



GRAPHIC ARCHAEOLOGY

the NEWSLETTER of the ASSOCIATION of ARCHAEOLOGICAL ILLUSTRATORS & SURVEYORS

SPRING 2006

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WWW.AAIS.ORG.UK

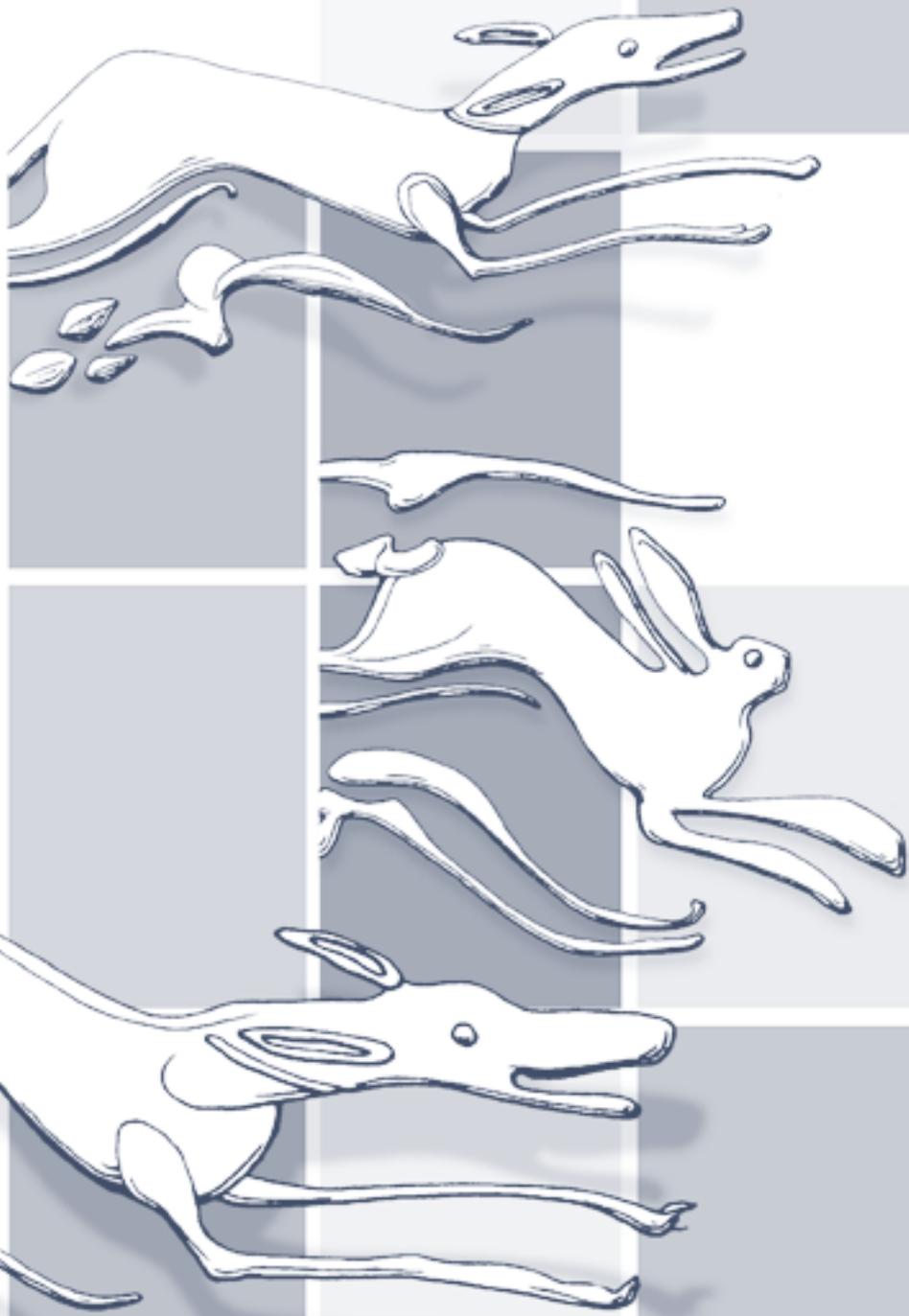
**THE
NEWS &
EVENTS
ISSUE**

**INCLUDING
PICTURES
FROM THE
AAI&S
CONFERENCE
IN HOLLAND**

CONTENTS

There's old news,
hot news,
international news,
and plenty of
images updating
the AAI&S'
professional profile.

And, oh, what
everyone said this
magazine was
dearly missing
...a porn spread!



*Cover illustrations
taken from Sue
Holden's depiction
of a Romano-British
beaker from Great
Chesterford, in Essex.*

DEIRDRE CRONE
MAAIS since 1984

After graduating from Belfast's College of Art with specialisations in ceramics and lithography, and having spent a happy summer drawing prehistoric pots for the **Ulster Museum**, Deirdre soon found herself employed by their Department of Antiquities.

Her work for the museum covers most aspects of **illustration**, from small publications to large displays.

The experience Deirdre has in ceramics is used to demonstrate **prehistoric pottery techniques**, and to produce reproductions for educational purposes at several other museums.

In the mid 1980s, Deirdre organized an **exhibition** of archaeological illustration in the museum to which more than a hundred illustrators contributed. Their work toured Great Britain and Ireland for three years.

Deirdre has been the AAI&S' Treasurer since 2000.



WHAT'S IN THE BOOKS, COUNCIL?

Well, not only was Margaret Mathews of Reading University elected as our new Chairwoman last October, AAI&S members may be especially interested to know that Council has been contemplating ways of revamping our publications.

There is, first of all a change of title for the newsletter — it is now *Graphic Archaeology*, a title formerly appropriated to the AAI&S Journals. This issue is jampacked with all the news we have managed to collect over the past few months.

For next year a Directory is planned that will offer members the chance to advertise their own work. It will be circulated far and wide in the workfields of archaeology and publishing, and will have articles spread throughout to help popularise and bring understanding to our particular line of work.

The AAI&S also intends to bring out a complementary series of academic *Graphic Archaeology Occasional Papers*. If you have a paper suitable for publication, please let Council know. There are several group efforts underway at the time of writing!

This newsletter's personal workspace occupant is Deirdre Crone, who was unanimously elected as a Fellow of the AAI&S last year. Outgoing chairwoman Jo Bacon: "Deirdre has served in several positions of responsibility on Council, and is at present Honorary Treasurer. She fills the post diligently and with quiet good humour, and seems rarely fazed by the vagaries of the British banking system. She's a true star."

And in 2005, David Neal, former illustrator at the Ministry of Works (predecessor to English Heritage), was elected our first Honorary Fellow.

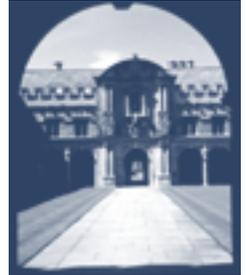
The survey sent out with the resubscription form was, considering its enthusiastic response, a great success.

Mathews, who previously took on the role of Secretary: "Thank you to all those members who completed the survey and especially to those who said they would like to be more involved. I am now planning to make this happen and will make contact in due course if I have not already done so. If I haven't responded already, I will be in touch before long."

An increase in the copyright misuse of pictures was brought to Council's attention last year. More than one member of AAI&S has found their own work reproduced unacknowledged, or copied with the supposed get-out-clause "after". Your Chairwoman is clear: "This is completely unacceptable, and Council would be grateful if anybody else who has been cheated in this way could write in with particular examples, citing the original publication as well as the copycat."

Meanwhile, Melanie Steiner has compiled and edited a publication for The Council for British Archaeology in their Handbook series which has been supported by the AAI&S. It is called *Approaches to Archaeological Illustration: A Handbook* and includes drawings by many well-known illustrators who describe how they went about each piece of work. All materials are discussed in this grand new book.

Make sure you all put the dates of the next conference in your diaries. It will take place at St. John's College, at the University of Oxford, from September, 8, to September, 10, 2006.



With so many strong-points of archaeology in the area, the conference has a strong local flavour. Talks will be given by Oxford Archaeology's Publications Manager, as well as the illustrators employed in his Graphics Office. There are several good museums to visit.

A booking leaflet goes in the post soon, but preliminary enquiries can also be made to the Conference Organiser through Central Mailing in Reading, or by email: info@aais.org.uk.

And this is a special note... actually: a *mea culpa* from your Editor, Kelvin Wilson.

Some of you know, most of you would have never had it told that I have had a rough few years behind me. Trying to laugh away a rather harsh divorce, friends dying, and taking it for normal that the care for my children everyday, oh, at least left me the night to work, I soon found the joke turned on me. About a year ago I finally collapsed, and— damn, that was unexpected— stayed down.

So, what concern is that to you? Well, the production of this Newsletter came to a standstill, and for a very long, yes, embarrassingly long time, you did not receive any. Our members' empty letterboxes were on my mind much of the year, yet despite Council's warm sympathy, I could only make promises destined to fail.

I am sorry for that. I am sorry I had to leave you without.

The impasse, I now hope, has passed. It is a careful state of health I find myself in again, and hope the fact that there is once again a Newsletter, will do you as good as I expect it to do me.

The illustration below was about the last one I did before giving up. Perhaps it is fitting to show it... it is only now I myself see how truly rough the sea ahead is. And that the man trying to steer out of it, well, is about to be sick.



- The *AAI&S Council News* published last year briefly mentioned a very interesting invitation sent across the ocean. This is the full text:

"My name is Stefano Imbert, and I serve as International Ambassador on the Board of Directors for the **Society of Illustrators in New York**.

The Society is very interested in establishing a relationship with you in the hope that we could mutually expand the range of our common area of interests and understand the current conditions of illustration in your country.



It would be our pleasure to extend an honorary membership to the President of your Association.

In addition, to your members we would like to extend the chance to participate in our annual events. One of these is the competition *Illustrators*, and as it is open to all illustrators worldwide, we would like to invite your members to participate."

Information on membership may be found at www.societyillustrators.org.

And should you just happen to be visiting the Big Apple: the Society of Illustrators has a small gallery and bar for its Illustrators on 128 East 63rd Street (between Park and Lexington Avenues)... free to visit and chat! They also publish a full colour bulletin often elaborating on the work of illustrators past.

- Should you be heading in a different direction, the small **Musée du Malgré-Tout** in Treignes, Belgium, has an exhibition featuring the illustrations of French watercolourist **Jean-Claude Golvin**, architect, archaeologist and research director of the Centre National de la Recherche Scientifique.

Called **Gaul Reconstructed: Architecture and Building Crafts in Roman Gaul**, the exhibition reveals the urban and rural landscapes from 2000 years ago. As an addition to the paintings of Golvin, the museum has also gathered a multitude of tools and objects illustrating building crafts (stone-cutting, carpentry, plumbing, painting, and mosaic working) of the Gallo-Roman period.

Open till **September 3, 2006**. More information can be found online at users.skynet.be/cedarc.



In August 2005 the Mexican Society of Historical Illustration (SMIH) saw the light. There was clear need for such a society, yet nothing like it was available in Mexico, the country of Aztec and Maya archaeology. Now it is the first of its type on the American continent. The Society's President Founder, Alberto Guerra Escamilla, is also an Associate member of the AAI&S and therefore

OUR MAN IN MEXICO

The Mexican Society of Historical Illustration's main objective is clear: to promote the historical conscience about—, as well as to support institutions in the use of the historical illustration as an educational tool.

Another objective is to establish parameters, criteria and methodologies in historical illustration, and to create images that do justice to (past) research.

The Society is an independent organisation mainly tuned to illustration, but also welcoming other visual arts such as photography and animation. Members receive a newsletter with information of activities, publications, grants and exhibitions, plus access to the Society's website. There is also a digital library open to the general public which can be used as a source for visual consultation. The Society's members are also kept up-to-date on technological advances in digital media.

In addition, the Society hopes to offer courses to students, artists, historians and the general public, and achieve to publish its own books and magazines.

The Mexican Society of Historical Illustration is run by a Council who, along with two Committees (the Historical and the Artistic Committee) supervise the authenticity and the artistic quality of any images produced, in their form as well as their content.

Of those two, the Historical Committee mainly consist of historians, set to look at the content of the images. They also support the artists with feedback on their work.

The Artistic Committee is made up of artists and illustrators. It evaluates and applies the aesthetic criteria to the production of the images.

To take this system into what is essentially an unexplored land is one of the main difficulties the Society faces. Although with a rich past in historical imagery most prevalent in Mexico's beautiful museums, the country has long suffered from the current lack of historical illustrators. Now there is a Society to bind what is left, it hopes to first increase historical conscience and then, to furrow a way for the next generations of cultural-artistic professionals. □



Visit the Society's
new website at

WWW.SMIH.ORG



AMSTERD

The AAI&S' 2005 Confereneec was held in the Allard Pierson Museum in the heart of Amsterdam, in the Netherlands. It was thought quite a risk holding the venue outside of the United Kingdom, the country where most delegates would be expected to travel from.

Yet when the gates opened, people swamped in. More than thirty from the UK and Ireland, a delegation of students from a course in medical illustration in Maastricht, people from Belgium, one or two from the United States, and many Dutch illustrators interested in joining the Association... the conference room was said to hold eighty, and looked full.

And was it any good? Delegates had a unique, hightech, and uneasy on the stomach experience when donned with special glasses, they were 'flown' around the 3D-digital reconstruction of an Italian pre-Roman temple... a first, for which the University of Amsterdam graciously lent a special screen. And with palaeolithic artists Alfons and Adrie Kennis, prizewinning *National Geographic* contributors and beeming with energy, the atmosphere was like a party.

The Conference organisers— Mikko Kriek and Kelvin Wilson, with help from Kriek's wife Marike Snoek— afterwards received plenty of mail thanking them for "a fantastic conference". All noted how "very friendly and approachable" the AAI&S crowd was.

A review of the conference was published in *Vormberichten*, the magazine of the Association of Dutch Designers (BNO). The photographs on these pages are by Guida Casella, Laura Templeton and Thomas Small.

The photographs in the middle row first show some of the delegates posing for the traditional groupportrait on the stairs of the museum where the conference was held.

Many delegates stayed on a hotelship on the river: the second photo, of Steve Allen and Lesley Collett, was taken out on the deck, in the sun. Next Bryony Ryder and Graeme Carruthers enjoy the tour of the Amsterdam Historical Museum.

The 3D-reconstruction of a pre-Roman temple is up on screen in the last picture, taken inside the conference room.



AM 2005



On the top row, Carolyn Hunt's raises spirits during the evening's meal in the centre of Amsterdam. Next to that, the specs are on, the journey begins...

Below, delegates like Thomas Small came from as far away as Edinburgh. Mikko Kriek and Kelvin Wilson, having enjoyed the buzz of leading the conference, enjoy the rest of having it behind them.

As mentioned in the foreword, there was much response to the survey sent out with the last resubscription form. Many of our Association's members made the effort to describe what they'd been doing over the past period, and for which clients and publications. Beside that, members are of course always welcome to send this newsletter's Editor examples of their work. And they do. Enough to fill, oh, at least the next four pages.

WHERE, HOW AND WHAT

Richard Bryant FAAIS writes: "I have just completed 59 pencil studies of Mont Orgueil castle in Jersey, to be used in new signage and display. I worked on this project with my daughter Gemma.

And as Past Historic, a company which I run with my wife Carolyn, we have done display panels and information sheets for Buckland Church, Worcs."



Richard Bryant's workplace (for a period): Jersey's imposing thirteenth century Mont Orgueil castle.

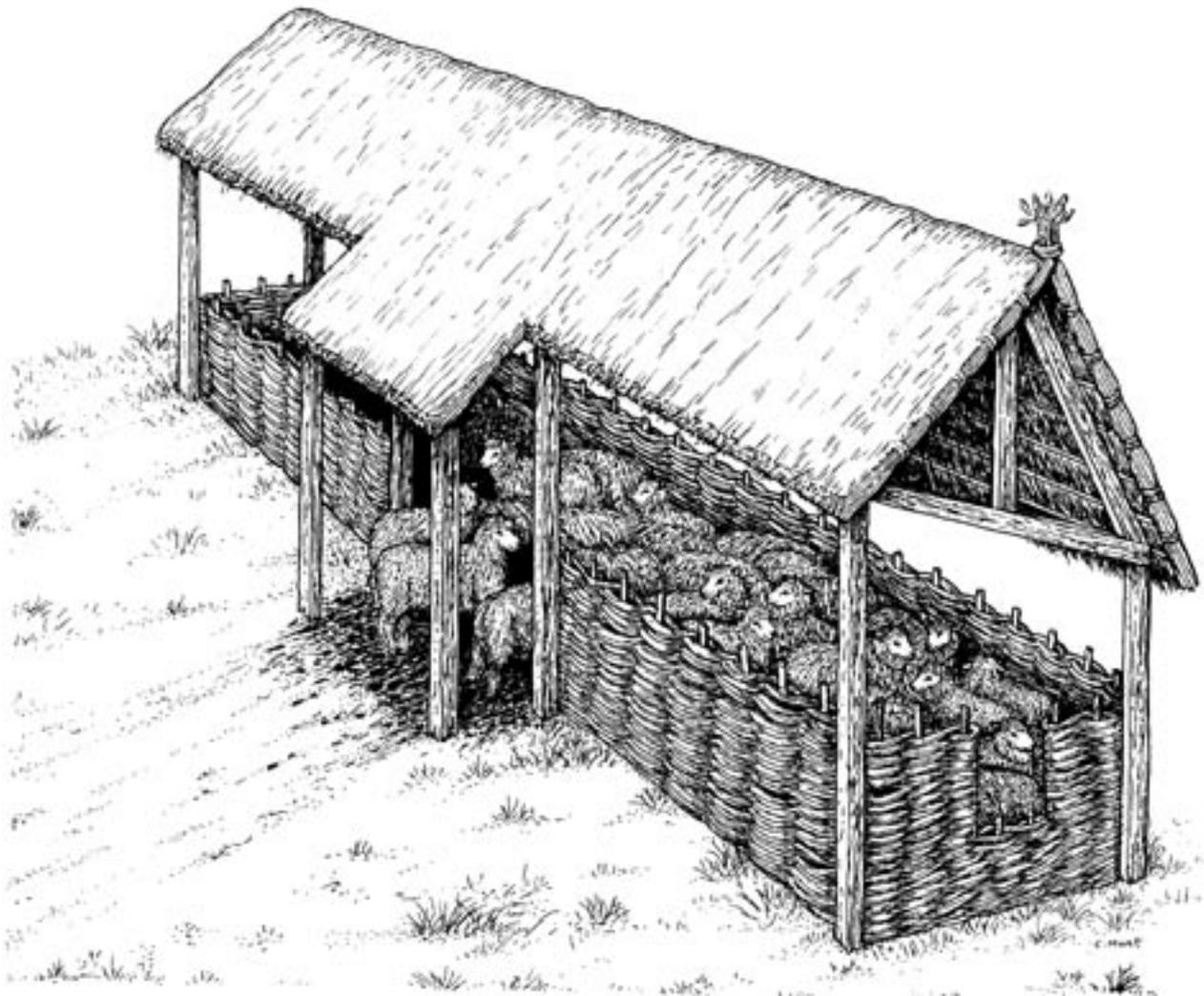
Rodney LeGear MAAIS has now retired but will be helping amateur groups with surveying and hopes to write an article for the newsletter on underground surveying!

John Barnett is now also retired but continues to support the aims and objectives of the Association. He is currently studying for an MA on the English Country House, part of Art, Architecture and Literature at Leicester University.

Carolyn Hunt MAAIS has helped to illustrate *Sheep in the Cotswolds: the Medieval Wool Trade*, a book written by Derek Hunt, published by Tempus. She calls it "a fascinating insight into the contribution of Cotswold sheep to the economic strength of medieval England."

Hunt was also interviewed for *Young Archaeologist*, the magazine of the Young Archaeologists Club—a full page article with nice pictures! In the future the issue will be available through the YAC's website, at www.britarch.ac.uk/yac/yac_magazine.html.

A holding pen drawn by Carolyn Hunt for a book on sheep in the Cotswolds.



And Kriek? He teaches.

Dutch member **Mikko Kriek** was asked by the ICN (the Netherlands Institute for Cultural Heritage) to introduce students in their Restoration course to archaeological artifact drawing. The ICN is a renowned institution involved in managing and keeping art collections both at home and abroad, and Kriek gladly accepted the invitation.

The lessons were split in two parts. First an explanation why artefacts sometimes require a drawing, and how Kriek himself goes about this. The students were then asked to make a pencil rendering of pottery according to scientific accepted conventions.

The second meeting required the students to transform their pencil drawing to a digital version, using Adobe Illustrator software. This part cost the students most effort... the comfort of the common pencil being traded for that unknown wonder, the digital pen! The result, though, were very satisfactory.

Recently Kriek gave another series of lessons, this time for the students Glass and Ceramics Restoration. With them the attention was on depicting decorations on pottery, and how to transfer this to the final digital drawing.

Below, drawings by students Corina den Hollander, Eva Wolfs and Aga Visbeen. Kriek: "The results show to me how much of a success this whole enterprise has been."



"I changed jobs earlier in 2005", writes **Chris Brooke MAAIS** from Nottinghamshire, "and am now the Deputy Director of Conservation and Property Services with the National Trust for Scotland." Brooke is also still active in teaching and research at the University of Nottingham.

"My main field of professional expertise remains in the area of ground-based remote sensing and image analysis for the survey and recording both of historic buildings and landscapes. I have recently undertaken surveys at Castlerigg stone circle in Cumbria and at Whitton Pele tower in Northumberland. I remain very interested in all aspects of scientific imaging and remote sensing in archaeological applications."

David Lloyd Owen MAAIS, who lives near Chester, has been doing more general illustration for children's publications, both educational and fictional. Yet he also still does reconstructions and cutaway illustrations for museum and exhibition displays.

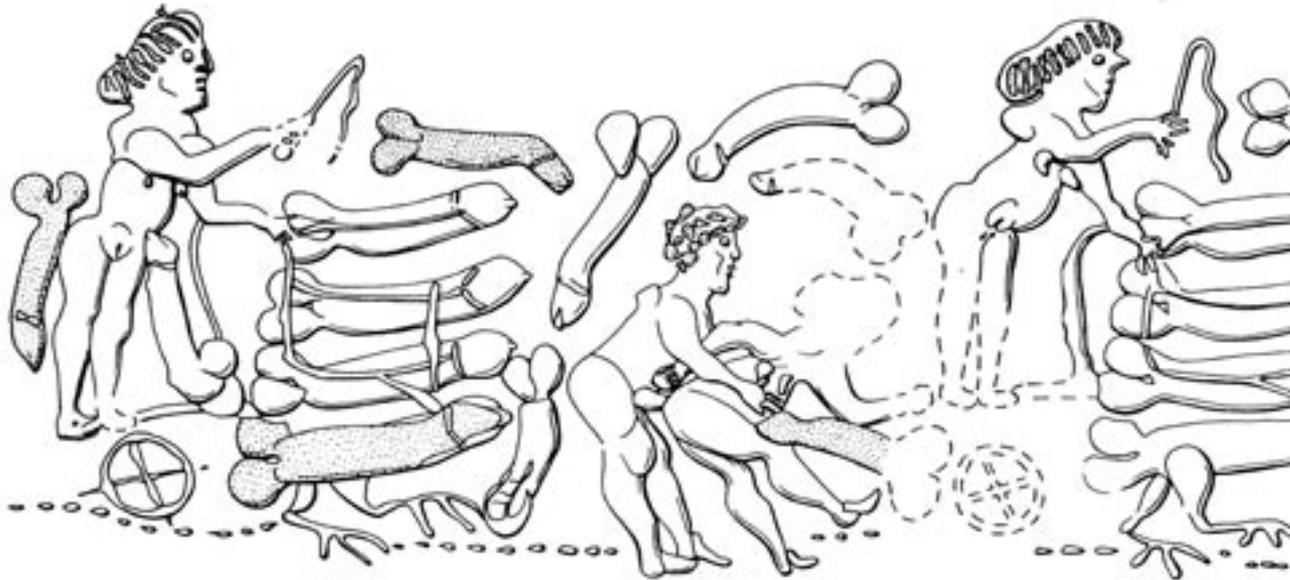
Carved stone specialist **Ian Scott FAAIS** sent a list of his recent publications, including an article in the new CBA book *Approaches to Archaeological Illustration* (titled "Carved Stone Slabs from Scotland"), material for "The Roman Sculpture from Birrens Revisited", "Illustrating Early Medieval Carved Stones" in a book on Pictish studies, plus illustrations in George and Isabel's *The Art of the Picts*.

Anne Taylor, Curatorial Assistant for Archaeology at Cambridge University Museum, has been invited to teach Archaeological Illustration to the department's undergraduates. "This is only an introduction, but I do draw their attention to the AAI&S website and the publications for examples of good practice."

Former AAI&S Chairwoman **Joanna Richards MAAIS**: "I am currently working as Museums Archaeology Outreach officer in Cambridgeshire, and am responsible for advising eleven museums on collection care and display."

...Were you, dear reader, starting to wonder when we'd get to the porn?

Well, here is it. Not likely what you would have expected, but most certainly a very unusual piece. It is a Romano-British beaker found in Great Chesterford, in Essex. The drawing was done by freelance illustrator **Sue Holden MAAIS**.



Probably as perverted as those Romans was the Editors decision not to reproduce this illustration at a correct scale... The whole pot, though, also by Sue Holden, is shown at a 1:2 scale.

All the way from his new home in Kansas, United States, Associate member **John Swogger** tells how he continues to work as a freelance archaeological illustrator, primarily for the Çatalhöyük Research Project in Turkey.

"On such a large project with such a diverse membership, there is always both an abundance and a variety of jobs needing to be done. There is the usual remit of artefact illustration and reconstruction illustration for the project's archive reports, excavation reports and academic papers. There are also more general illustrations for books and magazine articles written by project members about the site." Other jobs include helping conservators prepare displays for local museums, liaising with visiting artists interested in erecting sculptures at the site, or visiting novelists intent on writing about the site or the project!

"When not working for the Çatalhöyük project, I have tried to move as far away from Neolithic Anatolia as possible. I do regular illustration work for several US children's history and archaeology magazines, and have just completed a series of reconstruction drawings and paintings for a guidebook to the archaeology of the Isle of Man. At present I am working on illustrations for a series of books on the industrial and transport heritage of the Ceiriog Valley in North Wales."

In the spring, though, Swogger heads back to Çatalhöyük, "...to bucket-loads of obsidian blades, projectile points and polished mir-



rors, and the site's extraordinary female figurines and stamp seals. Can't complain really, can I?"

The very extensive website of the Çatalhöyük Research Project can be visited at www.catalhoyuk.com.

Despite his earlier tales of woe, **Kelvin Wilson MAAIS** still has to "put bread in my mouth and a little *bling* on my fingers. Of the commissions I acquired this past year, most interesting to mention to this audience are perhaps my (future) reconstruction of Henry VIII's Woking Palace, in Surrey, and the plates I am to paint on



the Dover Bronze Age boat... its excavator was a guest in my house a short while ago, and I drove him to another shipwreck exhibition in Germany for us both to get inspired."

The job Wilson is most proud of are the two panels he made for the site of Saxon Shore Fort Branodunum, on the Norfolk coast, as the end result of a Youth Archaeologists Club's yearly competition... "*what do you think once stood here?*", was the question, and Wilson had to work the winning drawings and stories into his design.

"Although the initial brief (from the National Trust) was for a simple bird's eye view of the Roman fort, I opted for a more playful relationship between what once really was, and what these children thought it might have been... I failed every deadline but the last, but the resulting endeavour was greeted with much enthusiasm when unveiled in November last year."

Finally, **Julian Heath**, recent **MAAIS**, of Liverpool, sent in some object drawings he made of ancient Egyptian finds. □



Right, the handle of a whip used by a ship's captain, dated to late 18th Dynasty Egypt. Drawn by Julian Heath.

Left, one of Kelvin Wilson's two recent information panels for the National Trust and YAC. The children were photographed out on his street during their lunchbreak (the boy on the right is Wilson's own son) with white sheets of papers onto which the winning entries were overlaid. For their first professional job— "don't worry", says Wilson— the young models were "amply rewarded with toy vouchers!"

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

We can cope with ZIP-disk and 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 **1 July, 2006**.

For the future, there are theme 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**

- Founded in a San Jose living room back in 1995, **eBay** has grown to become the worldwide marketplace for individuals the sale of goods for individuals. The bidder operating under the name **'kelvinrobinlucas'** puts on show some of the curious items related to archaeological illustration he has bid for and won... postcards from the 1950s with reconstruction drawings, North Korean stamps on prehistoric life, and a set of old German trading cards detailing life in the Nordic Bronze Age, amongst other *attic archaeology*.

