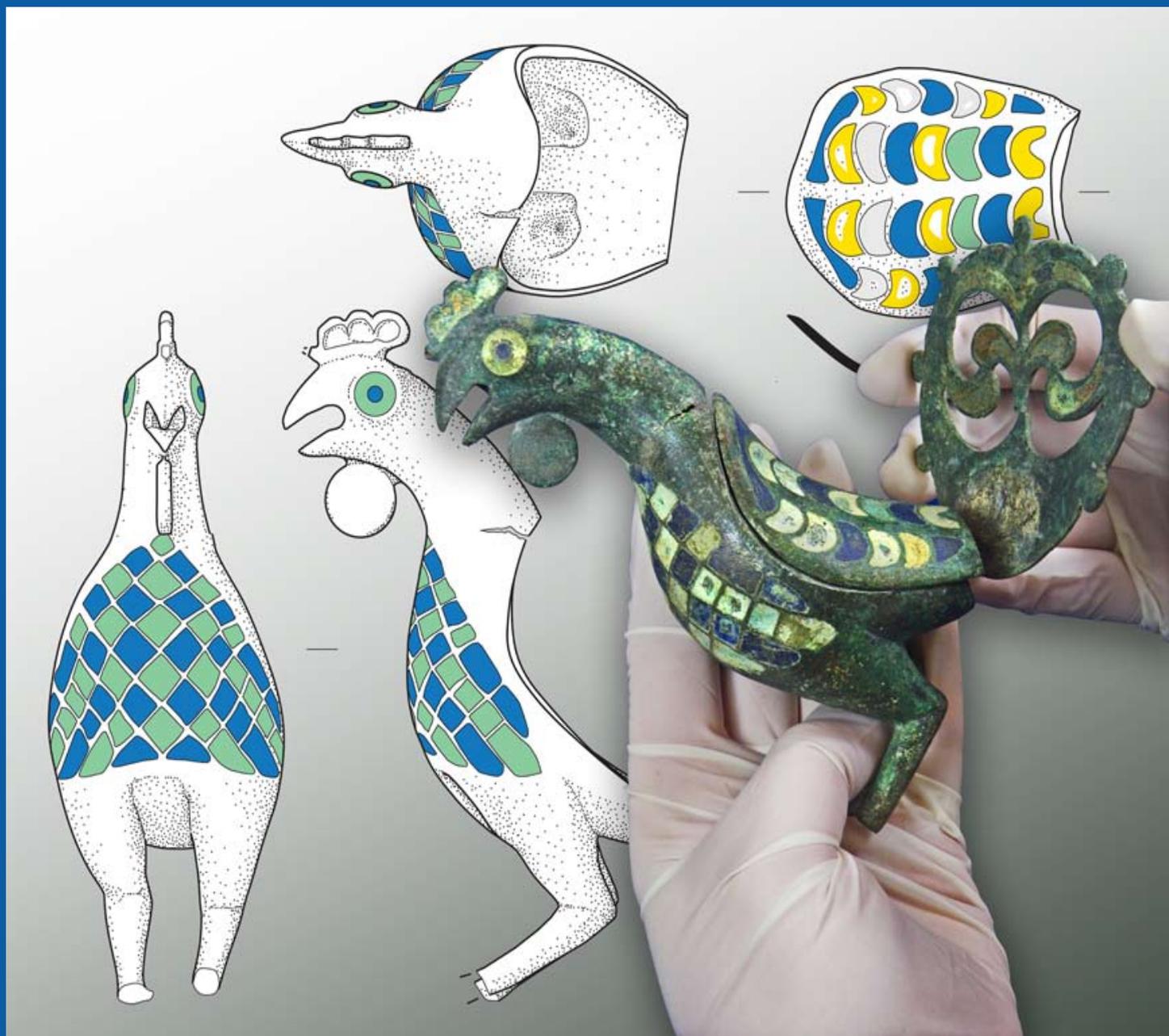


# GRAPHIC NEWS ARCHAEOLOGY



SPRING 2014

THE NEWSLETTER OF THE GRAPHIC ARCHAEOLOGY GROUP



Lorna Gray, Cotswold Archaeology

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# COMMITTEE NEWS

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First off, a belated Happy New Year to everyone. The last few months may have seemed a little quiet but behind the scenes things have been a bit busy. Tom has completed the rebranding and redesign of the former AAI&S website **[www.gag-ifa.org](http://www.gag-ifa.org)** and it looks so much better. This is not the end of the matter though. The website is an ongoing project and we have a proposal in to reengineer the site, which is still pretty much the old AAI&S design, into a new format and look. Hopefully this will provide a model other groups can adopt for their online presence.

By now you should all have seen that booking forms are available for the conference in Glasgow at:

**<http://www.archaeologists.net/conference/2014booking>** . GAG is running a discussion session on the afternoon of Wednesday 9th April, sponsored by Forestry Commission Scotland. At the time of writing, the final timetable for other events is being written (see website for details) and will be well worth attending.

A centrepiece of the GAG presence at the conference is the Exhibition. We have a good number of high quality work we can exhibit but we can always do with more. Right now we have a lot of reconstruction artwork but not as many finds illustrations, maps, plans or survey images as we would like. The aim is to showcase the breadth and variety of the contribution archaeological graphics makes to the wider profession rather than emphasise just one aspect of graphics work.

Notice of the AGM and nomination papers for elections to GAG committee will be circulated soon. Any corporate members of GAG are eligible to participate or stand for election - if there are more nominations than vacancies there will be an election!

What other news... well, we have approval and funding to carry out a pilot project evaluating online training resources for graphics practitioners. Given the dearth of taught courses in the UK and the modular nature of much of the training we end up doing, this promises to be a valuable exercise that will result in a positive resource for our members and identify gaps in training provision. Once identified and evaluated we can then recommend training resources and as far as gaps are concerned, target these gaps either to organise our own courses or create partnerships with potential providers. We'll let you know how we get on.

All the best for 2014!

Steve Allen  
Chair, Graphics Archaeology Group.

# COMMITTEE MEMBERS

The Graphic Archaeology Group Committee, Spring 2014

## ELECTED MEMBERS



**STEVE ALLEN:**  
CHAIR

Steve is Archaeological Wood Technologist at York Archaeological Trust. As well as Chairing the Graphic Archaeology Group he is also a member of the IfA Validation Committee.



**LESLEY COLLETT:**  
SECRETARY

Lesley is Graphics and Publications Officer at York Archaeological Trust. In between organising meetings and taking minutes she supports the work of other committee members.



**TOM SMALL:**

Tom has been busy updating the former AAI&S website and web gallery for use by GAG. He is also a point of contact for illustrators and surveyors working in multimedia; contact him on any issues in



**JENNIE ANDERSON:**

Jennie is a freelance illustrator based in Swindon, Wiltshire, and also works for English Heritage. She has taken over the Editorship of the GAG Newsletter.

## CO-OPTED MEMBERS

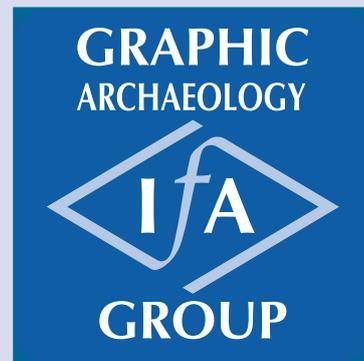


**ROB READ:**

Rob is co-opted to IfA Council and is working with the Association of Illustrators (AOI) on behalf of the GAG; copyright issues and the rights of the freelance illustrator are his particular fields.

## WANT TO GET INVOLVED?

Lesley and Laura's time on Committee is almost over, so there will be two Committee positions open for applications as of April 2014. To express an interest in becoming a Committee member, please contact us at: [issig@archaeologists.net](mailto:issig@archaeologists.net)



**LAURA TEMPLETON:**  
TREASURER

Laura is head of the Graphics office at Worcestershire ACS Archaeology Unit. As Treasurer she is responsible for tracking the Group's budget and expenditure.



**LEEANNE WHITELAW:**

Graphics Manager at CFA Archaeology, her areas of interest are historic building recording, surveying & laser scanning. Leeanne hopes to organise training to bridge the gap in skills from traditional methods to cutting edge technology.



**ELIZABETH GARDNER:**

Liz is a freelance illustrator based in Cambridgeshire, and is currently reviewing and revising our guidance notes for new starters in graphics work.



**SARAH LUCAS:**

Sarah is responsible for archaeological graphics at the University of Reading. She organises the exhibition of members' work at the IfA Conference and elsewhere.



**DREW SMITH:**

Drew is a freelance illustrator based in Glastonbury, Somerset. Drew is co-opted to the Committee of the Graphic Archaeology Group.

# Graphics Archaeology Group session at the IfA Conference 2014, Glasgow, 9th April - 11th April

The session outline is available on the conference website, but here is the outline for our discussion session.

## **Research in Practice: The Graphic Image in Current Archaeological Research**

IfA Conference, Glasgow, Wednesday 9th April 2014, 14.00 - 17.30

### **14.00 - 14.10 Introduction**

**Steve Allen, Chair, Graphics Archaeology Group**

Archaeological research draws on many different resources during the course of a project and not all of these resources are text-based. Images are used in the course of a project to record data, to try out alternative ideas and to analyse the information we collect. Similarly, the output, the end result of the research, is expressed in visual as well as verbal terms.

Graphical images are powerful tools which are often treated by the unenlightened as absolute statements - and sometimes even as nothing more than the product of the imagination of the artist. We intend to show that this is not the case. Any archaeological image is the result of the research and experience carried out by the practitioner and their interaction with their colleagues. The work is as capable of interrogation as any other form of archaeological research.

The presentations in this session will show this process and emphasise how important it is to follow best practice in the collection, preparation and utilisation of images of whatever type. We aim to show how images are (i) the product of research and interpretation and (ii) help to drive and define future research and interpretation.

### **14.10 - 14.45 Graphics As Massive Open Online Communicators**

**Dr Graeme Earl, Department of Archaeology, University of Southampton**

It is perhaps now rather trite to note that higher education and research finds itself in a state of profound digital transformation. Increasingly as a university educator I see myself as a mediator rather than an instructor - the role being to imply value to digital sources and provide ways to knit them together and develop critique.

Across the discipline of archaeology we are increasingly supported by visual materials drawn from a broad community. We have in the past questioned the authenticity of the wisdom of the crowd and the potential of imagery to convey undue certainty. But now I think we should concentrate on the realities of visual technologies to empower archaeological learning, wherever that occurs and by whomever it is mediated. In this talk I will discuss my own efforts to employ digital imagery to construct narratives aimed at large, heterogeneous audiences and also the potential of the crowd to turn our ideas upside down.

**14.45 - 15.20 Recording Scotland's Early Medieval Sculpture In The 21st Century: Why Draw?  
John Borland, Measured Survey Manager, RCAHMS**

From the pioneering work of Alexander Gordon in the 18th century to the comprehensive record of Romilly Allen at the beginning of the 20th, Scotland's Early Medieval, and particularly its Pictish sculpture, was the subject of antiquarian study for almost two hundred years. Indeed Pictish sculpture was arguably the first class of ancient monument in Scotland to be systematically recorded and central to the work of the many scholars who contributed to this study was a drawn record. More than a hundred years on from the publication of Allen's seminal *Early Christian Monuments of Scotland*, and despite huge advances in photography and the advent of 3D laser scanning, a measured drawing remains central to RCAHMS's recording of Early Medieval sculpture.

This paper will give a brief overview of the antiquarian record of Pictish stones and the Commission's developing role in recording Early Medieval sculpture and will then, through some case studies, show why carefully observed scale drawings can still bring added value to this important study.

**15.30 - 16.00 Tea**

**16.00 - 16.30 Archaeological 3D digital imaging: more than just recording and pretty pictures?  
Andy Holland, Archaeological Sciences, University of Bradford**

The use of 3D digital techniques over the last five years has seen increasing uptake in the heritage sector, producing digitised material with a high initial impact on both the public and the media. But these digitisation techniques have a lot more to offer than stunning visualisations of heritage landscapes, artefacts and artworks. Over the last three and a half years, a team at Bradford University has been developing research into 3D digitisation techniques through a series of major research council funded projects. These projects, looking at a variety of materials but with a particular focus on artefact and skeletal digitisation, have been widely noted in the media but retain at their core strong scientific research aims. In this paper we will give an overview of our work at Bradford and use it to illustrate the need to treat 3D digitisation in the same manner as any other archaeological investigative tool, identifying specific research questions to be answered and applying the right 3D digitisation technique to achieve the best results.

We will discuss the importance of underpinning research into each 3D digitisation technique to provide a more informed basis for the commissioning of archaeological 3D digitisation so that techniques can be selected on the basis of their suitability for the material being studied/digitised; the reliability and accuracy of their results and an awareness of their limitations and those of the target material. Archaeological imaging, in any form, can be compelling and informative and capture audience's imaginations, we hope to show that such images are more powerful and imbued with greater authority if they are the product of a process that is methodologically rigorous and aims to do more than just illustrate, but to investigate at the same time.

## **16.30 - 17.00 Reimagining the Govan Stones**

**Ingrid Shearer, Northlight Heritage**

The Govan Stones are a unique corpus of medieval sculptured stones carved in the C9th to the C11th to commemorate the power of those who ruled the Kingdom of Strathclyde. A recent redisplay project involving academics, museum specialists, curators and marketing professionals aims to improve access and raise awareness of this previously little-known collection. Part of this process has involved the creation and development of a brand identity, both for the stones, and by extension, for the Strathclyde Britons.

The visual language of other 'big names' of the early historic period - the Picts, Vikings or Romans - have evolved a clearly defined 'look'; a set of visual tropes that are now familiar and instantly recognisable to the general public. Has the redisplay project succeeded in creating a strong visual style for the Govan Stones?

The people of Govan have a strong sense of identity, traditionally linked to its history as a world-renowned centre for shipbuilding, however, there is now a growing awareness of the Govans early importance as a medieval political centre. This paper examines the wider audience response to the visual rhetoric of the Govan Stones project, and in particular, how this sanctioned branding has been read, appropriated, and revised by the local audience.

## **17.00 - 17.30 Colbeck 'Castle': A late C17th Jamaican Great House? Research & Reconstructions**

**Peter Dunn, Freelance Archaeological Artist**

The still-imposing structure of Colbeck great house on a walled terrace surrounded by four corner out-buildings has been described on first viewing as 'Vanburgh in the wilderness', but the architect is not known and the date of construction still a subject of research and debate. The complex is located not far inland from Old Harbour, once a principal sea port for the exportation of sugar on the south coast of Jamaica, and is strategically placed for views of sea approaches and feared sea-borne invaders. Until 1739 there was also the fear of internal violence from the Maroons, bands of escaped slaves and convicts, yet Colbeck appears neither fortified nor defensible. It is part of a group of Great Houses in Jamaica perhaps dating from the late C17th of a style built in Britain in the first half of the C17th, there superseded by the Georgian country house, but in Jamaica continuing into the mid-C18th, giving a sense of permanence and vanity against the trend of estate owners making quick money and building on a much more modest scale. Colbeck's sense of presence and drama is equalled by the elegance created by the adaptations of the style to the Tropical climate. In producing the reconstructions I viewed current and previous research and theories; through these with site photographs, drawings and surveys coming to conclusions which added to the debate on the date and phases of construction of the house, layout and working of the rooms, and purpose of the house and out buildings. The reconstruction paintings are overall views interpreting some of these ideas and are part of a continuing process of rediscovering, interpreting and promoting further research into this impressive and mysterious grand colonial house in the Caribbean.

## **17.30 Discussion and Summary**

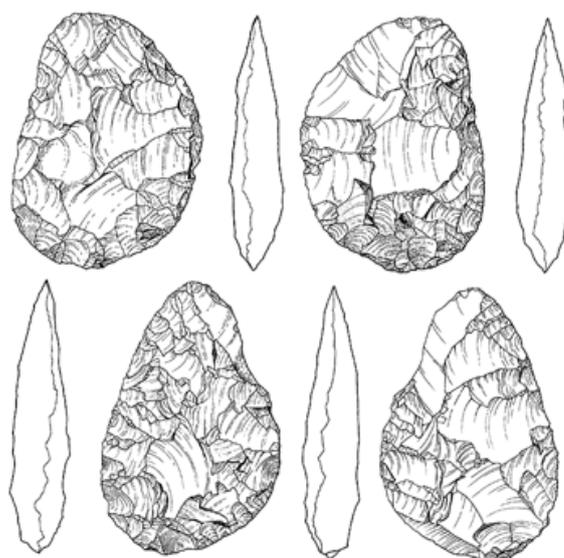
# The GAG Exhibition

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Once again, Sarah Lucas will be preparing our exhibition for the Conference. This is a reminder for members to send in examples of your work for inclusion. GAG has a number of reusable frames for artwork which will be used to mount the work for the exhibition. This helps to give a unifying feel to the presentation. However we need to tailor the exhibition to the theme of the event and so Sarah needs a good portfolio of material from which we can select work.

Although it will not be possible to show absolutely everything submitted at each and every venue there needs to be enough variety of good graphics work to allow the exhibition to be themed to a particular event and enough work to allow for the refreshment of the exhibition, so that it does not remain unchanging over time. So if you want work included in the exhibition, please get in touch with Sarah for further information and acceptable formats well in advance.

Please don't bring material along on the day and expect it to be pinned or propped up because that not only spoils the look of the overall exhibition but makes it very difficult to keep to the overall theme of the work already chosen and negates the hard work done beforehand by the exhibition designer!



*Palaeolithic flint axes*  
Margaret Mathews

## Meet the Illustrator!

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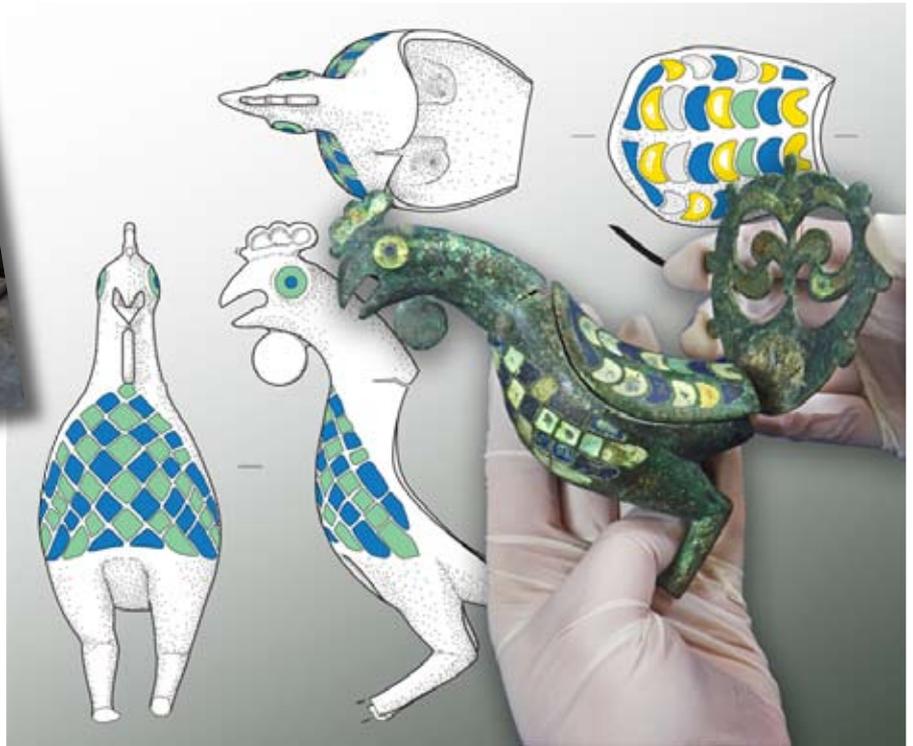
The Graphics Archaeology Group is organising a series of 'Meet the Illustrator' slots at this year's conference in Glasgow. Anyone wishing to contribute artwork, from any branch of the Graphics field (not just illustration!) is invited to be available to give a short presentation or Q&A on their work. This need be no longer than 5 or 10 minutes and gives the opportunity to promote their work and meet potential clients. The slots will be set up during breaks and lunchtimes in the main display area and lobby, so should have the greatest chance of being visible to delegates and not competing with sessions/workshops that would distract visitors. And rather than having the exhibition tucked away in a corner, the intention is that exhibited work will be distributed throughout the conference venue to maximise the chances of delegates actually seeing the work.

We appreciate this is fairly short notice - please contact Tom Small via [<groups@archaeologists.net>](mailto:<groups@archaeologists.net>) who will be co ordinating time slots as and when we know people will be coming and Sarah Lucas [<s.m.lucas@reading.ac.uk>](mailto:<s.m.lucas@reading.ac.uk>) to discuss specifications for presenting your artwork. If you have any requirements such as access to a power socket for screen presentations, let them know and we will try to accommodate those needs.

# Some news from Cotswold Archaeology



*Lorna Gray at work on the roof of St Sampson's Tower, Cricklade, and one of Lorna's recent illustrations for Cotswold Archaeology (also on the front cover of this issue).*



Cotswold Archaeology recently said goodbye to Lorna Gray, a highly valued illustrator who had been with the company since 2003. As well as producing client report and publication illustrations, finds drawings and publicity design work, her role broadened during the course of her time with us to take the company into the internet age: maintaining our website and social media presence. Lorna is leaving to pursue a career as novelist, book illustrator and artisan bookbinder from her studio and small holding in the Cotswolds. We wish her the very best of luck!

<http://www.crumpsbarnstudio.co.uk/>

Finding someone to replace Lorna's many roles has not been easy, but we're very pleased to welcome Aleksandra Osinska as Assistant Illustrator, who is joining us from our fieldwork department and bringing art

& design, web and beautiful finds drawing interests and experience with her. Another big change in our illustration team has been the recent departure of Pete Moore, Cotswold Archaeology's long-time Senior Illustrator since 1995. Pete oversaw the transition from pens and permatrace to computer-based illustration, and more generally carried the whole company on the same journey, which he continues to oversee as CA's Head of ICT.

Pete's former role has been filled by Lucy Martin, previously of Oxford Archaeology. Lucy has been an archaeological illustrator since 2002 and holds an MPhil in filmless radiography of cultural artefacts. She joins a growing team of six illustrators based across three company offices.

Lucy Martin  
Senior Illustrator, Cotswold Archaeology

# Can you help Kerrie?

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A few weeks ago we received a request from Kerrie Hoffman who is studying at the Department of Archaeology at the University of York. Kerrie's enquiry addresses a lot of the everyday issues our membership deal with on a daily basis, so if you have a moment, please read through Kerrie's piece and take a few minutes to respond. Thanks in advance for any help you can give! Over to Kerrie!

I'm Kerrie, an archaeology student from the University of York. I am currently working on my undergraduate dissertation looking at site reconstructions; the process involved and how they can be used as an analytical and interpretive tool by archaeologists through collaboration with artists. I am an artist with an interest in traditional media. I am, however, also interested in the use of other mediums and the reconstructive process involved.

For this I would like to gather opinions and thoughts in relation to some questions I have, and would greatly appreciate your response. I have created a post on my blog 'The Archaeology of Painting' for discussion and have also posted the questions below. Answers to any or all questions would be appreciated, from both artists/illustrators and archaeologists. If you prefer I do not quote you within my dissertation please say so. I am open to initial responses followed by a telephone conversation if you would like to discuss issues further.

You can email opinions and responses to: **[kmh518@york.ac.uk](mailto:kmh518@york.ac.uk)**

I am hoping to create three site reconstructions for my dissertation. These sites are Mesolithic Star Carr in North Yorkshire, The Roman landscape of Teffont in Wiltshire and 14th Century Leiston Abbey in Suffolk. It is my hope that opinions and answers to the questions below might help me to think differently and structure my process and final outcomes accordingly. I would, ideally, like to become an archaeological illustrator after my degree (I have also created finds illustrations), and have an interest in panel and exhibition design.

My blog: **<http://archaeologyofpainting.blogspot.co.uk/2014/01/archaeological-site-reconstructions-my.html>**

I also have a separate portfolio blog where some of the work I have already created can be found: **<http://kerriehoffman.wordpress.com/archaeology/>**

Questions:

1. Do you consider site reconstructions to be useful for portraying past societies? Why?
2. Are there any problems with reconstructions you feel need addressing?
3. What archaeological evidence do you use when creating a reconstruction?
4. What are the most frustrating/constructive aspects of the reconstructive process?
5. To what extent have you collaborated with archaeologists during the process of creating a reconstruction?
6. How useful was this collaboration?

## Viewed in the Round: Lucy Martin's Roundographs

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*Fountains Abbey, North Yorkshire, Oct. 2008, by Lucy Martin. "The main tower of the abbey towers above us and while I was taking these photographs, Gregorian chant was being played from hidden speakers inside, making it a spellbinding place. The colours here are just as they were".*

Attendees of last year's IfA Conference would have had a chance to see some of Lucy Martin's images in the Graphics Archaeology Group Exhibition. Lucy, now Senior Illustrator at Cotswold Archaeology, creates these captivating images by carefully 'stitching' together between fifteen and seventy photographs taken from the same spot, creating a two-dimensional rendering of a three-dimensional, spherical view of the scene. Lucy explains it more eloquently in her



*The Rollright Stones, Oxfordshire, Oct. 2008, by Lucy Martin. "This was the first planned roundograph I ever put together and this type of location still seems to me to be the most perfect for this treatment. There is a patch of worn earth at the centre of this circle where many other people through the years, have stood".*

own words: 'Roundography is a whole place in one view... Imagine that everything you see all around is just in front of you... perfectly painted on the inside of a sphere with you at the centre... Now imagine that the sphere is squashed flat so that it becomes two-dimensional: you are now imagining a roundograph'. ('Roundography', by Lucy Martin, 2012).

See more of Lucy's roundographs on her website: [www.roundography.com](http://www.roundography.com)

## UPCOMING EVENTS

9 – 11 April 2014  
IfA Annual Conference  
and CPD workshops:  
GAG Session and Exhibition

### GAG Committee:

Chair: Steve Allen

Secretary: Lesley Collett

Treasurer: Laura Templeton

Newsletter Ed.: Jennie Anderson

Elizabeth Gardner

Tom Small

Leanne Whitelaw

Sarah Lucas

Rob Read

### Contact details for all GAG matters:

[issig@archaeologists.net](mailto:issig@archaeologists.net)

### GAG

Institute for Archaeologists,  
Miller Building,  
University of Reading,  
Whiteknights,  
Reading  
RG6 6AB  
United Kingdom



## REMEMBER!

More material is always welcomed for the GAG exhibition. We want to represent **all** aspects of archaeological graphics – survey, artefact illustrations, plans and photographs as well as reconstruction art. Contact Sarah Lucas at [s.m.lucas@reading.ac.uk](mailto:s.m.lucas@reading.ac.uk)



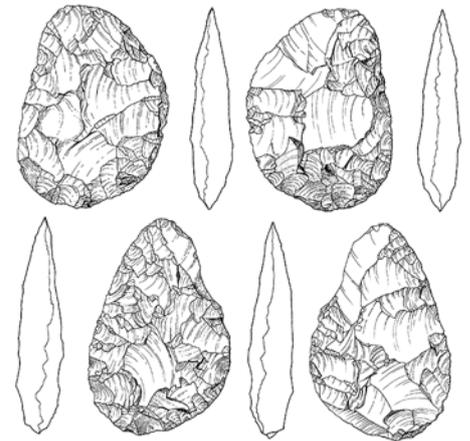
Abingdon Abbey  
**Sami Abd-Rabbo**



Socketed bronze axe head  
**Hugh Kavanagh**



Late Roman gateway, Burgh Castle  
**Drew Smith**



Palaeolithic flint axes  
**Margaret Mathews**

## Newsletter contributions

We welcome contributions of all kinds, whether articles, news or comments; the next GAG newsletter is due out in June. Please contact us at [issig@archaeologists.net](mailto:issig@archaeologists.net)

Copy deadline for next issue: 31 May 2014

