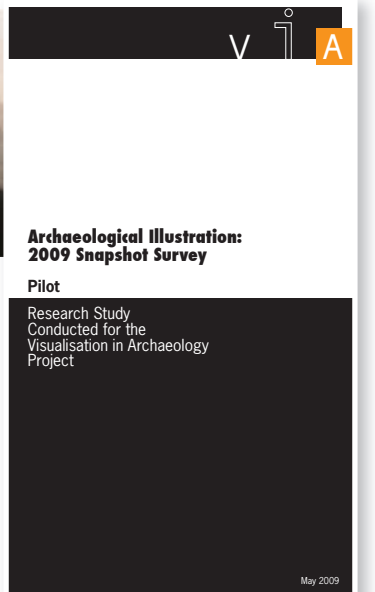
Visualisation in Archaeology (VIA) is a three-year research project funded by English Heritage dedicated to advancing the theory and practice of image generation within the archaeology and heritage sectors.

The VIA project comprises a number of distinct research areas including three annual workshops, online resources, and the production of a review document outlining where visualizing practices are now and exploring possible future directions.

Our first annual workshop was held at the University of Southampton last October under the general theme of 'Visualisation and Knowledge Formation', attracting a wide range of international researchers and practitioners. Workshop paper abstracts may be viewed on the VIA website along with an in-depth workshop review produced by one of our project staff, Sara Perry (Sara is due to present a paper at the 2009 AAI&S conference). Videos of two workshop presentations are currently available on the project website featuring Judith Dobie and Trevor Pearson, both of English Heritage. It is intended that by disseminating key research areas and themes to as wide an audience as possible we encourage a broader debate between researchers and practitioners. To this end, please view the videos with your colleagues and provide us with your responses to the issues raised by each presentation. Over the summer we hope to develop a facility for you to respond directly online to the content of these and other workshop videos. Details of the 2009 VIA workshop will be released in the coming weeks.

Online resources include a searchable bibliography of visually-related writings -- currently in excess of 300 references -- from a variety of fields including the arts, sciences, humanities and social sciences. A growing research showcase similarly highlights fresh visually-orientated research projects from across disciplines, attracting examples from many international scholars. Please do visit these areas of the VIA website to see the most recent research projects being undertaken in archaeology and other related disciplines.

Below: The first annual workshop group



A major survey of all England-based organizations and institutions engaged in archaeology and heritage services is now under development by the VIA to gather data on illustration practices. The survey will also specifically target freelance illustrators. We had intended to selectively contact organizations but following an initial telephone survey earlier this year it soon became apparent that illustration practice across the sector forms a complex mosaic so our budget has been stretched in order to be totally inclusive. The VIA survey has been designed to compliment and extend on both the recent AAI&S survey and the IFA's Profiling the Profession. Taken in the form of a snapshot survey, the questionnaire will seek to gain a detailed and rich picture of the profiles of illustrators and their activities undertaken on a specific working day providing a valuable and accurate cross section of working practice. The questionnaire has been piloted within English Heritage and a number of commercial organizations and their comments have proven most useful in fine tuning the survey --the VIA project is very much indebted to those individuals who have taken time to assist us.

VIA Snapshot Survey

Our growing mailing list stands at over 400 England-based organisations and individuals but to ensure maximum coverage, we would ask all AAI&S members to please take a few minutes to email us their work contact details (name, organization/freelance name, telephone, email) to garry.gibbons@viarch.org.uk. We will pass this information on to the AAI&S to further strengthen their own mailing lists.



New Member Profile: Leanne Whitelaw

My Name is Leanne Whitelaw, I passed my assessment interview on 26th July 2008 at York Archaeology Trust. I have been a Licentiate member for a few years now and have worked in archaeology since 2004. I graduated from Edinburgh University with a BSc in Environmental Archaeology and also gained some illustration experience by drawing some artefacts from the Gordon Childe collection at the university.

After graduating I did some fieldwork in and around Northamptonshire on a range of different sites, from Saxon burials to Bronze Age Barrows. This gave me invaluable field experience and site illustration experience that I still draw from in my work today. Understanding the archaeology has helped me develop site plans from 'messy' (permatrace seems to attract mud in large quantities!) and somewhat indecipherable draughtsmanship! Like most people starting out in Illustration, I spent most of the first few months drawing boxes upon boxes of Medieval pot, needless to say, if I ever see another Medieval sherd it won't be too soon! I had the pleasure of briefly working with Drew Smith and learning some tricks of the trade before swiftly heading north of the border.....

After gaining fieldwork experience, I did some freelance Illustration in Scotland before joining CFA Archaeology in 2006 and going on to become their Graphics Manager. I feel lucky working in a Scottish Unit as we work all over Scotland and the islands. Our firm has been involved in big projects in Edinburgh, Skye, Western Isles and Orkney as well as consulting on large windfarms that seem to be popping up all over the country.

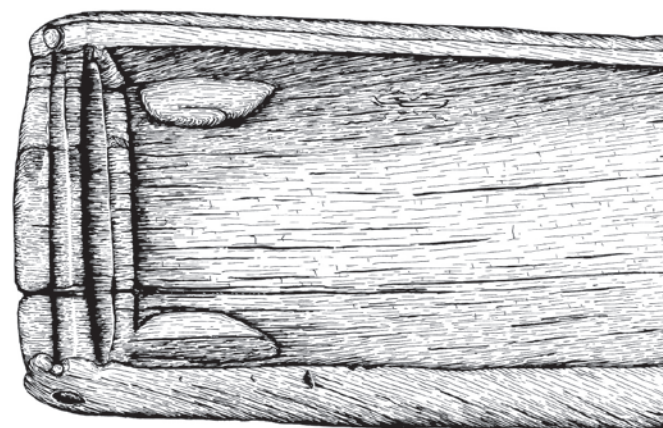
I have been involved in the Carpow Logboat Project, run by Perth and Kinross Heritage Trust, which involved surveying a Bronze Age logboat and producing all illustrations for publication. I found this project quite tricky at first, having to leave the comfort of small artefact illustrations and the pile of pot on my desk, to trying to work out the best method to draw a 10m long logboat! I have also worked on the Scottish Burgh Survey, producing publication maps and broadsheets for towns such as Tain, Fraserburgh, Wigtown and Whithorn.

These surveys offer guidance on the archaeological resource present in towns and on the questions that may be answered by archaeology where development occurs.



They are interesting insights into small burgh towns in Scotland and the broadsheets are eye catching and informative on the history.

I am quite heavily involved in the Standing Building Survey at the company, surveying and illustrating all buildings in CAD. We have surveyed a range of buildings, from a large mill to castles and farmsteads. On almost every occasion I get out the office to survey, it either rains or snows. The sun only seems to come out when I'm back in the office! I enjoy working with CAD and developing quick 3D models and from basemaps, I can demonstrate how buildings may have looked previously. I have almost finished an HNC in Computer Aided Draughting and 3D Design and I am now hoping to go on to complete a HND/degree next year.



Top right: Two burgh town broadsheets
Left: Large Bronze Age collared urn
Above: Detail from the Carpow Logboat (see Summer 2008 newsletter)

The Kenchreai Cemetery Project



Debbie Miles-Williams, AAI&S member, writes about her annual odyssey to record Roman remains in Greece.

The Kenchreai Cemetery Project (KCP) is a program of interdisciplinary research concentrating on the burial grounds at Kenchreal, the eastern port of Corinth in southern Greece. KCP currently focuses on a major cemetery of Roman date (middle 1st-7th centuries C.E.) north of the ancient harbour. The chamber tombs and graves provide important evidence for the use of funerary ritual and mortuary space in the surviving architecture, wall painting, artefacts, inscriptions, bones, sculpture and depositional remains.

An international team of experts in mortuary behavior, wall painting, art factual analysis, architecture, geology, geophysical remote-sensing, bioarchaeology and zooarchaeology, assisted by technicians and students, is documenting the rich funerary remains in their historical and natural contexts.

I was invited to become Project Illustrator in November 2005, and have attended the project since 2006. My role is to record the painted cinerary urns, pottery, sculpture, lamps, and jewelry that have been discovered on the site. I work separately from the site excavations at the dig house of the Ohio State University Excavations at Isthmia, (courtesy of Professor Timothy Gregory), together with Ally Suehle, our Project Photographer and various other members of staff and students undertaking post-excavation work. But we do get to visit the site regularly, especially to see, from where the important finds that we are recording have been discovered.

Below: Acrocorinth towering over the archaeological site of Ancient Corinth and the Temple of Apollo



The site itself is in a wonderfully scenic location on a ridge above the sea. Work starts early since there is little cover from the sun. There have been some exciting finds during the seasons, especially when our first mosaic floor was discovered, right on the edge of the cliff, under a Second World War watchtower! (Right)



An added bonus is our accommodation base in the village of Achaia Korinthos. In classical times the ancient city rivaled Athens and Thebes in its wealth, based on the Isthmian traffic and trade. Until the mid-6th century Corinth was a major exporter of black-figure pottery to cities around the Greek world. Towering above the modern village and the archaeological site of Ancient Corinth is Acrocorinth, the acropolis of Corinth, a monolithic rock. It rises about 1800 feet above the surrounding plain. At the highest summit was the Temple of Aphrodite.

I really enjoy the visits out to the project as there is the opportunity to visit some marvellous sites in a very historical part of Greece. Two highlights of previous years have been visits to the ancient site of Nemea, where the Nemean Games took place and was one of the four Panhellenic Games of Ancient Greece, held at Nemea every two years. And Naplio, the former capital of Greece by the sea. With two mountains crowned by a medieval fortresses overlooking the town and the small fortress called the Bourtzi that once protected the harbour Naplio is a beautiful place to visit. This year I hope to visit Mycenae.

I now look forward to a fourth season with the project in 2009, when I will be joined by a fellow illustrator/colleague, Dr. Mike Hawkes.

Debbie Miles-Williams, MAAIS.

To see photos of the site, tombs and artefacts at:
www.macalester.edu/classics/kenchreai/index.html



REGISTER FOR THE BIG DRAW

1st to the 31st October

Join us!

An invitation to artists, schools, youth and arts clubs, community, science and arts centres, museums, galleries and heritage sites to register for The Big Draw 2009. Registration is easy and free. You'll find new resources online to help plan, fund, market and organise your event. Visit: www.campaignfordrawing.org



Win a Drawing Inspiration Award!

Find out how to win £1000 by entering your Big Draw for one of 16 awards. Will your event colour in The Big Draw, play with scale or be part of Darwin's 200th anniversary celebrations? Or will you challenge your audience to propose creative solutions to climate change or depict their local environment?

Take a Power Drawing course!

Our UK-wide professional development programme, Power Drawing, shares expertise in using drawing as a medium for learning and engagement in schools, museums, galleries, heritage sites and community settings. There are still places available on the Middlesbrough (18 June), Birmingham (26 June) and Manchester (8 July) courses.

Read all about it!

To receive a free copy of this year's Drawing Inspiration Awards book, email admin@campaignfordrawing.org. Eight books in our Power Drawing series are also available from NSEAD at £5.50 each (inc p+p). To purchase contact: 01249 714825 / bookshop@nsead.org

Pass the message on!

Help to make the 10th birthday Big Draw the biggest ever by encouraging partner groups and organisations to get involved. Make a head start on the Big Draw season: take part in free drop-in Life Classes (12-2pm on various dates 22 June – 4 July) in London, Glasgow, Bristol, Manchester and Southampton, organised by artangel.

Campaign Sponsor Cass Art is offering Big Draw organisers generous discounts on art materials. Just take confirmation of registration to a Cass Art store in London (terms and conditions apply).

OK so it's all set up, the navel gazing and data collecting has been achieved so now the fun part beginsdoesn't it?

For those of you who have forgotten or never realised the fact, as a member of the AAI&S you are automatically a member of the Illustrators & Surveyors Special Interest Group (ISSIG) of the Institute for Archaeology. This means you can contribute to the discussion about the future of our professions and expect serious consideration by the IfA Council to any topics brought to their attention by the ISSIG.

You could quite reasonably say that the profile of the ISSIG has been so low over the past year as to have disappeared off your radar but we are now, having completed our survey, in a position to push ahead on a number of fronts including standards of spatial recording and training provision. However to take these forward we need your help and support, this is not an elite group with any agenda other than a concern for the future and quality of archaeological illustration and survey. If you have concerns or are interested in becoming involved and contributing at any level to the discussions get in contact see how you can contribute.

To make ISSIG a viable group we need to be seen to be achieving goals each year and contributing to the development of the profession as a whole. So far we have had sessions at the last two IfA conferences, produced a detailed

ISSIG
anyone out there?

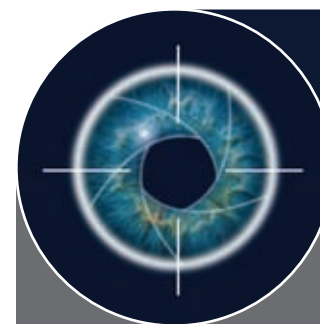
survey of the two professions and we are in the process of developing training for the sector in association with a number of organisations. To achieve this we are also in the process of seeking funds to allow

officers to do the job properly without relying on good will alone and in the time they can spare from earning a living. The ISSIG is now responsible for taking forward the discussions on spatial recording standards, instigated by Colin Berks, on behalf of the IfA.

There is no excuse anymore for complaining about the lack of opportunity for improving career prospects, pay and conditions, standards, training etc as that opportunity is now here and we need to take a positive approach and push for improvements. The AAI&S and the IfA are talking and working together and those of us actively involved need your support and input rather than working in isolation.

So if you have concerns about any area of your profession, instead of moaning to each other at conference or over a pint in the pub, let us know and we will address your concerns and try and implement change. If you want to see the ISSIG survey it should soon be on-line as a downloadable pdf on the IfA website (www.archaeologists.net) in the Special Interest Group section.

Contact: rob@readgraphics.freemove.co.uk
Chairman ISSIG



Photographic Illustration of Small Finds: Experiences of a Post-Medieval Assemblage from Leith

By Thomas Small and Julie Franklin

Recent years have seen the reduction in costs of colour printing alongside the increase in the use of digital technologies, which are now an essential part of the archaeological illustrators tool-kit. Here Thomas Small and Julie Franklin of Headland Archaeology (UK) Ltd discusses the general process of using photography to illustrate a collection of post-medieval small finds from Giles Street, Leith, Edinburgh.

Upon being given a set of post-medieval finds to illustrate for publication, it presented an excellent opportunity to get to grips with the new camera equipment that our company had invested in. The central challenge in using photography to record these finds lay in deciding upon the best methods to represent the different types of finds to be found within the assemblage.

Post-medieval objects, (in contrast to prehistoric pottery and flints for instance), lend themselves to photography where such representation will easily convey both texture and colour in a way that traditional line illustration struggles to achieve. In fact certain type of finds can be represented better photographically than by traditional line illustrations. Pottery for example is often polychrome. The different colours and sometimes complex designs on a painted Delftware or slipware dish when drawn in black and white require a key with each colour represented by a complex series of infill patterns, which then have to be decoded by the viewer. A photograph shows these patterns both far more effectively and in far less time. Relief decoration on pottery, is also time consuming to draw but easily shown by photography. When combined with the traditional ceramic illustrations elements of sherd section, diameter and profile reconstruction (eg. Illus 3), the illustration loses none of the information a traditional line illustration would have conveyed, but adds elements it could not have.

Once into the period of industrially produced pottery, the problems and opportunities of illustrating assemblages are different again. Assemblages are often large, but conversely there is usually less budget and less publication space allocated to them. Traditionally these assemblages have been dealt with very cursorily and if mentioned at all in the publication text were rarely furnished with illustrations. However, as the value of our industrial archaeology becomes more recognised, so too does the value of its finds.

To illustrate every vessel profile from a large 19th century midden deposit by traditional methods would be time consuming; decoration, such as transfer printing especially so. However, where large numbers of near complete vessels have been found, group photos, either by context or type of pottery are an excellent way of showing a large range of vessels both quickly and cheaply (e.g. Illus 9). The most time consuming part of the exercise is setting up the pots. The taking and modifying of the picture, was very quick and easy.

Another advantage of photography is that it removes a layer of interpretation between the finds and the reader. An indistinct maker's initial on a clay pipe, for example, might look like a T or an I. However skilful the illustrator, it may not be possible to convey all the subtleties of the smudged mark and a drawing may lean more towards one than the other. Further research might reveal this interpretation to be wrong. A photograph would better show the mark as it is, rather than how one person sees it and may allow easier reinterpretation at a later date. It is not so much a matter of the camera not lying, rather the camera not having to interpret what it sees.

For other finds the benefits are not so much in terms of how best to illustrate the finds but how many can be illustrated. In an ideal world publication budgets would allow us to illustrate everything specialists wanted. Reality however is a different matter. Photography allows a far greater number to be drawn. In the time taken for ten line illustrations, twenty photographic illustrations could be produced and for highly decorated finds the time saving is even greater. Photography then, rather than merely a cheap expediency, can allow finds reports to be better illustrated both in terms of quantity, quality and eye-catching colour. So much of the past was brown and so much of it we see in black and white. When faced with finds that can add colour and light to our vision of the past, we must use them to their full advantage.

The main issues discussed within this article will be the best way to photograph different objects, and the use of digital post-processing to achieve the best results.

Key to the successful presentation of the assemblage was an initial assessment by the finds specialist who outlined which objects should be photographed and which should be illustrated. The finds from Giles Street, Leith, were to include individual objects; group assemblages; and combined photo/line illustration images.

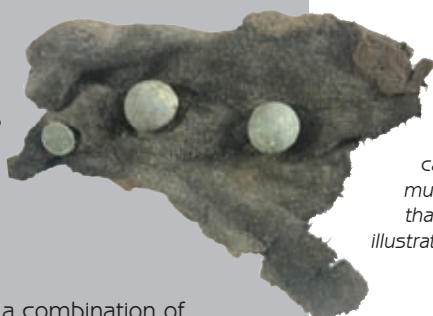
continued



Photographic Illustration of Small Finds:

Each object or assemblage had to be approached and assessed on its own merits – objects that were largely 'flat' could be scanned – producing a higher quality image than photography in fact. Objects ideally suited to this are coins and buttons, but it was also found that scanning clay pipes produced impressive effects.

One of the images that benefited tremendously from photography was an item of fabric: This photograph conveys the texture and form of the fabric in a way that a line illustration would not be able to.



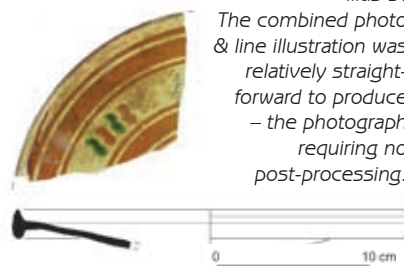
Some of the pottery required a combination of photography and line illustration. This was relatively straightforward when illustrating the plates within the assemblage: The line illustration showed a traditional section, whilst above was placed a vertical photographic view of the dish. (Illus 3) More difficult was the combined illustration of pots: Whereas the line illustration could be executed in traditional fashion, the display of the pot by photography was more problematic: essentially the difficulty is in correcting the distortion produced within a photograph. When photographing the object, the priority is to make sure that the camera is as diametrically opposed as possible, if it is taken at even a slight angle it will simply look 'wrong' when placed alongside the line illustration. Once an appropriate image has been taken and brought into an image manipulation program, (in this case Adobe Photoshop), the 'post-processing' could be carried out. The requirement then was to 'correct' the distortion on the edges of the pot: within Photoshop this can be done by using the 'Free Transform' tool with which a user can scale the outer edge and thereby correct the distorting effect of perspective.

Glass objects presented a unique challenge: If the photographs were set against a white background they simply faded into this background. With a little experimentation, however, it was found that photographing the glass on a black background gave them much greater clarity as a result of the contrast.



Illus 1:
Clay pipes that have been scanned.

Illus 2:
Photographing fabric means that an image can be produced much more clearly than attempting to illustrate it traditionally

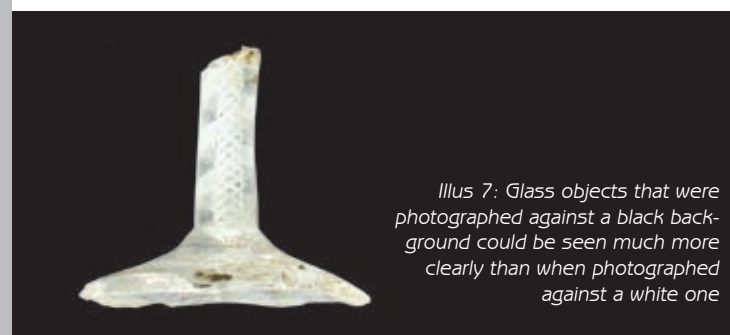


Illus 3:
The combined photo & line illustration was relatively straightforward to produce – the photograph requiring no post-processing.



0 10 cm

Illus 4/5/6:
A combined photo and line illustration first requires the image of the pot to be rectified.



Illus 7: Glass objects that were photographed against a black background could be seen much more clearly than when photographed against a white one

Experiences of a Post-Medieval Assemblage from Leith

The group assemblage photographs were taken in collaboration with the finds specialist who arranged the objects appropriately, and also helped to light them. Given the rather cramped conditions of the photographic studio there was a great deal of shadow upon the background sheet which distracted the viewer. Fortunately, this is again something that can be rectified within Adobe Photoshop where a much smoother artificial background was applied with a subtle gradient to make it look more natural.

A light tent also proved a very useful tool for photographing finds. A light tent is an enclosed area – in this case a cube around 60cm x 60cm x 60cm - made of a translucent material that provides seamless, diffused lighting. Thus the light tent negates the shadow produced by direct lighting, preventing the blurring effect that shadow can sometimes give. This was particularly useful when photographing large objects such as a cannonball (Illus 10/11). It also has the effect of reducing the glare upon the surface of shiny object, such as glazed pottery or glass, (Illus 10/11). On other occasions, a raking light was required to help highlight details which would not be seen under an even light – just as, in the same way, low evening light will delineate otherwise hidden features of the landscape. Any finds with relief or incised detail benefit from this: coins, for example or clay pipes, or any decoratively carved object. The example shown here, (Illus 12/13), is that of incised marks on ceramic kiln batch markers.

In summary, each collection of small finds requires a different approach when being photographed, and though every collection of small finds will present its own unique challenges, it is useful for the photographer to build up a repertoire of different methods and strategies from which to select and adapt.

This article is based upon an 'in-house' guidance document on the photography of small finds. There is a proposal to produce a technical paper specifically on the photography of small finds. Any feedback on this article would be welcomed.



Illus 8/9:
The blue gradient background seen here was applied in Photoshop.



Illus 10/11:
Using a light tent reduces the amount of shadow that can often reduce the clarity of a photograph, producing a blurring effect



Illus 12/13:
The 'maker's marks' seen here on the pottery kiln furniture have been picked-out with the use of raking light.



ARTEOLOGY

Contemporary artists are increasingly citing archaeology as a new and exciting influence on their work and to discuss this topic, Hugh Kavanagh talked to Ian Russell, curator of the "Abhar agus Meon" art exhibition which ran alongside the recent WAC conference in Dublin.



Ian, can you tell me how the "Abhar agus Meon" exhibition came about and your role in its curation.

The Abhar agus Meon exhibition started with conversations between Prof. Gabriel Cooney at UCD Archaeology and Pat Cooke at UCD School of Art History and Cultural Policy and myself. Prof. Cooney was interested in developing an arts exhibitions programme around the proceedings of the Sixth World Archaeological Congress. We all thought that it would be great to contextualise WAC 6 within the synergy between archaeology and art that has existed in Ireland in the Rosc exhibitions of the 60s and 70s and the From Beyond the Pale show at IMMA from the mid 90s, and I was given the opportunity to develop an exhibition proposal and theme.

For a long time, I've been interested in organising exhibitions exploring the relationship between contemporary art and archaeology. During my PhD research in archaeology and history at Trinity College, I worked as an installer and invigilator in the Douglas Hyde Gallery. Working as an installer, I had the opportunity to meet many of the artists who showed in the space. The conversations were always broad ranging, but I began to realise that contemporary artists and archaeologists were, at times, taking part in a similar endeavour - manipulating material things to mediate ideas and interpretations. This experience prompted me to edit the volume Images, Representations and Heritage (Springer, New York - 2006) which brought together archaeologists, architects, artists and cultural theorists to discuss the relationships between archaeology, image making and artistic and poetic expression.

With the success of the volume, I began to explore the possibilities of initiating projects and exhibitions rather than books to explore the theoretical and practical relationships between art and archaeology. It was this direction that led me to curate the Abhar agus Meon exhibitions series.

The intention for the exhibitions was to turn towards the rich etymologies of the Irish language. The poetics of Irish help to undercut much of the theoretical difficulty of exploring the relationships between people and things in the modern world. 'Abhar' carries meanings of not only materials and matters but also subjects and themes, while 'meon' hints at mentality, ethos, and spirit. Through theme, we intended to explore how materials can be tempered through spirit and that through the mediation of mind and matter both become something new.

Funded by Foras na Gaeilge, University College Dublin, University of Notre Dame Office of Research, the Humanities Institute of Ireland and the Sixth World Archaeological Congress, the exhibitions series took the form of four events. A temporal recalibration of a heritage space at Newman House, St Stephen's Green, an exhibition interrogating objects of archaeological science at University College Dublin, an exploration of the palimpsest of heritage landscapes at the Irish Museum of Modern Art and the commissioning of new artistic creativity through the WAC 6 artist-in-residency which would realise a new piece of permanent sculpture on UCD's campus.

*Above, this page & next: Untitled 2007 by Aine Ivers
Below, this page & next: Roots & Stone 2006 by Michael Jasmin*



I have also co-organised the World Archaeological Congress Fringe Festival with Steve Davis of UCD which saw a number of experimental archaeologists, craft demonstrators and performers explore archaeological themes more directly through interpretative practice and experience.

There seem to be many synergies taking place between the arts and sciences just now and you mention the work you have carried out in exploring the relationship between contemporary art and archaeology. Archaeological illustrators and reconstruction artists would seem to be ideally placed to contribute to this synergy but from your point of view do you see a role for these highly specialised and technically skilled individuals?

Yes, I certainly do see a role. Illustrators and reconstruction artists are continuing on the tradition of visually imagining past worlds and landscapes initiated by the early antiquarians such as Thomas Wright, Victor Du Noyer or George Petrie. Many of the first antiquarians were trained artists. George Petrie himself made most of his earnings from illustrating tourism guide books, and he was also a fairly well known landscape painter.

Antiquarianism and archaeology both have relied on technologies for conveying, transferring and mediating visual impressions of places, sites, landscapes and artefacts. In fact, the visual component of the archaeological narrative is precisely what sets it apart from history. Scientific accuracy is an important aspiration for archaeological methods, but I feel that it is the subjective imagination of illustration and reconstruction that is unique within archaeological process and should be celebrated.



I imagine that scientists and artists can experience a certain amount of conflict when working together due to their divergent approaches to any subject. I know it is a simplification but some might say that scientists look at things in an objective manner while artists look at things more subjectively. How can the collaboration between artists and scientists be structured to ensure the most positive outcome?

I try not to think about the relationship between art and science through the duality of subjectivity and objectivity. For me, what naturally brings the two together are doubt, uncertainty and faith. Science was born from doubting that the dogmas of the church were sufficient to explain how the world worked. Although science replaced the faith in the church with a faith in scientific objectivity, all good scientists always acknowledge a degree of uncertainty within their hypotheses, theories and even laws. To work through this uncertainty requires faith in the scientific endeavour, that it can make the world a better understood place. The arts revel in uncertainty and doubt, but artists work to produce experiences (sometimes objects, sometimes events). In turning towards post-object art, artists are creative agents within the building of relations in the world. These relations (between things, people and places) are what help create lived and experienced understanding. In a world that is extremely uncertain and in flux despite whatever objectivity science might offer, the relations which connect us with one another and the world are what create continuity, strength and resilience. For me, this is where the collaboration occurs - in the creative forging of new relations and the activation of old or forgotten relations between people, places and things helping create communities of awareness and shared experience to support, mediate and render intelligible and useful the project of science.

*Above: Adam Burthorn
Bogland Book, 2007 mixed media*

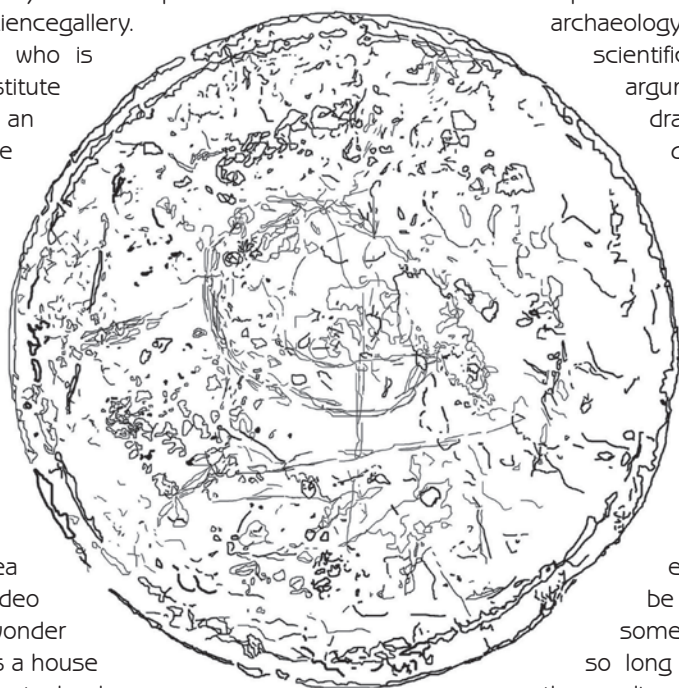




Fiona Coffey
Sheep at Glendarragh
(2007/8) bronze

Archaeology has been quick to adopt many new "remote sensing" technologies that have been initially developed for other applications such as navigation, construction and mining. I'm thinking of primarily of GPS, Geophysics, Laser scanning, LIDAR and Photogrammetry. Other related technologies such as CAD (Computer Aided Draughting), 3D digital modelling, GIS and digital photography have become commonplace in modern archaeological practice. Even if we leave archaeology aside, I think we are only scratching the surface of this new language. Have you had any experience of such new technologies and how do you see their application in the arts?

My experience of these technologies has mainly been as an end-user or researcher, and you're right that reconstruction and imaging in archaeology has experienced a rapid acceleration in technological development in the last few decades. This is something that all of the sciences has been experiencing. The sciences in general have been producing denser and denser information-images using technology; however, these are, in effect, increasingly abstract - though they appear more 'realistic'. This sharp abstraction by technological visualisation in science, I feel is what has created the space for science to reach back to the arts to help explore these abstract and subjective realms. The Science Gallery at Trinity is an example of such an initiative (www.sciencegallery.com). Sarah Sabin is an artist who is currently in residence at UCL's Institute of Archaeology, and her work is an exciting engagement with the 'hard science' of archaeological laboratory work (<http://www.ucl.ac.uk/archaeology/art/index.htm>). And there are more popular examples of this such as with Radiohead's video 'House of Cards' (http://www.youtube.com/watch?v=8nTFjVm9sTQ&feature=channel_page). There is an interested 'making of' documentary here for the video (<http://www.youtube.com/watch?v=cyQoTGdQyWY&feature=channel>). Watching the video and hearing the song makes me wonder whether archaeological science is a house of cards built on faith in scientific technology and hope that truth exists and can be represented.



Above: Brian Fay
Black Centre Pillar, Woodhenge Circle Series 2007

With so many new technologies in science and art, is there a fear that we can become infatuated with the process and miss the point of the work. Are we too reliant on technology?

Yes, I think you've rightly identified one of the challenges of our current situation in research - the balance between technology-led research and technology-enabled research. In many cases, technology-led research is setting the agenda. New technology is built, and then we scramble to apply for funding to do research using the technology, fitting our research agendas to the potentials of the technology. Technology-enabled research simply uses technology to help us do what we already do, but do it better. In the case of archaeological illustration, the question is what is the intention of the archaeologist in using illustration to represent or mediate the experience of excavating a site. Generally archaeology is interpretation (though using scientific methods), so what is the argument for using photography over drawing or painting? If it is to try to depict the site in a more 'real' way, then this is a technologically-led interpretation which places its faith and emphasis on the assumed ability for photographs to capture 'the real'. This can limit our interpretive thinking - in preference of 'documentation'. However, if the intention is to mediate or communicate interpretation or experience of a site, then this would be technologically-enabled practice. Drawing could be selected as the best practice in some instances, as could photography so long as it accepts the limitations of the medium and its impact on the reception of the images it creates.

Much of the work carried out by archaeological illustrators and surveyors is aimed at academic publication but there is an onus on the archaeological community to speak to the wider public. Television programmes such as "Time Team" and "Secrets of the Stones" have presented archaeological illustration and survey to the public in a new and exciting way and again there seems to have been a synergy between archaeologists and TV production designers that has yielded a product that could not have been achieved by working in isolation. From your experience in the wider arts, what do you think is the key to effectively communicating such specialised knowledge to the wider public?

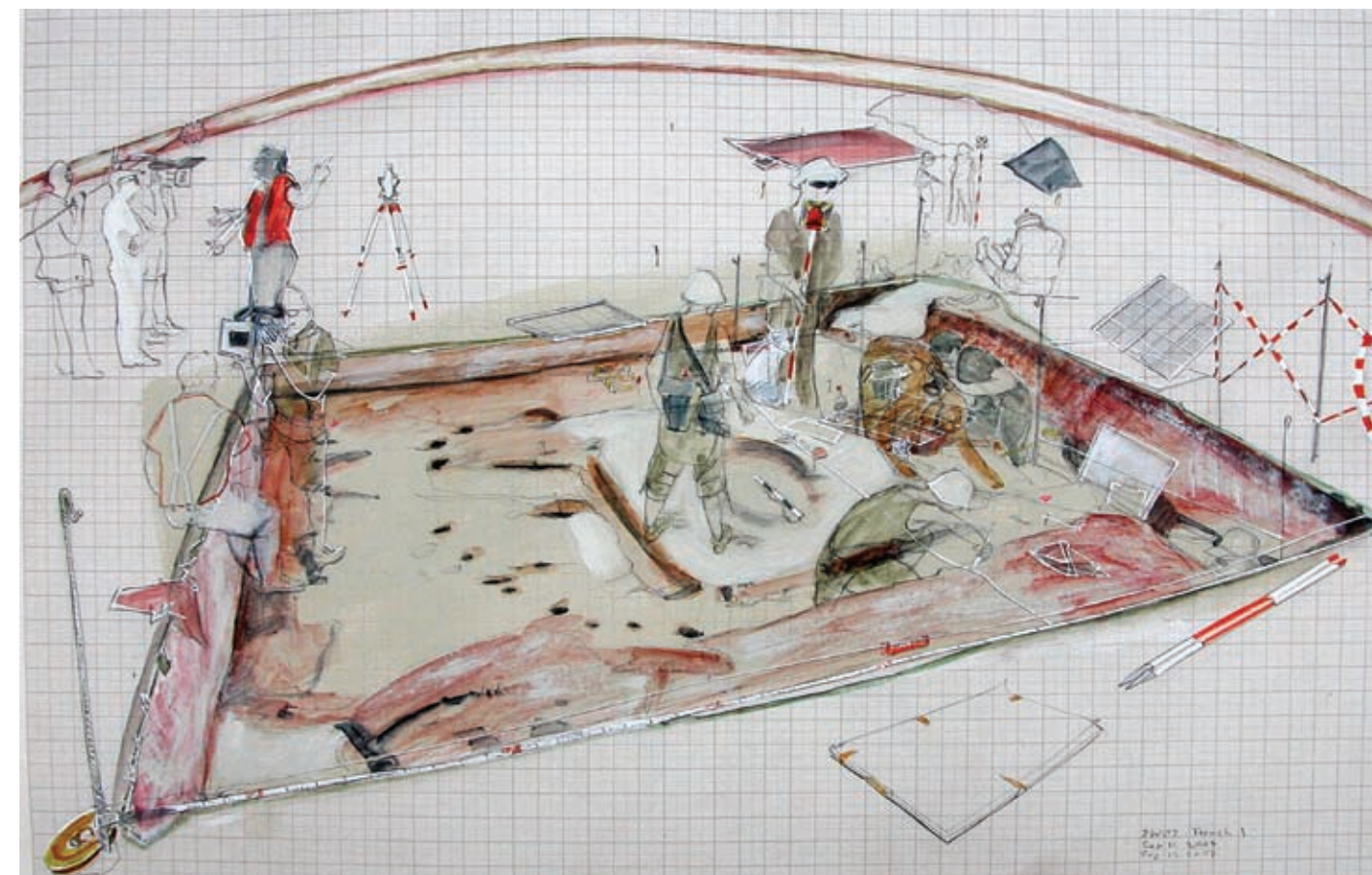
I feel that the key in presenting such material to the public through the arts is not in communicating the science - but in communicating the intention, passion and ideas behind it. Working from this starting point, the visual technologies employed are only a medium through which to create experiences and hopefully understandings of ideas and stories. TV or the moving image in general is a medium which aims to do just this, so I feel that it is only natural that archaeology and TV have worked so well together.

In conclusion, I think that the AAI&S has priceless repository of skills and experience that has had little exposure outside of reports and publications. I think that we could all benefit from developing new perspectives on our work and perhaps there is a way that we could aim to tap into these skills and show them off in a fresh way and innovative way.

I agree completely, and I think it is an excellent time to reconsider the role of illustration and visual mediation of archaeology in general. This could be done in a number of ways and could really capture the public's imagination. I would love to see an exhibition of archaeological illustration in a public venue. It also could be wonderful to contextualise this within the history of archaeological and antiquarian illustration, perhaps exploring the work of George Petrie or Victor Du Moyer. I've been quite interested in how romance, the sublime, expression, impression and interpretation for par for the course of illustration before the advent of photography. Perhaps it would be interesting and fun to invite your members to explore their own practice and their own personal, emotive or imagined experiences of archaeological sites and objects, accessing the core of passion that they share with Petrie and all those before and after who have been compelled to explore the past. It might also be interesting to use archaeological illustration to create criticisms of contemporary art installations given their temporary nature - creating visual documents that interrogate their presence, absence and residual resonances within spaces akin. There are so many possibilities and opportunities to look forward to in the relationship between art and archaeology. I think it's time that archaeological illustration played a central part.

Any illustrators or surveyors who are interested in possible collaboration with artists can contact Hugh Kavanagh at h.kavanagh@gmail.com

Below: Julia Midgley: Trench 1, 2007 pencil and acrylic on graph paper



My very early childhood was spent in Forest Hill, London, where my father ran a gallery before embarking on his ceramic career. The gallery was very near the Horniman Museum which I visited frequently. This instilled a lifelong fascination for museums with their glass cases full of ancient and curious objects impregnated with a presence of the past. Later when the family moved to Dorset, we would visit ancient sites and archaeological remains which made a strong impression on me. I was struck by the powerful sculptural beauty, the patterns in the landscape, a sense of a dark enigmatic past and that very basic relationship between humans, the earth and the elements.

These early experiences and memories have had a profound effect on my work. Painting transports me back in time to somewhere primitive and prehistoric - I am curious about the earth at that time and fantasise about the raw landscape barely touched by humans - a huge canvas on which to make marks, dig ditches, pile up mounds, erect stones, cut figures in the hills - creating the first public art.



Over time our landscape has become imprinted with our activities, many layers of history leaving traces in the earth. Those marks are eroded until no surface trace remains except when exposed by aerial photography which reveals marks on the ground that are only appreciated from the air and then only at certain times of the year and in certain light conditions. This hidden world revealed is a map of former times and it's this I find so fascinating and an ongoing source of inspiration.

Lost Ways

My work is a form of mapping, interpreting these marks in time and distilling them down to convey a story in a simple symbolic form. The paintings are constructed from layers of plaster and oil paint, continuously built up and sanded down and then drawn on or scratched through to expose the layers beneath. This process, reminiscent of an archaeological excavation, combined with use of colour and texture, reinforces the sense of time and antiquity in the work.



The paintings become a form of map or shorthand for a collection of ideas and ideologies, symbolising an activity in time and place.

*This page top: Boundary Cross
Left: Five Maps
Next page top: Nine Paths
Centre: Bodrifty Cross
Bottom: Meeting Place*

Cover: Bosulow to Bodrifty

The paths that inspire and traverse this collection of paintings refer to the ancient ways that crisscross the Land's End peninsula. The oldest of these ancient tracks is known today as the Tinnars Way or the Old St Ives Road. They were the routes once taken by miners and workers with their precious cargo - stone axe heads in Neolithic times, tin and copper from the Bronze and Iron Ages onwards - mined from the wild coastal region around Cape Cornwall to the relatively sheltered shipping points of St Ives and Mount's Bay. Following the granite high ground of the peninsula, the routes are lined by the remains of prehistoric settlements, as well as relics of the Victorian mining boom.



Amanda Wallwork's paintings reveal the hidden and lost elements of landscape - pathways, enclosures, barrows, henges - submerged through erosion, reshaping and time. Her imagery is a form of historical mapping, interpreting these marks in time and distilling them to convey a story in a simple symbolic form. The illusion of time and erosion is managed through using a restricted palette, based on the colours of the raw rocky landscape and the mineral deposits in the earth, and by the unevenness of the plaster blocks on which she makes the marks, with their pitted and scratched surfaces.

Geoffrey Bertram



Born in London, Amanda Wallwork moved to Dorset as a child. She completed her Foundation Course at Yeovil College and a BA Hons in Graphic Design and Illustration at Brighton Polytechnic. After an early career as a successful children's book illustrator, Amanda has focused on painting since 1998. Her work is exhibited widely in London and the South West and has been selected for the Bournemouth University Loan Collection. She also works as a curator and for the past five years has been Director of Sherborne House Arts responsible for developing the arts programme at Sherborne House.

Zdeněk Burian

Kelvin Wilson describes one of his major influences and visits an exhibition

In the autumn of last year, the Natural History Museum in the Dutch city of Rotterdam displayed a travelling exhibition on the paintings of Zdenek Burian.

Who? Well, you might never have heard the name or remain unable to pronounce it, you are sure to know the man's work. Although the Czech artist died in 1981, the Iron Curtain between East and West still firmly up, his realistic paintings of dinosaurs and early mankind had by then brought him plenty of fame abroad. He is regarded by many as the most influential palaeontological reconstruction painter.

In the exhibition in Rotterdam more than 75 of his paintings were hung on the walls. Low showcases held copies of the publications for which they were made.... Karl May tales from his earlier days as an illustrator (Burian was fascinated by Native American culture, and would later portray many of the planet's living 'primitive' people), and many foreign translations of those enduring palaeontological books.

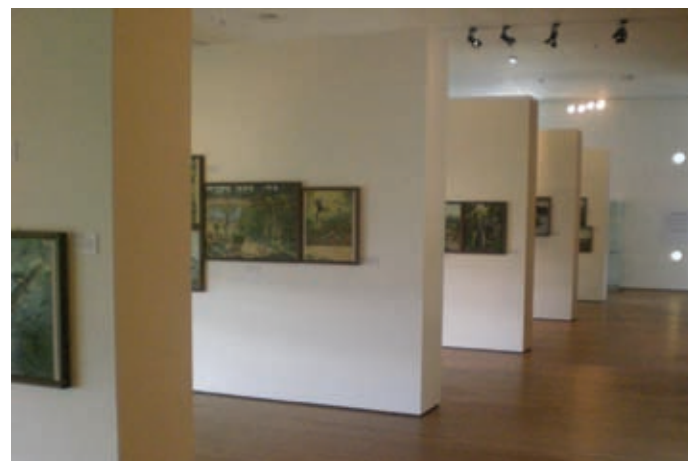
Thirty years ago my mother bought one of these books, and I, nine years, devoured it. No, I was never impressed by Burian's dinosaur pictures, thinking them rather static and old-fashioned in the exhibition too. His early paintings of bearskin clad, cave dwelling, fire inventing men too were a bit 'chocolate box' to even the child I was.

But when later in life he devised a sometimes completely monochrome, almost impressionistic style of painting those same scenes, they took on an unsurpassed sense of reality. Light now had a strong photographic quality, randomly reflecting from torch to wall, and from moving limb to each individual face. The raw data from the excavations was developed into conceptual narratives too. In one famous painting an old man is portrayed cutting a Venus figurine, strongly communicating the idea of the palaeolithic artist as an individual, with a pride and taste in his craft no different than with us today.

In particular one painting has been of great influence on my work: that of a prehistoric hunter returning from the hunt. As a child, I was fascinated by its power; as an adult, I see how it all comes down to the originality of its balanced concept.

First, the hunter is a broad faced, bearded Caucasian man, yet with a skin awkwardly stretched and crumpled more like we'd expect to see on a sunburnt Australian aborigine. His body is stocky, looking hard and strong. But over his shoulder hangs a catch that, in its sheer contrast, plays with that same: a small, very colourful pheasant! The influence of its anthropological roots and narrative composition can be seen today too in the still alien, yet surprisingly realistic 'pre-humans' painted by modern artists Alfons and Adrie Kennis. I share with them the idea that to educate our public on our so distant subjects, one needs to make them believe you first...

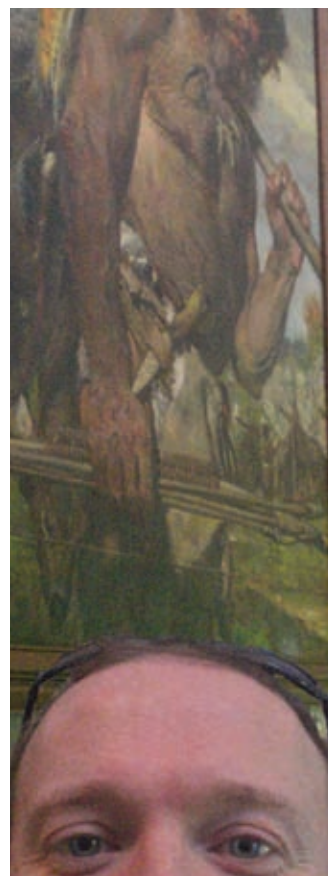
Burian's paintings, by the way, were all done in oil. The rather dull canvas often showed along the edges, or was left unpainted on ground surfaces. Plants and rocks were painted simple, with few brush strokes, effective at a distant or reduced in size, in print. Here too it was proven that in the end not the fine detail in the execution, or the accuracy of its contents, but merely the viewer's perception of a reconstruction painting counts.



Top:
Zdenek Burian (1905-1981),
the influential paleo-artist.

Left:
Burian's legacy, traveling Europe.

Right:
Little man meets his big Master!



Worked Flint Illustration for the Lithic Specialist - Illustrators required!

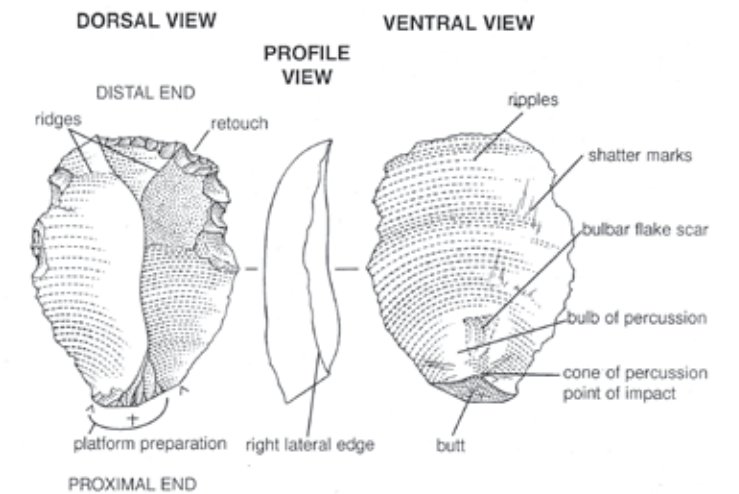
Even today there is still a preference for graphic technical illustration of worked flint and stone artefacts over computer generated images. Computerised images are excellent for showing the overall shape and colour of artefacts, but as yet cannot produce the realistic technical illustration that specialists require for publication.

The study of worked flints was of considerable importance up until the middle of the twentieth century. Thereafter, interest began to fade and reports and discussions became generalised. Only a few specialists with expert knowledge, the result of many years of study, survived as consultants. These same specialists often have a problem finding illustrators with the required experience.

I have been illustrating worked flints for over 30 years with never a dull moment! At 75 I am still a working freelance; so it is not as boring a subject you may have been told! I am hoping there are illustrators in the Association who will consider taking up "lithic" illustration.

Here are some basic principles to consider -

- The illustrations are part technical and part realistic.
- Methods of manufacture (knapping) need to be seen and understood - there are knapping demonstrations in many institutes as well as evening classes
- Chris Butler's 'Prehistoric Flintwork' - essential reading!



- Find a college near you, with a lithic specialist. Ask them to talk you through a comparison of flint artefacts with their related illustration
- There are different styles of drawing. The preferred method can be seen in drawings by the famous prehistorian John Wymer. All his books are illustrated by him and a study of these is well worthwhile.

I do hope some of you will give specialist lithic illustration a real try.

Hazel Martingell

Odin Revealed!



This hogback tombstone was one of several Anglo-Scandinavian sculptures from the churchyard at Lythe near Whitby in North Yorkshire. This one had been previously illustrated by W.G. Collingwood in the Yorkshire Archaeological Journal of 1911 who drew one side (top view) and recorded that the other side of the stone was 'in the same style'.

So conservators at York Archaeological Trust cleaning the stone for a forthcoming exhibition were surprised to find a rather different story, a previously unrecognised figurative scene. Cleaning revealed a faint carving of a crude round-headed figure between two animals. The client thought a drawing of this new find would be useful for the exhibition - Call in the illustrator! (Isn't it odd that whenever an illustrator is needed to work on a project outside the office, it's always in an unheated poorly-lit warehouse in January?)

The newly-revealed motif of a round-headed human figure flanked by two wolf-like animals is found elsewhere in Anglo-Scandinavian art, for example in this motif on a purse lid from Sutton Hoo, thought to represent the god Odin (or possibly Tyr) being attacked by the wolf Fenrir.





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

We can cope with CD's, but not 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:
drew.smith@virgin.net

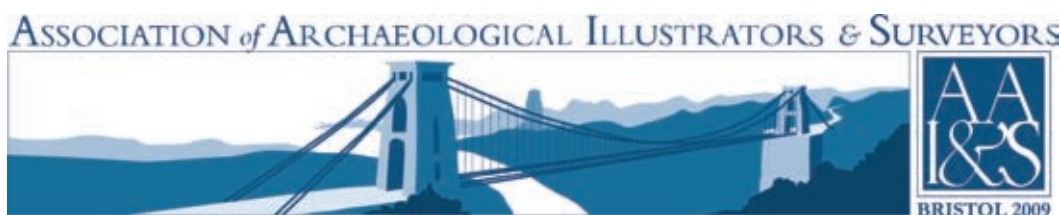
or via the post to:
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Website:
www.aais.org.uk

Please supply captions for your illustrations!



AAI&S CONFERENCE 2009 BOOKING FORM *(please photocopy and return)*

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Dietary requirements:

Conference Fees:

AAI&S/IFA member: £150 residential; £80 non-residential

Non-member: £175 residential; £100 non-residential

Student: £130 residential; £60 non-residential (proof of full-time student status required)

Residential includes accommodation in single study bedrooms and all meals;
non-residential includes tea/coffee and lunches on Saturday and Sunday.

Bookings should be received no later than 20th August 2009.

Full details of final programme and joining instructions will be mailed to delegates.

Please make cheques payable to AAI&S and post to:

**AAI&S, c/o IFA, SHES, University of Reading, Whiteknights,
PO Box 227, Reading RG6 6AB**

Enquiries: please contact Conference organiser S. J. Allen:

email sallen@yorkat.co.uk or by post via AAI&S mailing address above.

Full Membership Assessment

The next assessment for full membership will be held at Leicester, either in early December or in the New Year depending on interest. If you would like to be assessed at Leicester please contact me as soon as possible or by the end of September at latest.

**Margaret Mathews, AAI&S Assessments Officer
c/o IFA, SHES**

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