Archaeological Reconstruction Illustrations

An analysis of the history, development, motivations and current practice of reconstruction illustration, with recommendations for its future development

John Hodgson

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1.0 ABSTRACT

Initially, this study examines how archaeological reconstruction drawing evolved into its present form. Its development within the wider context of social and art history is traced from the 15th to the 20th century, with particular attention to its various applications, and the motivations for its production. The result is a clearer understanding and definition of the present role and purposes of this branch of illustration.

Secondly, the study examines how these purposes are achieved in contemporary reconstruction artwork. By using an experiment in reconstruction, each component of the process is examined in turn: the design brief, illustrator, illustration and audience. The illustrations produced by the experiment are ranked according to performance, using the aims of the reconstruction as criteria. Aspects are identified which appear to contribute to good performance, using the information obtained about the illustrations and illustrators.

Finally, the results are reviewed as a whole to identify present and possible future trends that may be worth exploring, and to inform a set of proposed guidelines for the commissioning and production of archaeological reconstructions.

At present, archaeological reconstruction artwork has received very little academic attention, and there appears to be no formal identification of its aims, agenda or working practice. This study provides the groundwork for rectifying this situation, and supplies new information in several different areas.

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19: *Illustrator - Attitude to Design Brief*

20: *Illustrator: Degree and nature of project difficulties*

21: *Illustrator - Resolution of project difficulties*

22: *Illustrator - Elements of attraction and Degree of accuracy*

23: *Illustrator - Influence of illustrator's family*

24: *Illustrator - Influence of illustrator's childhood*

25: *Illustrator - Field experience and Views on archaeological reconstruction*

26: *Illustrator - Views on archaeological reconstruction and the past*

5.0 PREFACE

5.1 Reasons for the study

There are a number of reasons why a study of archaeological reconstruction drawing is a timely and worthwhile exercise. These are linked to the several roles which the reconstruction can play, either intentionally or otherwise.

One common use of reconstruction artwork is in its "public relations" role – that of communicating complex and abstruse data in a user-friendly form to the general public. The present popularity of archaeology in the media is tending to increase this use; for example, the production of conventional graphics by Victor Ambrus for "Time Team", by Jane Brayne for "Meet the Ancestors", and the computer-generated "fly-through" models used for many other archaeological programmes. Quite apart from their performance in getting complex messages to a non-specialist audience, these images are also extremely attractive – from the producer's point of view, they help make "good television".

However, it is this very vivid and immediate quality of graphic images that makes them so memorable, and which may have the effect of pre-programming future archaeologists. Anyone excavating a fort on Hadrian's Wall has, somewhere in their memory, the figures of Roman soldiers from a school textbook. To some extent they already know what they are expecting to find, which has implications for their interpretation: a fragment of bronze plate may be assigned to military harness because of association rather than quality of evidence.

There are a number of other roles and effects which can be demonstrated, such as the use of drawn reconstructions as test-beds for conjectural

constructions from incomplete evidence, but the above examples indicate something of the importance and influence of this medium.

5.2 Underrating the effects

The tendency of the archaeological community is to remain text-based, and to underestimate the influence of graphic images. Some evidence of this can be seen in site reports, which are heavily weighted towards text even though much of the evidence has been collected using graphic media (use of photography, plans, sections etc). Similarly, although the reconstruction is not unknown in the site report it is not very common either, being more usually encountered in popular publications or displays. This is perhaps a consequence of archaeology's tendency to regard illustration as being in some way "non-academic", and therefore out of place in an academic publication.

However, if these images are really as powerful as I suspect, there is a strong case for understanding their functions – both positive and possibly negative - more completely, with a view to making the best use of this process.

5.3 Lack of criteria

At present there are no accepted criteria for creating these images, judging their effectiveness, or assessing their content. This is an important matter to all those involved:

The client company or organization which ultimately pays for the work, and which will expect some kind of return in the form of prestige or PR:

The archaeologist who specifies its content, and wishes to convey certain facts and hypotheses about the site:

The artist who is creating the work, and has his own interpretations, ideas and aims about the subject:

The audience who view the work, and want to use it as a readable document to find out about the site.

5.4 Personal viewpoint

In making this study I am choosing to examine an artform which I know from personal experience; that is, I practice it professionally. This may have some advantages, such as insights into the processes involved, and some drawbacks (eg. having evolved processes which work for me, I may have a tendency to see these as the "right" ones).

5.5 Art or science?

Archaeology can sometimes appear to be suffering from identity crisis, given its inability to decide whether it is an art or a science, and its difficulty in accepting a combination role. (It is possible that this has some bearing on the character of the Site Report (see above); there can be an apparent intention to prove a truly "scientific" attitude by making the report as impersonal, arid and uninteresting as possible.)

Adding visual arts to the equation compounds this problem; what we have is a series of scientific hypotheses which are being described by an arts medium. The problem of which criteria to use for assessing these productions can be a difficult one. A picture can contain a great many subtleties of meaning and content, and a reductionist analysis based solely on its representational content can be seen as simplistic from a humanities standpoint. Conversely, categorization of the "mood" of a painting can be seen as unacceptably subjective by the sciences. However, it seems that both of these approaches are needed to give a balanced analysis.

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7.0 AIMS AND OBJECTIVES OF THE STUDY

Aims

This is a study of how reconstruction artwork developed, and of how it now functions. There are three main aims:

To examine the construction and functions which reconstruction drawings have had in the past.

To examine how reconstruction drawings are constructed and are expected to function now, and evaluate their performance.

To identify the factors which are contributing to good performance, and suggest ways in which they might be facilitated.

Objectives

There are seven main objectives in the research plan for achieving these aims:

To compile a history of reconstruction artwork, from the 15th to the 20th centuries.

To identify and discuss the various roles of reconstruction artwork during that time, and their relative importance in the development of the art in its present form.

To create a design brief for a reconstruction of a particular archaeological site, and to obtain illustrations based on this brief from a minimum of 25 illustrators.

To obtain information about the contributing illustrators by means of questionnaires.

To obtain audience reactions to the illustrations

To assess the relative performances of the illustrations in fulfilling their purposes, by comparison with the brief, individual assessment and audience reactions.

To identify factors in the design process, illustrations and illustrators which may contribute to good performance, and suggest ways in which these might be enhanced.

8.0 EVALUATION OF PAST WORKS

The first part of the study examines the evolution of reconstruction artwork, so as to arrive at a definition and understanding of its present form.

8.1 Art History

A general history of this kind of artwork, identifying its occurrence and the different circumstances in which it appeared, in the context of the social history of the time and the development of both the visual arts and archaeology. Owing to the paucity of material prior to the C17th, the original intention was to concentrate on the period 1600 – 1950. To make the study more complete an introductory section was added, covering the period from the post-Roman period to 1600. This history forms the main framework for this part of the study.

8.2 Summaries of motivations

The history is followed by a series of summaries, each of which traces the development of a particular motivation for the production of reconstruction artwork – religion, nationalism, education, etc.

8.3 Definition of the present form of archaeological reconstruction

The summaries conclude by tracing the evolution of archaeological reconstruction illustration in its present form, and providing a definition of its present character and attributes.

8.4 Case study: reconstruction drawing applied to Stonehenge

As an example of the evolution of reconstruction drawing, the changes in depiction of England's best known prehistoric site are traced over a similar period to that covered by the History.

9.0 THE HISTORY OF RECONSTRUCTION DRAWING IN WESTERN EUROPE

9.1 INTRODUCTION AND DEFINITION OF TERMS

Main aims

The first purpose of examining the history of reconstruction artwork is to identify those factors which have motivated its production in the past. These findings will subsequently be used in defining the various branches of present practice; in particular, the didactic archaeological reconstruction which is the particular subject of this thesis.

Range of artwork

The archaeological reconstruction, as produced and used in the C 20th, is an artform which has evolved from a number of different sources. Its beginnings can be traced back to religious and history painting in the fine arts, and to biblical, magazine, textbook and fiction illustration in graphic art. All these works had their own audiences, criteria and agendas, which influenced their appearance and functions.

In order to do justice to these origins, it has been necessary to broaden the field to include not only archaeological reconstruction in its modern sense - pictures in which all the elements have a basis in archaeological evidence - but also works which date from all periods of archaeology and antiquarianism; back to the earliest beginnings of these sciences. These works were constructed from very different kinds of evidence - sometimes, indeed, from very little evidence at all - but they were still "reconstructions" in the sense that they were pictures of the past as the artist and his public saw that past. The works were partly created by, and partly created, that perception.

Defining "the Past"

In the phrase "pictures of the past" some definition of "the past" is necessary, otherwise artwork which was basically reportage of near-contemporary events would also qualify for inclusion - for example, engravings in the Illustrated London News of a military campaign which had occurred only a few months previously. It is difficult to establish a straightforward criterion which is equally applicable to all periods, because the rate of change in the human condition and environment - which plays such a large part in making the past "a foreign country" - is so variable. Taking a 50-year period as an example: it would in essence be necessary for an artist working in 1990 to "reconstruct" a street scene of 1940 owing to the changes in vehicles, costumes, lifestyle etc. which occurred between the two dates. The same could be said of a 1940s artist looking back to 1890, but probably not of a painter in 1760 looking back to 1710: visible changes would have been far fewer because the rate of normal change - if we exclude catastrophic events - was much slower.

As a broad criterion a lower limit of 100 years separating the period of the subject from the date of the work has been used, but this may be waived if the artist is clearly intending to depict a world temporally distinct from his own. This may be judged by the picture's context or by internal evidence (eg. the use of period costume, etc.).

"History" or "Myth"

The original intention was to study depictions of scenes which the artist and his audience believed had actually happened; events which were, to them, "history". There are, however, two major difficulties in implementing this.

The criterion excludes a lot of interesting material, because myth, legend and fantasy have always been very popular sources of subject-matter. In these works the artist has generally provided settings and costume which he felt were appropriate to the period and place of the myth, often using the archaeological data available to him for this purpose. For example, the Leighton's painting "Clytie" (1895) uses a Greek column in the picture of the goddess as a pointer to the period that the artist is depicting.

A more serious drawback is the difficulty in establishing whether the artist himself thought that he was dealing with history or myth, or even whether the distinction itself was meaningful to him. A C 20th artist depicting the continent of Atlantis may be assumed to be depicting a myth, but there is an actual body of present belief in an ancient civilization, once situated in the Atlantic Ocean. (A good example of this area of belief can be found in Harold's "Crystal Healing" (1986). The first five pages give an account of Atlantis – represented as the prime mover of all ancient civilizations - which is presented as established fact, although without proofs or references.) It is probably true that a Victorian painter - living in an ethos of Anglican Christianity and C 19th rationalism - did not believe that his Academy entry, "Theseus slaying the Minotaur", depicted an event that really happened. But the world-picture of a C 15th illuminator drawing the Trojan Horse is much more difficult to reconstruct. The existence of Troy itself was once believed in, then doubted, then "proven" by the work of Schliemann: at the present date a reconstruction of the city of Troy would be regarded as quite acceptable, but a reconstruction of the Trojan Horse speculative in the extreme.

The opinion of the artist and his audience on these matters is often (although not always) impossible to establish; frequently different opinions were held according to social status, geographic location or

personal belief. In all, it seems that trying to distinguish between the two areas from a C 20th perspective is not a viable course.

Media

The artwork examined in this history is confined to two-dimensional productions; paintings, drawings and printed work. The influence on other arts, e.g. sculpture and film, is referred to but not discussed in any depth.

Structure of the history

Each chapter covers one period from the C 5th to the C 20th. The divisions are artificial, but in any case artistic movements and schools of thought overlap and interpenetrate to a degree that makes any form of division arbitrary to some extent. The chapters contain continuing themes, which run through the history.

The first theme concerns people's concepts of history, and explores the trends of thought and attitude which the history of the time was creating in people's minds; the "world pictures" that they had. This is important in two contexts: to understand the artist's mindset and the content of his pictures, and for the way in which his public read and understood his product.

The second theme concerns with the various media used, such as easel painting, book illustration etc. ("Media" in this context are defined partly by the materials used, but also by the purposes and functions of the artwork; for example, MS illustrations had a different role and audience to wall paintings.) This theme traces the rise, development and decline of different categories of medium.

Specific examples of artwork from the period are given, to show how they illustrate these different developments. These works are also included in the database analysis, for information on trends in structure and content.

Commencing with the C 15th

Although the first section deals with the period C 5th - C 15th, this is included mainly in order to set the scene for the subsequent sections. There are two reasons for starting the history at the C 15th.

This is a history of archaeological reconstruction as it now exists: as a form of technical illustration to the science of archaeology. Conceptually, it is possible to trace a progression from the Renaissance - the time at which history and archaeology, as we know them, were at least germinating - to the present day. Before this time concepts and world-pictures become increasingly remote, and the small amount of material available would not contribute much to the main subject.

The second reason concerns the changes that were occurring in the conventions of Western art during the Renaissance. These are discussed in greater detail below (p.49), but in essence they involve the creation of "windows in space": the aim of creating the illusion of a window into another time or place, rather than a picture which is a self-contained graphic system of symbols for objects in the real world. This convention of placing the observer at an imaginary "window on the past" has become an integral part of reconstruction work, and it was largely the technical developments and inventions of the Renaissance artists that made it possible.

9.2 PRE-SIXTEENTH CENTURY

The thousand years that separate the fall of the Roman Empire from the beginnings of the Renaissance contained many changes, stemming from a variety of influences, but one constant thread was the influence and control of the Christian Church. The period contains the great monastic era of the Church, when the religious houses were remarkably tenacious strongholds of learning, art and literature in a frequently hostile environment. The history of art in this period is, then, very much a study of religious art: work made by, and for the requirements of, Christianity. Concepts of history have a similar orientation.

Classical writers, while not vitally concerned with questions of man's origins, had nevertheless considered the subject and had formulated some theories of history. Two fundamentally different hypotheses, of recurrent importance, occur in the writings of Hesiod (c.C 8th BC) and Lucretius (c.99 -55BC). Both men held evolutionary ideas of human history, in that they saw society as a changing rather than a fixed entity, but for Hesiod the changes were negative and for Lucretius positive in their ultimate direction.

Hesiod's view was "Primitivist" (sometimes called "soft primitivism"), in that it saw early man as leading an idyllic existence, from which state of grace he fell owing to technological development: it supposed history to be a degeneration from a perfect state. Lucretius adopted the "Anti-Primitivist" ("Hard primitivism") stance that, from an original state of barbarism, mankind is in the process of improving his lot by the devices of civilization: history is a development (Moser, 1998, pp.23-26). Echoes of these views occur regularly in the history of archaeology, and naturally influence the images produced.

Of these two views it is the Primitivist which aligns most closely with the view of the early Church; the Garden of Eden could be equated with Hesiod's "Golden Age". However, the question of human evolution in the technological sense was of no interest to the Christian Church, the doctrine of which continually stresses the importance of the salvation of souls. Compared to man's spiritual wellbeing his other circumstances were of no importance, and material progress could even be seen as an obstacle to spiritual attainment. (This ascetic attitude could lead to the abandonment of "civilized" amenities even when they were available - eg. the Desert Fathers.)

How much use should be made of Classical learning was often a source of contention within the early and Medieval Church. Tertullian (c.160 - 220) epitomized one side of the argument in his aphorism "What has Athens to do with Jerusalem?"; churchmen such as St. Bernard in the C.12th and Thomas a Kempis in the C.15th saw *all* pagan culture as a potential snare. However, many others (including the enormously influential St. Augustine) saw Christianity as the culmination of a process that had had its beginnings in the Classical world; by this argument the study of ancient scripts was legitimate for Christians, as it shed light on the origins of their faith.

Much of the legacy of Classical literature came within the control of the Christian Church. This was partly a matter of physical survival; the early records of Classical thought were all on papyrus, a relatively short-lived and fragile material which depended on frequent copying for survival of the text. In the C 4>5th these texts were being transferred to the far more durable format of the parchment codex. With virtually all the staff and facilities for this operation housed in the monastic scriptoria, the Church

had control not only over the interpretation of the texts, but also over the question of whether they survived at all (Pacht,1984, pp.12-17).

Most importantly, however, the Church possessed the only document claiming to give authoritative evidence of the world's history - the Bible. Moreover, this was not merely a History in the sense of a record of past events, but a complete account of the world: its creation, its purpose, its past, present and future.

It is important to remember the status of this work, which was not regarded as one document among many others of a similar kind but as The Book - the rest were merely books. Its authors were believed to have been divinely inspired, and hence error was impossible - even human errors would not have been allowed to happen. For this reason the overall parameters of the world's history were not subjects for speculation because they were already known and fixed; not by the processes of reason but by faith. (It is, perhaps, possible that the Bible's "ultimate answer" to the questions of history was the cause of the general lack of interest in the subject; certainty does not breed curiosity.)

Within the main framework of the scriptures there were, of course, plenty of interstices; gaps which could be filled by imaginative application of the remains of classical literature and the myths and legends of Europe's "folk culture". The archetypal product of this process was Geoffrey of Monmouth's "History of the Kings of Britain" (1508), which may reflect the general attitude towards history displayed by his time; important for genealogy, but otherwise little more than a source of good stories.

To help the transmission of its message to the world, the Christian church inherited from the Classical world a body of expertise in naturalistic,

Fig. 1 *Artist unknown: "Perseus frees Andromeda" Fresco. House of Dioscurides, Pompeii. Ist century AD, after a 4th century BC Greek original, possibly by Nikias. National Museum, Naples.*

representational artwork. The fragility of painted two-dimensional work has meant that Classical painting only survives in a very fragmentary state, but sufficient evidence remains to infer a highly-developed technique; certainly in Greece and, in a more derivative manner, Rome. The fresco painting of Perseus (Fig. 1) shows the degree of observation and technical skill which created the illusion of solidity and depth in some Roman art, and it must be remembered that this painting - like many others of its period - is generally agreed to be an inferior copy of a Greek original of the C 4th - 3rd BC (Myers & Copplestone,1985, pp.158,167). Given the greater expertise displayed in Greek sculpture, of which far more remains to give a fair comparison, it seems reasonable to infer a highly developed art of painting. The only factor apparently lacking was perspective drawing, although hints of this technique have been found, as in the strong feeling of distance in the landscape from the Villa Albani (Fig. 2). However, this method of expressing depth in a scene does not appear to have reached the fully developed form of linear perspective (Gombrich 1995, p.114).

This means of expression and communication was, then, available for the Christian church to make use of once it came to power, and there are many instances of its influence. The dynamic figure of St. Matthew (Fig. 3), made c.800, shows clear indications - especially in the treatment of the draperies - of the influence of the late classical style. However, direct application was often difficult because of the fundamental differences that existed between the old and new orders; differences which the Christians were very anxious to emphasise even when they were an "underground movement". (This found a variety of expressions, such as favouring the "new" codex books rather than the "old" papyrus scrolls (Pacht, 1984, pp.14-15)). There were even grave, and recurring, doubts about the validity of representational art per se.

Fig.2 *Artist unknown: "Landscape" Fresco at the Villa Albani, Rome: 1st Century AD*

There were, in the ancient world, strong links between the visual arts and paganism; artists supplied the images and decoration for the pagan temples just as they later supplied them for Christian cathedrals. This was reflected in the Hebrew tradition, with its strong prohibitions against "graven images" - any representation of people or things in the real world,

such as "Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth." (Exodus, Ch.20, v.4). (A similar

Fig. 3 *Artist unknown: "St. Matthew": c.830AD Gospel manuscript, probably painted at Reims. Bibliotheque municipale, Epernay*

prohibition arose in Muslim teachings, where representational painting was held to be a sacrilegious affront to God's creation.) For the Christian Church, the edict remained embedded in the Old Testament as an implication of the unreliability, or downright sinfulness, of Art. The countering factor to this implicit prohibition was that art constitutes a very valuable and persuasive resource for any organization, both for embellishment and communication: too valuable to be jettisoned for any but the most compelling reasons (Gombrich, 1995, p. 135).

The conflict was never totally resolved, and opposition to the visual arts within the Christian churches has recurred ever since. This has been

evident in such episodes as St. Bernard's ban on Cluniac art in 1152, Savanarola's "Bonfires of the vanities"(1493, 1498), the iconoclasm of the Puritans during the English Civil War, and the general Protestant preference for unadorned places of worship. However, the early Church was able to establish a working compromise. The Byzantine Church in particular was prone to bouts of iconoclasm, and it was in response to one of these that Charlemagne and his advisers sanctioned, and codified the functions of, representational art. The criteria in the Libri Carolini (AD 794) remained valid through the Middle Ages, and it is interesting that they are concerned solely with function. The three main provisos are that art should be:

-Decorative, so that its beauty may raise the soul to the divine

-Dogmatic, in that it illustrates the dogmas of Christianity

-Didactic, so that the spectator learns, recalls and contemplates the Christian message. (Dodwell,1971, p.16)

(It is interesting that, possibly as a sop to Byzantium, the use of classical imagery and allusion is explicitly condemned, as being pagan and contrary to the scriptures.)

Fig. 4 Matthew Paris: "King Offa at St. Albans", c.1245, Chronicle of St. Alban's Abbey: Trinity College, Dublin

The direction implied by these criteria is that art should be inspiring and instructive. Realism is no longer important, or even desirable, and fades out of the picture. The art which evolved from the melting-pot of early Christian Europe was peculiarly suited to this role, because along with Classical representation it had inherited vigorous, purely decorative styles from the Germanic and Scandinavian insurgents (Gombrich, 1995, p. 163). The fusion of these two gave an art which had more in common with written language than is usual for the visual arts. It was, in fact, a highly formalized graphic language in which the figures did not try to imitate nature, but stood as agreed visual symbols for real objects. Meaning was conveyed by fixed conventions, such as the hand gestures that signified speech, and the relative size of the figures denoted the scale of rank so important to Medieval society. This device is clearly shown in the figure of King Offa (Fig. 4), where the importance of this particular character is brought out not only by his central position, but by his massive scale; he and his architect are twice the size of the labourers on the right of the picture.

The same convention is operating in Fig. 5, "Merlin at Stonehenge"; an interesting illustration of secular rather than religious history. The graphics of this picture are simple but extremely effective, with the solid grid pattern of the stones locking the composition together, and the gap in the line of lintel blocks framing the main character's head.

The event depicted originated (at least in written form) with Geoffrey of Monmouth's account of how Merlin erected the stones he had brought back from Ireland to Salisbury Plain. Such a picture, if made today, would be an illustration of a legend, but, as was stated above (p. 30), it seems probable that there was no real distinction between factual history and myth at that time.

Fig. 5 *Artist unknown: "Merlin at Stonehenge" 14th Century MS of French verse, Egerton 3028 fol. 30, British Library*

Apart from reconstructing the concept of the original event - ie the act of building Stonehenge - there is no attempt at a "realistic" reconstruction in terms of the details of its components. It could be said that the stones are represented as clean, square and newly dressed rather than weathered, but this may well be the fortuitous result of a schematic system of drawing rather than an intentional effect. It is quite possible that the artist was working from descriptions of the site rather than first- hand knowledge.

The clothing of the figures is contemporary, as is usually the case with MS illustrations of this period, although it must be said that the basic medieval costume of cotte and leggings was probably very similar to that worn by most of the population during the post-Roman period. However, the same use of contemporary costume can be seen in other Medieval illustrations; for example in those of the Maciejowski Old Testament (Fig. 6), where not only the costume but the tools, implements, and methods are those of the artist's own period. It is probable that the only available

examples of earlier styles of dress were those occurring in Classical statuary, which did not have a wide circulation before the Renaissance, and that the concept of historical change and development in styles of dress was one that had simply not occurred.

Fig. 6 *Artist unknown: "The building of the Tower of Babel" c.1250 Detail, Maciejowski Old Testament, MS 638 f.3r, Pierpoint Morgan Library, New York*

The artwork is an effective visual language, which conveys its meaning irrespective of the viewer's spoken language; an ideal format for the Church's evangelical role in a Europe still largely illiterate, heathen, or both. Also, the total two-dimensionality of the art rendered it ideal for decorative schemes; the figures could be manipulated for the graphic embellishment of books or of structures in a way that would have been impossible with "naturalistic" art. Fig. 7, which shows the coronation of the Holy Roman Emperor, has as its main agenda the divine source and protection of his power, symbolized by the figures of Christ and the angels in the upper register. The message is conveyed within a balanced

framework of structures to which the figures conform as decorative elements in the design. (The concept of balance and symmetry, of such importance to Classical design, may also convey its own message of the importance of order to society.)

Fig. 7 *Artist unknown: "Coronation of the Emperor": 1002-1114 Bamberg Sacramentary, Cod. Lat. 4456, f. 11r, Staatsbibliothek, Munich.*

In addition to all these considerations, it could be argued that the Medieval artwork which reached its culmination in the Romanesque was essentially an abstract art; that the natural appearance of things was regarded as transient and unimportant compared to the enduring reality of the spirit. The loss of depth, characterization and other qualities of naturalistic representation were a necessary trade-off to achieve qualities which were valued more highly at the time, and it was not until the Renaissance that painters began to review these priorities.

The purpose of these reconstructions of people and events in the Christian canon seems, from the evidence of the Libri Carolini and other sources, to be well established: the edification and (perhaps even more importantly) education of the laity. One of the most quoted examples is Pope Gregory the Great: "Paintings can do for the illiterate what writing does for those who can read" (Gombrich, 1995, p.135). The educative function was, naturally, better performed by the wall-paintings, which had a far larger audience than the MS illuminations.

Other motivations, which are evident from dedicatory inscriptions and the presence of donor portraits within the paintings themselves, are the performance of acts of piety, the enhancement of the House of God, and as expressions of devotion (Dodwell 1971, p.20). The first two contain secondary motivations, in that the acts would enhance the donor's or artist's chance of salvation.

9.3 THE SIXTEENTH CENTURY

Introduction

A major difficulty of giving an overview of the Renaissance is that too much was happening at once. A period of only one hundred years contained Luther's Reformation of the Christian Church, the discovery of the New World and the invention of printed texts; all profoundly significant events which happened when the established, largely homogenous culture of Europe was transmuting into the more volatile, self-aware nationalism of the city states. Interesting - and frequently dangerous - times, when all these factors were inter-relating and being assessed not only by established wisdom, but by new ways of thought: the scholarship of the humanists, and the beginnings of scientific method.

The Renaissance was a time of exponential growth and development, but one that could only have happened after a long period of unconscious preparation - once all the conditions were in place.

Concepts of the past

The Medieval period used the Bible as an authoritative blueprint to the past, present and future history of the world. The scheme contained within this of the creation of the world (and of man) continued to be of central importance, but an number of other factors could now modify this picture (at least potentially).

Reformation of the Church - Among other measures, the authors of the Reformation proposed the substitution of individual conscience and the written teachings of the Bible for the authority of the Church's hierarchy. This did not necessarily mean that interpretations of the Bible would be any different; for example, Luther's proposed date for Creation - 4,000 BC

- was very close to other estimations of the period and differed only in mathematics, not in kind. However, it did mean that alternative hypotheses of history were now possible, and could be more freely aired without the risk of indictment for heresy: at least in the Protestant countries. Elsewhere the risk remained: in 1655, Isaac de la Peyrere was severely censured by the Inquisition for his theory of "Pre-Adamites" - a theory partly based on the evidence of stone artefacts (Daniel, 1981, pp.35-36). The growth of the Universities as forums for debate, and the vehicle of printing for the dissemination of ideas, augmented this trend.

Humanism - The revival and study of Classical learning in the late Middle Ages and Renaissance had two areas of influence. Firstly, it represented an increase in the actual volume of human knowledge available. Secondly, it encouraged the practice of thinking as a Classical writer would understand it: the application of logical thought to a problem in a way that became known as "Humanist", and which can be seen as the beginning of scientific method. This preference for the process of reason as opposed to received authority can be seen operating in many areas at this time, from the Protestant Reformation to the Fine Arts.

Exploration - The discovery of the Americas had profound effects on the world-picture of the time: geographically, naturally, but also historically. In the indigenous peoples of the New World, the explorers could see human societies which were less technologically advanced than their own but which, by certain clues, might be analogous to earlier stages of European society (Moser, 1998, pp. 71-85). The implication was one of development and progression in human history; very different from the static image of society implied by the "modern dress" images of the past in Medieval art.

National History - The end of the Middle Ages was also the end of the largely homogenous "international culture" of Europe; a culture which had been largely the product of the Church and in particular the monastic system. In its place, the rise of the prosperity and status of the cities (mainly due to the increasing trade and prosperity of the merchant classes that lived in them) was creating a patchwork of city-states and countries with a strong sense of national pride. This emergent sense of identity, characterized by the need for symbols (such as the Heroic Gaul of France), would become even more apparent during the 17th century: images of the early ancestors of the German and Dutch nations, by Cluverius and Picardt, would prove very popular with their countrymen (Moser 1998, pp. 85-96).

Concepts of Art:

Fine Arts

It has been shown how the very clear and defined didactic role that the Christian Church envisaged for the visual arts resulted in a formal graphic language: clear, simple and decorative. To arrive at this point a number of qualities had been jettisoned, such as naturalism in both form and colour and emotional content. During the C.13th - 14th some of these qualities began to return: for example in the church sculpture of France (Gombrich 1995, p.193). It is interesting that the artist's didactic purpose remains as strong as ever; what he attempts to achieve by the expressions and gestures of his figures is a reinforcement of the message with an appeal to the emotions - in modern terms, both a left- and right-brain experience.

Another facet of these changes is the increasingly sophisticated depiction of draperies; very different from the stylization that had evolved through copying copies of copies, over many generations, from the Classical originals. Gombrich's postulation - that the artists may have been using

original carvings still extant in France as models (1995, p.193) - is very interesting, as this is a practice more usually associated with later, Renaissance, artists. However, the aim in this case seems to be a wish to create more convincing figures rather than an attempt to "reconstruct" the scene as it appeared at the time.

These same moves towards a more emotionally involving art is also apparent in the 2D art of the Gothic period, such as MS illumination. The practice also begins during this period of artists sometimes importing new elements - either from their imagination or observation - into their pictures (Gombrich 1995, p. 196). Previous to this, they had worked solely from a "pattern-book" of existing images, restricting their creativity to points of design, arrangement and composition. This new development opened the way to the eventual incorporation of fresh material into reconstruction paintings. For example, an artist might use what he felt were more appropriate costumes for his figures, or an antique weapon that he had come across, rather that always being tied to the convention of contemporary dress and artefacts.

While the Gothic style had considerable impact through most of Europe, Italy was rather slower to adopt the new approach. This was largely due to the strong influence of Byzantium, an inhibiting force which, nevertheless, passed on a great deal of the achievements of Classical art to the Italian tradition. The net effect, when changes finally came in the late C.13th, is best seen in the work of Giotto (1267-1337), a figure of great importance to the history of art in general but also to the specialized field which is being considered here.

Fig. 8 Giotto di Bondone: "The Mourning of Christ" c.1305 Fresco; Cappella dell'Arena, Padua

From a certain viewpoint, it could be said that there are two kinds of representational painting. The first retains its qualities as a flat surface, containing an organized system of graphic symbols - an analogy in two-dimensional terms for the real, three-dimensional world that it represents. It can contain great subtlety and complexity, but it remains a discrete, self-contained analogy. An example of this would be the road sign warning of deer crossing the highway; the message is immediately understood, but the symbol could never be mistaken for a real animal.

The second type pretends to *be* the real world. Its ultimate aim is to make the flat surface disappear and to make a version of the real world appear in its place: *trompe-l'oeil* painting or colour photography function in this manner, so that they could - in particular circumstances - be mistaken for the real thing. The artwork is like a window before the viewer, except that the view from the window is not fortuitous, but controlled in every detail by the artist. In this way the viewer's window can be moved to any point in space, or time, or alternative realities. (It is, of course, the time factor which is of particular relevance to reconstructions.)

Both methods may have similar agendas - for example, both may represent a scene from the past - but there is perhaps a qualitative difference in their effect. The "analogue painting" presents itself only as a suggestion of how the world is; the "window painting" is a far more dogmatic statement - almost "this is how things are".

The creation of 3-D space on a 2-D surface, which Giotto rediscovered, made possible a kind of picture-making which would continue in its main aims until the C 20th. Even when painting finally broke free of this motivation and found other purposes, the idea of the window in space continued: all that happened was that it side-stepped into a different medium. Cinema could bring even more realism to the picture-window by adding motion and sound. (The film in its present form is probably the apogee of the picture-window, for the next stage - virtual reality - means that the viewer has climbed through the window and is part of the picture.)

Giotto's main contribution was the actual concept of creating the illusion of space; he also developed technical means towards this end such as tonal perspective and the modelling of the pictorial elements. The technique was amplified and enhanced by the work of later artists, especially when Brunelleschi (1377-1446) developed the application of linear perspective (the rules that govern the apparent diminution of objects with distance); completing the toolkit for constructing this kind of painting. Painters were now in a position to exceed the achievements of their classical forbears in realism.

It seems likely that these paintings had a considerable initial impact on their audience. People had been conditioned to images which, however large, colourful or impressive, were still very definitely flat and "unreal".

It may well be that, momentarily, they actually felt themselves to be witnessing a scene in "real" space, before coming to terms with this new way of painting. (In a similar situation, the screenings of early cowboy films in Argentina were sometimes hampered by the tendency of armed gauchos to get carried away during gunfight scenes.) There is some evidence for this response in the recorded comments of the Marchese Franchesco, a benefactor of the artist Mantegna. Writing in 1492 of one particular work, the Marchese says: "...and the Triumph of Caesar which he is now painting for us with figures which almost live and breath - *so that the Triumph seems to exist rather than to be represented.*" (Martindale, 1979, p.31). This graphic appreciation seems to suggest that Mantegna has used an approach which is outside the writer's usual experience.

The painting in question was a very large undertaking, involving a series of nine large canvases and some years of the artist's professional life, to depict Julius Caesar's Triumph through the streets of ancient Rome (Fig. 9). Mantegna is sometimes cited as the originator or at least a forerunner of reconstruction artwork (Sumner 1983, p.14); while this may be debatable his work is of great interest, exemplifying the attitudes and methods of the Renaissance in depicting the past.

Firstly, the subject was secular and classical. This may in part reflect the secular sponsorship; it is postulated that the Gonzaga family wished to emphasize their military prowess by association (Martindale, 1979, p.60), although it may be that Caesar was chosen as a more general exemplar. However, there are plenty of potential subjects of this kind in the Old Testament; the choice of a Roman Emperor as an archetype of martial excellence reflects the importance of the Classical world to Renaissance humanists. This perception of the Greek and Roman culture - as a golden

age, which could be an exemplar to the present - was a driving force during the Renaissance, and for a long time afterwards.

Fig. 9 Andrea Mantegna: "The Triumph of Caesar" (Panel 4: "The Vase Bearer") c.1490
Painting on canvas. Royal Collection, Hampton Court

Secondly, Mantegna's sources, and the way in which he used them, were characteristic of his time. At first, Renaissance artists used mainly literary sources for their data, but as time went on more concrete material began to be used: coins, seals, sculpture and other artefacts from antiquity. This was part of a general trend of thought towards direct observation, and making deductions from these observations, which can be seen as the beginnings of scientific method. In addition, the discovery of more ancient artefacts and their assimilation into collections meant that more material was available to be used. Mantegna appears to use all these sources, but not as a modern illustrator would.

It appears that his sources for the main structure of the procession were from classical literature; the accounts of Plutarch and Appian. He follows the order of succession fairly closely, but chooses to omit the final part (about one third) of the procession described by these authors. As for the architectural settings: although it would have been possible to follow the route of the procession and depict a number of major monuments which have always been visible, Mantegna makes no attempt to do this. As a rule the buildings are generalized "classical" structures in picturesque (if anachronistic) decay (Martindale, 1979, pp.62-63).

A similar pattern occurs in Mantegna's depiction of costume and artefacts. He had a reputation as a collector of antiquities, and made a number of detailed studies of Roman bas-reliefs, which are very closely observed. It is apparent that he used this data in his depiction of, for example, Roman body-armour, so that he produced representations which were much closer to the originals than the elaborated interpretations of such artists as Piero della Francesca. However, he never developed these representations in a scientific sense; he did not try to improve their accuracy. A typical instance of this arrested development is his continuing use of the "moulded" cuirass for all ranks of Roman soldiery, instead of the hooped body-armour which - as is clearly shown on Trajan's Column - was usual to the legionary at the time depicted in the *Triumph* series.

This is not the kind of mistake that a modern professional would make. But Mantegna was a highly regarded professional artist of his own time, with a well-deserved reputation: unlikely to make habitual, crass mistakes. The most likely explanation is that his agenda was different. Given the primary motivation of his painting - the portrayal of Caesar as the exemplar of military achievement - Mantegna's main aim seems to be the evocation of grandeur and power: the grandeur being accentuated by

distance in time, and association with a hallowed period. To bring this out, he borrows certain features from the real history of the period that he depicts - but only enough to suggest it. The feeling, or ambience, that is being put across is much more important than pedantic facts of costume or architecture, which may be changed or simply ignored if they do not fit the concept.

Fig. 10 *Andrea Mantegna: "St. James on the way to his execution", c 1455 Fresco; destroyed. Formerly Church of the Erimitani, Padua*

This explanation is the more likely in that the aberrations of costume appear in all Mantegna's work; the Erematini frescos, for example (Fig. 10). Similarly, the criticism can be used of many Italian Renaissance artists, who mostly had the same opportunities to study from original material (as in Botticelli's work; see Fig. 11).

Fig. 11 *Sandro Botticelli: "The History of Lucretia", 1499 Tempera on panel. P16e20, Isabella Stewart Gardner Museum, Boston, Mass.*

Printing

This "new artform" was in fact a process improvement for book-production rather than a new format: a way of meeting the proliferating demand for new books which the traditional methods could not have coped with. (Since the advent of Black Letter, manuscripts had looked more and more regimented, as if anticipating printing: early printed works tried to imitate hand-written MS. It was some time before printing began to find its own creative styles.) The initial importance of printing was sheer volume and accessibility: the Reformation itself, with its emphasis on vernacular texts, would have found it difficult to manage if this technology had not been in place.

Book illustration

While printing eventually caused the demise not only of calligraphic book-production but also of hand illumination, it eventually created new fields in the arts. The creation of printed illustrations to accompany printed texts, which started modestly with a few woodcut blocks, expanded with time both in scope and in method. In fact, the range of

subject-matter was broad even in early illustrations simply because of the demand for a broader range of literature.

Early examples of both technical illustration and reconstruction occur in ethnological drawings that were being made in the New World. As discussed above (p. 46), some explorers had made the connection between North American tribal cultures and the ancient cultures of Europe, and many pictures exploited the possible similarity of the "painted Picts" described by Classical writers to the Plains Indian tribes, whose portraits were now being brought back to Europe.

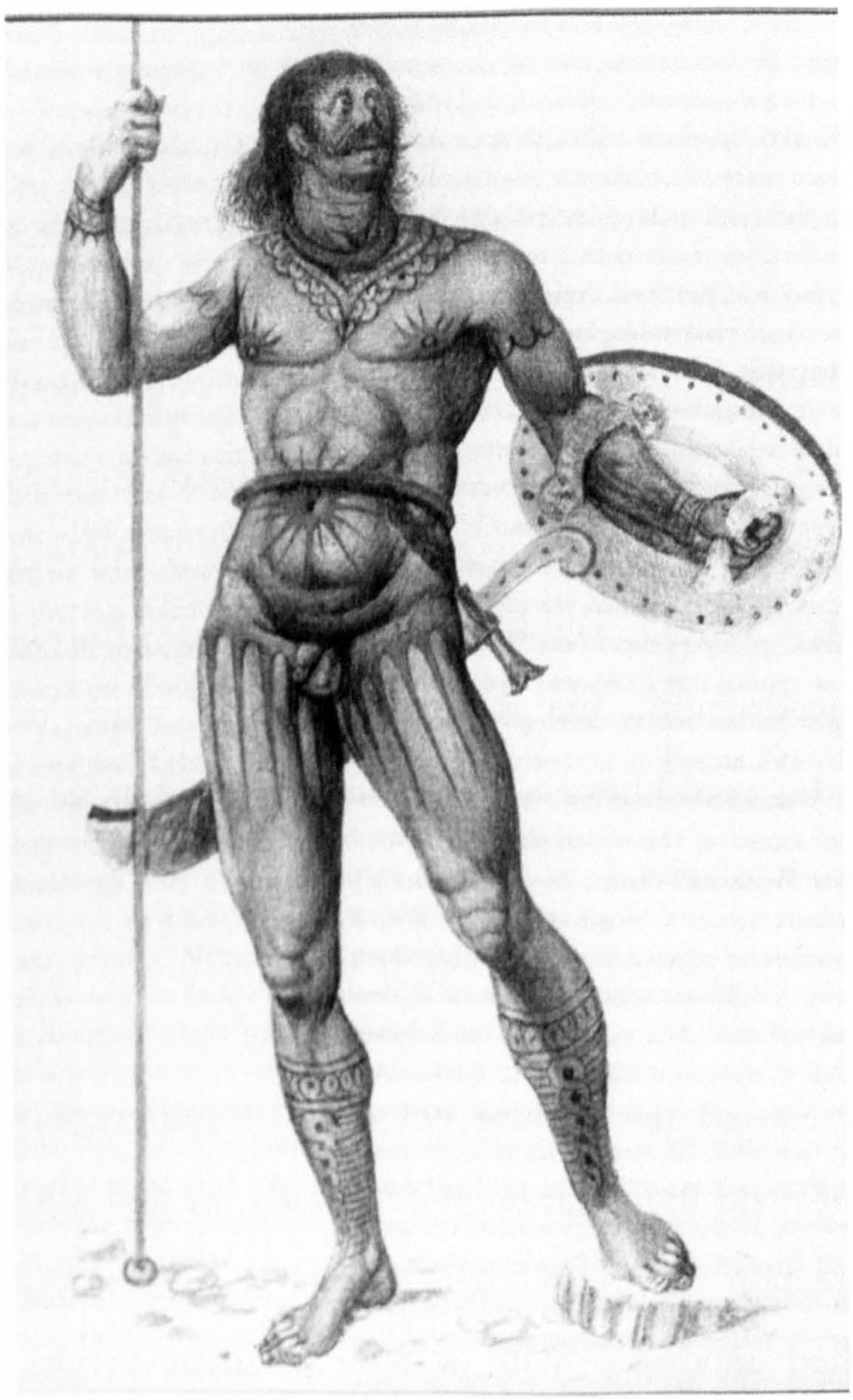


Fig. 12 John White: "Pictish Man", c.1585. Watercolour. British Museum, London

John White's work, although partly derivative, is a good example of this process in that he made both reportage drawings of the American Indians and reconstructions of "Ancient Picts and Britons", of striking and intentional similarity. So far as the pictorial elements are concerned, it appears that the basic concept (ie. a naked, painted warrior) comes from White's ethnological work, while most of the design details have their origin in Classical sources and contemporary painting (Moser, 1998, pp.71-73). The images themselves were very effective: so memorable, in fact, that they succeeded in establishing themselves as archetypes (Fig. 12).

9.4 THE SEVENTEENTH CENTURY

Concepts of history

The C 17th sees the development of many movements and ideas that originated during the early Renaissance. While the Christian model of creation remained generally valid, the history of man at all its phases was attracting increasing interest.

The Antiquaries

The deeper levels of the past now had their own chroniclers, the antiquaries. (The term had been in use even in the C 16th, to describe John Leyland's employment by Henry VIII.) Interest in collectable items from antiquity had led to the formation of collections, with the practice of taxonomy emerging almost as a natural consequence. In addition, the field monuments of Europe were now attracting attention, particularly the question of their origins. Conclusions (in the light of present knowledge) may have been frequently erroneous: often through lack of data to inform the theories, sometimes owing to the "classical filter" which coloured so many views (as in Inigo Jones' ascription of Stonehenge to the Romans). The important point was that the theories, however erroneous, were being formulated, discussed and modified: the past was now the subject of serious and intelligent study by men such as Aubrey and Worm.

The divergence of perception of man's early state, between the "noble savage" of the primitivists and the "nasty, brutish and short savage" of the anti-primitivists still provided an element of tension. John Aubrey and Thomas Hobbes took the anti-primitivist view (Piggott, 1968, p.130), and there are a number of illustrations which echo this opinion. However, the general atmosphere of the fine arts was different.

Fine Arts

Perhaps one of the most influential events of the Renaissance period for the arts was not an artistic movement but a religious one. The aims of the Protestant Reformation were, in general, more successful in Northern Europe than in the South, and this led to radical changes for artists working in the affected countries. The latent hostility to the visual arts, which already existed within the Christian Church (see above, p. 31), now came to the fore; even, in some cases, resulting in the iconoclasm of existing images. The practice of church artwork was inextricably associated with the Roman Catholic Church; the Protestant preference for plain, unadorned churches came partly from a need for differentiation. No commissions were to be expected from the new churches; the artist Samuel van Hoogstraeten was lamenting the diminution of history painting in his native Holland when he wrote in 1678: "The best careers, that is the churches, no longer exist" (Fuchs, 1978, p.62). Artists had to develop other markets and ways of operating amongst the new merchant classes. (The majority of their solutions - portraiture, still life and genre scenes - while of great importance to the history of art in general, are not relevant to this study.)

In the Catholic countries, artists were able to continue their work without this traumatic break with the past. A prominent example is the career of Rubens, whose work for high-profile customers used a considerable infusion of Classical motifs in the allegorical and fabulous subjects. His approach to this material is made clear by his correspondence with Peiresc, an illustrator noted for the accuracy of his recordings of antiquities: Rubens makes detailed comments concerning the functions of ancient artifacts and compares them with modern utensils, showing a concern for literal accuracy in his scenes of the ancient world (Schnapp, 1996, pp. 348-350) (Fig. 13). Art in Italy continued to develop its

techniques, with the Mannerist artists striving to outdo the Renaissance, and the developments of the Venetian colourists and the Baroque. The evocation of scenes from Biblical history continued, sometimes with widely differing approaches: the emotional loading of the Baroque, for example, being in great contrast to the "reportage" style of Caravaggio. And Italy - in particular, Rome - remained highly influential in the art world of Europe.

Fig. 13 *Peter Paul Rubens: "Allegory on the blessings of peace" 1629-30 Oil on canvas National Gallery, London*

Neo-Classical

Rome's influence derived partly from the Renaissance and partly from the status lent by the city's Classical antecedents, which period continued to exert its fascination as mankind's "Golden Age". The painters who did most to celebrate and perpetuate the myth were the "Academics" or "Neo-Classicists", beginning with Carracci and Reni and achieving a high point in the works of Poussin and Lorrain (Figs. 14, 15).

Fig.14 *Nicolas Poussin: "Et in Arcadia ego" 1638-9 Oil on canvas. Louvre, Paris*

Fig.15 *Claude Lorraine: "Landscape with sacrifice to Apollo" 1662 Oil on canvas. Anglesey Abbey, Cambridgeshire*

In one sense, the movement could be classed as "Primitivist": although the inhabitants of ancient Greece and Rome were not seen as naked savages

they were seen as living in a time of innocence, and their arts were regarded as achieving a high-point - something which had been lost in the present world, and which should be aspired to. The art is not "historical" in the modern sense; it starts from this perception of the ancient world and makes no attempt to question what life was actually like in these societies. The images were intended as examples, and succeeded remarkably in influencing their audience's perception of scenery and the arts of landscaping and architecture: continuing the process begun more than a century before by architects such as Palladio (Bazin,1964, pp.259-260).

While the religious and political divisions of Europe were very real, art had some success in transcending the boundaries. What emerged during the C 17th was a common interest in the depiction of reality: to observe and represent the natural world to a degree that would eventually surpass the work of the Classical exemplars.

Book Illustration

The Renaissance had established two important points for book illustration: an improved technical base, with both cameo and intaglio processes available to the artist; and, despite initial opposition from some humanist scholars, the establishment of the illustration as a viable part of scientific publication. The use of illustrations for scientific cataloguing (as in early botanical texts) is outside the present scope; except to note that, where antiquities are the subject of the catalogue, they could - in principle - be used as source material for reconstructions.

Discoveries in the New World were of continuing interest, and a number of important works appeared at this time which built upon the earlier representations; especially those of de Bry, who had made the most direct

link between the American Indian and ancient European cultures. The resulting image of the "Naked Savage" had a wide currency, and John Speed actually used engravings of de Bry's work for his own "History of Great Britaine" (1611) (Fig. 16).

Fig. 16 *Artist unknown: "The portraitures and paintings of the ancient Britaines" Wood block print, for "The History of Great Britaine under the Conquests of the Romans, Saxons, Danes and Normans" by John Speed. London; 1627 edition*

Fig. 17 Artist unknown: Title page for "De dis Germanis", Elias Schedius, pub. Amsterdam 1648

This visual stereotype was, as Moser says (1998, p.81), becoming well established, but it was by no means the only contender. As part of the

increasing interest in national origins, classical texts were being studied in a new way: not only for what they could say about their authors but for references to the ancestors of the European nations - the British, Gaulish or Germanic tribes. These literary sources were being used for national histories such as Elias Schedius' "De Dis Germans" (1648), the title page of which is certainly using plentiful evidence of human sacrifice and/or cannibalism to depict "savages". However, the two human figures are fully - even voluminously - clothed from neck to ankle (Fig. 17).

Similarly, Aylett Sammes went to some lengths in costuming the figures for his "Britannia antiqua illustrata" (1676); many of them, again, being heavily robed, and his disagreement with the "naked warrior" figures of Speed's production was categorical and explicit (Moser 1998, p.82). Sammes was using written sources rather than Speed's anthropological ones; he was also attempting a sophisticated differentiation between tribal or occupation types rather than a single generic image (Fig. 18).

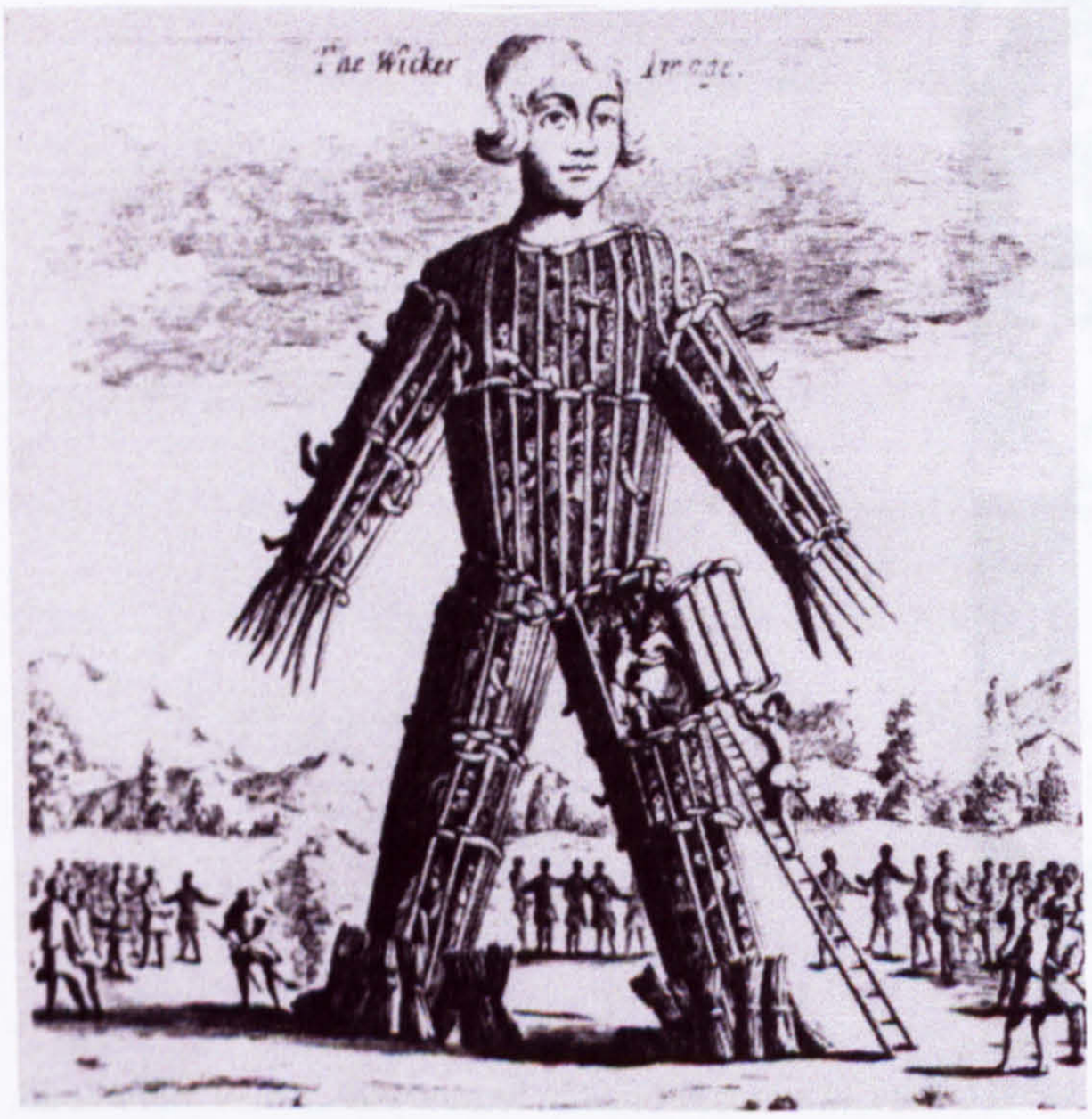


Fig. 18 Artist unknown: "The Wicker Image" Illustration from Britannia Antiqua Illustrata, Aylett Sammes, 1676

9.5 THE EIGHTEENTH CENTURY

The C 18th contained changes of perception and attitude perhaps more powerful than at any time since the Reformation. The latter half of the century saw both the independence of America and the French Revolution; both symptomatic of change in accepted political belief. Similar rifts, new directions and conflicting theories were also happening in other areas: in the arts, sciences and even in industry. The influence of the Classical past continued unabated through the first half of the century, but then had to co-exist with other perceptions: the Romantic movement and the Gothic Revival were viable alternatives to the neo-classical. There were choices to be made, where before there had been certainties.

Perceptions of History

As yet there were no radical departures from the biblical model, but the picture of the natural world was developing in an increasingly complex fashion. This was mainly due to the rapid advance of the sciences, which, from their beginnings as little more than a hobby for gentlemen, were beginning to develop into something more formidable. The impact of scientific method on production processes, which began in this century and would lead to the transformation of society during the Industrial Revolution, can be seen as symptomatic of the potential power of this new approach.

Geology

In its origins, the potential of geology and the fossil record for determining the age and pre-human history of the world could not be appreciated. Early indications, such as the fossils of clearly aquatic creatures on dry land, seemed evidence for the Deluge and the verity of the account of Creation in Genesis. As the century progressed, however, the gradual

development of the science began to give glimpses of a past much deeper than the accepted age of the world, and of creatures even stranger than those in travellers' tales. It was an enlargement of the world-picture analogous to the discovery of the Americas in the C 15th.

Archaeology

The discovery and excavation of Herculaneum and Pompeii in the early part of the century, and the subsequent studies by Winckelmann, were particularly significant: not only for the enormous contribution to archaeological knowledge but because of their stylistic contribution to the arts in general. In England, one of the most striking events of the period was Stukeley's work at Avebury and Stonehenge; in particular his published reconstructions of the monuments (see below, p.70). Antiquarian pictures of monuments as they stand are not uncommon, but very few attempted to depict the original structures.

Fine Arts

The C 18th was a period of division and restlessness in the arts as well as in other fields. The neo-classical school of architecture spread, from its origins in C 17th Italy, northwards through Europe and as far as Russia during the C 18th. At one time it was the only style to build in: almost as if the contemporary world were being reconstructed in the style of the ancient one. The style was both reinforced and refined by archaeological discoveries of the time and, although challenged by other movements, was still very much a living force at the end of the century - especially in the French Republic.

After the development of the Baroque, painting and sculpture in Italy, and in Catholic Europe generally, becomes more of a decorative adjunct to

architectural interiors, and the religious artwork provides fewer items of interest to this study. The rest of Europe, however, is very different.

Fig. 19 *Giovanni Battista Tiepolo: "The banquet of Cleopatra", c.1750 Fresco; Palazzo Labia, Venice*

There occurs around the middle of this century a sudden growth in the subject-matter of easel paintings. Prior to 1750, the repertoire was, in the main, restricted to biblical or classical themes; the latter referred to in Joshua Reynold's "Discourses": "...great events of Greek and Roman fable and history, which early education and the usual course of reading have made familiar to all Europe...". In other words these stories and references were part of the mental equipment of the educated person, and could be employed as readily understood symbols (Berger, 1972, p.101). However, the economic base of the arts was changing; the process that

commenced in Protestant Europe with the search for new markets had entered another phase. The system of patronage was breaking down; artists were having to sell work in an open market rather than to the order of one client. To facilitate this, the new "Academies" of art began to hold exhibitions for the sale of work; at the time, a startling innovation (Gombrich, 1995, p.481).

This was probably the prime motivation in the upsurge of new subjects: artists, in competition for clients, were trying to attract attention. An exciting or dramatic subject was one way of doing this: most especially if the subject was a new one. In consequence the whole of history, and not just the Classical period, was now mined for suitably stimulating material: great personages or pivotal events which might appeal to the sensibilities of the picture-buying public (Fig. 19). The eventual result was the creation of a sub-species - the "history painter" - who was to remain active for the whole of the next century.

Fig. 20 *John Singleton Copley: "Charles I demanding the surrender of the five impeached members of the House of Commons, 1641" 1785 Oil on canvas; Public Library, Boston, Massachusetts*

History Painters

The American painter John Copley (1738-1815) was primarily a portrait painter, but became ambitious to be a history painter after settling in England. This took the form of representing all periods of history, from what we would call contemporary reportage ("Watson and the Shark", 1778), to more remote periods. Opinions of these latter works are varied, but Copley's approach to research for his paintings was certainly thorough (Fig. 20) and subsequently influential. They were the first in over a century's production of history paintings by many artists of varying ability: attempts, on the whole, to isolate and depict the decisive moments of human political history as accurately as possible.

Printmaking

Among the many artists who produced prints of the prominent monuments of the ancient world (rather as picture postcards are produced today), Piranesi is interesting in a number of contexts: archaeology, architecture, and publicity. His primary concern follows his early architectural training: it is the structures of ancient Rome and how they functioned that really interested him. Consequently, most of his work is in the sphere of recording rather than reconstruction, and his production of copperplate engravings contributed to the spread of the style contained in the neo-classical movement (Fig. 21).

They also publicized the sights of Rome, and encouraged polite society to make the "Grand Tour". (They were, in one sense, rather too encouraging: Piranesi was in the habit of adding to the apparent size and grandeur of the monuments by including human figures at a smaller scale. This made "the real thing" something of a disappointment after seeing the prints.)

In some ways, however, Piranesi did reconstruct. In some of his views, later accretions are left out of drawing to show the original structure more clearly; a kind of negative or reversed reconstruction, in that the sum of the visible remains is reduced rather than added to. Most interesting are his "Imaginary Views" which, while not reconstructions in the sense of being rebuilds of specific, real structures, nevertheless represent a scene of that period from the viewpoint of a contemporary observer.

Fig. 21 *Giovanni Battista Piranesi: "The arch of Septimus Severus with the Church of SS. Luca & Martina", 1759(?). Etching, from the series "Le Vedute di Roma"*

Book Illustration

Book illustration is proliferating in this period, especially for technical works of all kinds. Of particular note are Stukeley's drawings for his publications on Stonehenge and Avebury (Fig. 22).

These are a striking advance on Inigo Jones' reconstruction in the previous century, in that they do not attempt to force the physical evidence into a predetermined shape (a criticism which was made, quite justifiably, by a contemporary (Parry, 1972, p.2)), nor force the monuments into the

predetermined provenance of the Roman period. Stukeley's predilection for druids may have been unfortunate, but he was at least seeing the monuments as products of the indigenous culture (Piggott, 1985, p.88). Approaches of this kind could reinforce the idea that Greece and Rome were not the only areas of the past worth studying.

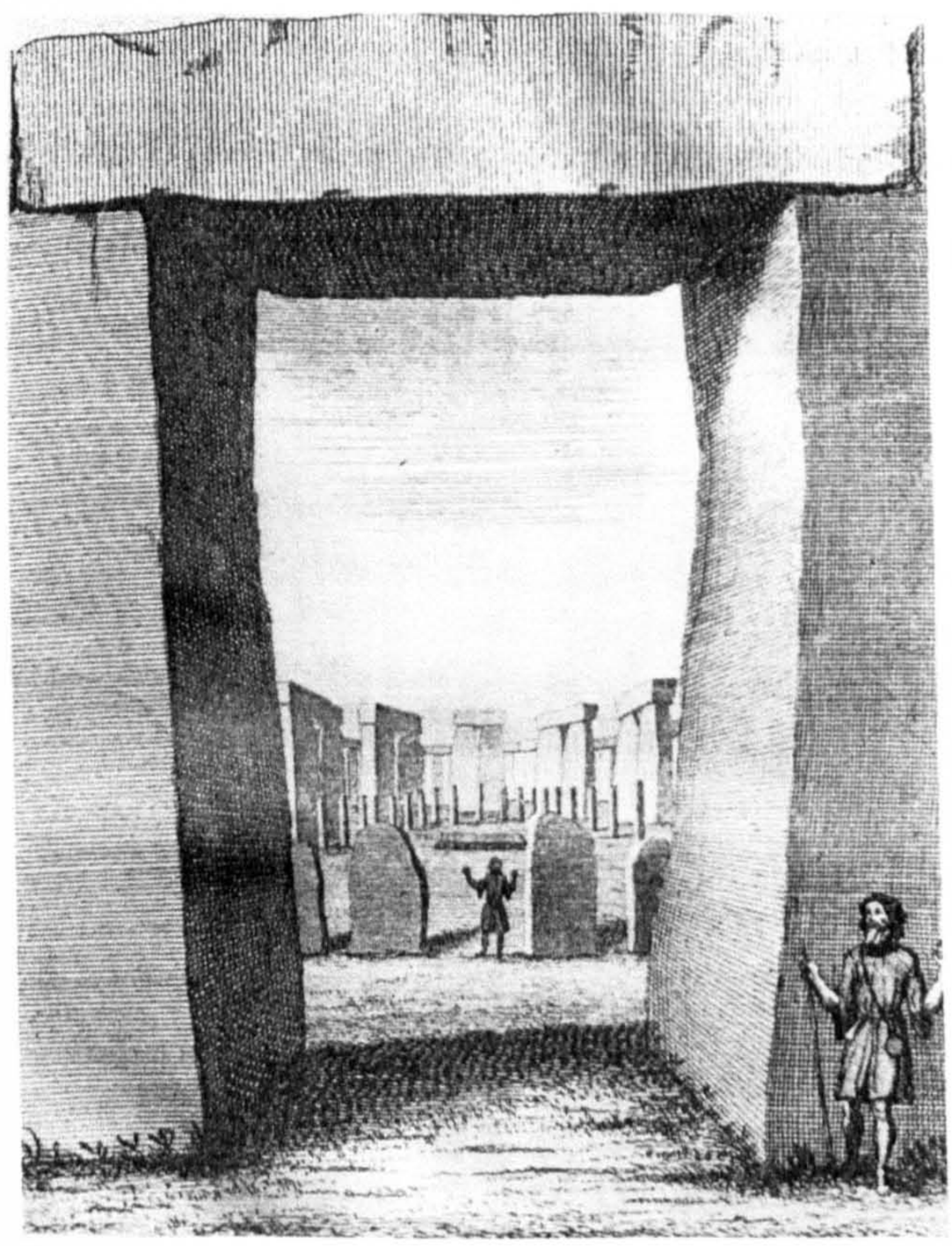


Fig. 22 *William Stukeley: "Stonehenge", 1740 Illustration from "Stonehenge, A Temple Restored to the British Druids", W. Stukeley London*

In the field of finds drawing (which, while not reconstruction in itself, is a valuable resource in the making of reconstruction drawings) James Douglas made a valuable and innovative contribution with "Nenia Britannica" (1786). This included his own aquatint etchings of his finds from a number of sites excavated in the latter half of the century (Adkins 1989, p.4).

In geological reconstruction, Scheuchzer (in collaboration with the engraver Pfeffel) produced one of the first works to use the evidence of the

fossil record. This was "Physica sacra" (1731-33), which demonstrated the accepted view that fossils were "witnesses" to the event of the Deluge (Fig. 23). The particular device contained - a sequence of illustrations describing the progression from chaos to the ordered world - was subsequently much used. The borders also contained biological specimens, so that the illustrations combined the functions of catalogue and reconstruction. These pictures, some of the first to try to depict the "Pre-Adamite" or "Antediluvian" world, derived in part from landscape painting and partly from the tradition of biblical illustration (Rudwick, 1992, pp.5-16).

Fig. 23 Johann Jacob Scheuchzer: "The work of the third day" Plate from "Physica sacra", J.J. Scheuchzer:, 1731

9.6 THE NINETEENTH CENTURY

Introduction

In spite of the Romantic movement and the greater freedom of choice in many areas, the example of the Classical world still had enormous influence in Europe. The new French Republic's official artist, the neo-classicist David, was an example of this identification with the ancient world, as were the official buildings in the reformed classic style. Even the Napoleonic Wars can be seen as an attempt to re-create the Roman Empire, as the use of Imperial terminology and trappings - the army's Eagle standards, for example - testify. In many ways, the growing British Empire also identified strongly with Rome; and saw itself as actually surpassing that nation's achievements: "..which neither Assyrian, Greek, nor Roman, which neither Alexander of Macedon nor Napoleon of France can equal in long-continued glory and wide-extended magnificence, it has been the august mission of Great Britain, under Providence, to exhibit the principles of human government in their most exalted form." (Cassell, 1857, introduction.). The statement is arguable, but the model for this self-image is Imperial Rome.

In most other areas of life - in the sciences, arts, education and industry - development became practically exponential during this period. The advances of the Industrial Revolution modified society to an unprecedented degree, producing both direct and indirect influences on the arts: the prosperity of some classes creating enlarged markets for the easel painters; the increases in literacy, the various Education Acts and the technological advances in printing creating enormous new opportunities for the printmakers, magazine and book illustrators.

For the sciences, the C 19th was a coming of age. They had been the "younger brother" of the Arts for a long time; a rather inferior sibling at that. They were now becoming more established, more respected, and were developing into an intellectual force to be reckoned with - especially as they began to construct their own insights and interpretations of natural phenomena.

Perceptions of History

The C 19th sees the first serious contenders for alternative hypotheses concerning creation, mankind and the history of the world: alternative, that is, to a literal or fundamentalist interpretation of the Book of Genesis. Geology began to provide evidence for the actual age of the planet which, if not yet precise, was clearly of a very different order to the Creationist date of 4,000 BC. The evidence of the fossil record was developing and expanding the picture of life in the very deep past; a world which had only a few links with the modern flora and fauna. The most fundamental break with orthodox views came in the middle of the century, when Darwin's researches carried the work of other scientists to the logical conclusion of the theory of evolution of species. While this did not deny belief in creation by a divinity, it did deny a literal interpretation of the Bible: if the theory of evolution were valid then Genesis must be read as an allegory. The difficulty for many in accepting this can be gauged by the existence of denial of the idea even now, 150 years later.

Evolutionary model

The evolutionary model was also influential in other areas, notably archaeology. If a species could change, adapt and evolve with its environment, so too could society: the anti-primitivist theory originated by Lucretius could be fulfilled by this means, which was itself very much in tune with the progressive, optimistic character of the C 19th. The three-

age system, charting man's technological progress from stone to bronze to iron, had been tentatively suggested in the C 18th; it was gradually established as an accepted model.

Field-work

Archaeological field-work at this time is characterized by its energy and scale, as can be seen from the dense grouping of names between 1800 - 1900 that occurs in the table of archaeologists in Trigger's work (1989, pp.10-11). An unprecedented amount of data was being assembled, from all places and periods: Egypt, the Near East, Greece and Rome, Northern Europe and America. The quality of this work varied enormously, from blatant treasure-hunting to what might be called proto-archaeology: what is important to this study is the evident interest in the past, the rapidly increasing sophistication of the theories that were formed around the discoveries, and the availability to artists of far more solid evidence on which to base their reconstructions - always provided that they took the trouble to make use of it.

Fine Arts

The C 18th had seen the rise of the salon and exhibition system for the sale of paintings, which largely replaced the older arrangement of commission by sponsor. The C 19th reinforced this trend, especially in that the economic growth engendered by the Industrial Revolution had enlarged the markets. More people wanted to buy paintings, of a wide variety of subjects.

History painters

Scenes from history were popular, and from its beginnings in the 1780s history painting developed rapidly during this century (Gombrich 1995, p.481). The subject was often a pivotal moment in political history, which

could be used to point a moral or dramatic theme: the compositions are often reminiscent of the Victorian "tableaux vivant", as if the painters were adopting conventions from the theatre. Many artists worked in this genre and the output was enormous, but owing largely to changes in taste they are now unappreciated and unknown: consequently it is difficult to obtain information on any but the most prominent.

John Martin (1789-1854) was very typical of his time; a painter who used neo-classical elements adopted to a Romantic style. The theatricality mentioned above is evident in Martin's preferred subjects: wholesale tragedy and destruction executed on a massive scale. Biblical narrative often supplied this, as in "Belshazzar's Feast" (1821), and he makes some use of supporting material originated by archaeology: "The fall of Babylon" (1831) uses newly-published accounts of Egyptian and Oriental architecture (Fig. 24). But other areas also contributed to his repertoire of subjects; "The destruction of Pompeii" (1822) is a scene from secular history which could equally have been inspired by the accounts of Classical writers or by archaeology (Rudwick, 1992, pp.21-24).

Fig. 24 *John Martin: "The fall of Babylon", 1831. Mezzotint: British Museum. Based on the original painting of 1819 (present whereabouts unknown).*

Pre-Raphaelites

Not all historical paintings were the product of full-time "history painters", for many other artists made use of the concept. The oeuvre of the Pre-Raphaelite Brotherhood, for example, contains many scenes from an idealized Medieval world: products of the Victorian wish to return to an "innocent" era (Gaunt, 1942, pp.13-14). The group also produced a mixture of contemporary, historical, religious and mythological scenes, depending upon the artist's personal agenda: for example, the intense religious feeling of Holman Hunt naturally favoured Biblical scenes and those historical scenes with a strong Christian content, such as "A Christian Missionary sheltering from the Druids" (1850) (Fig. 25).

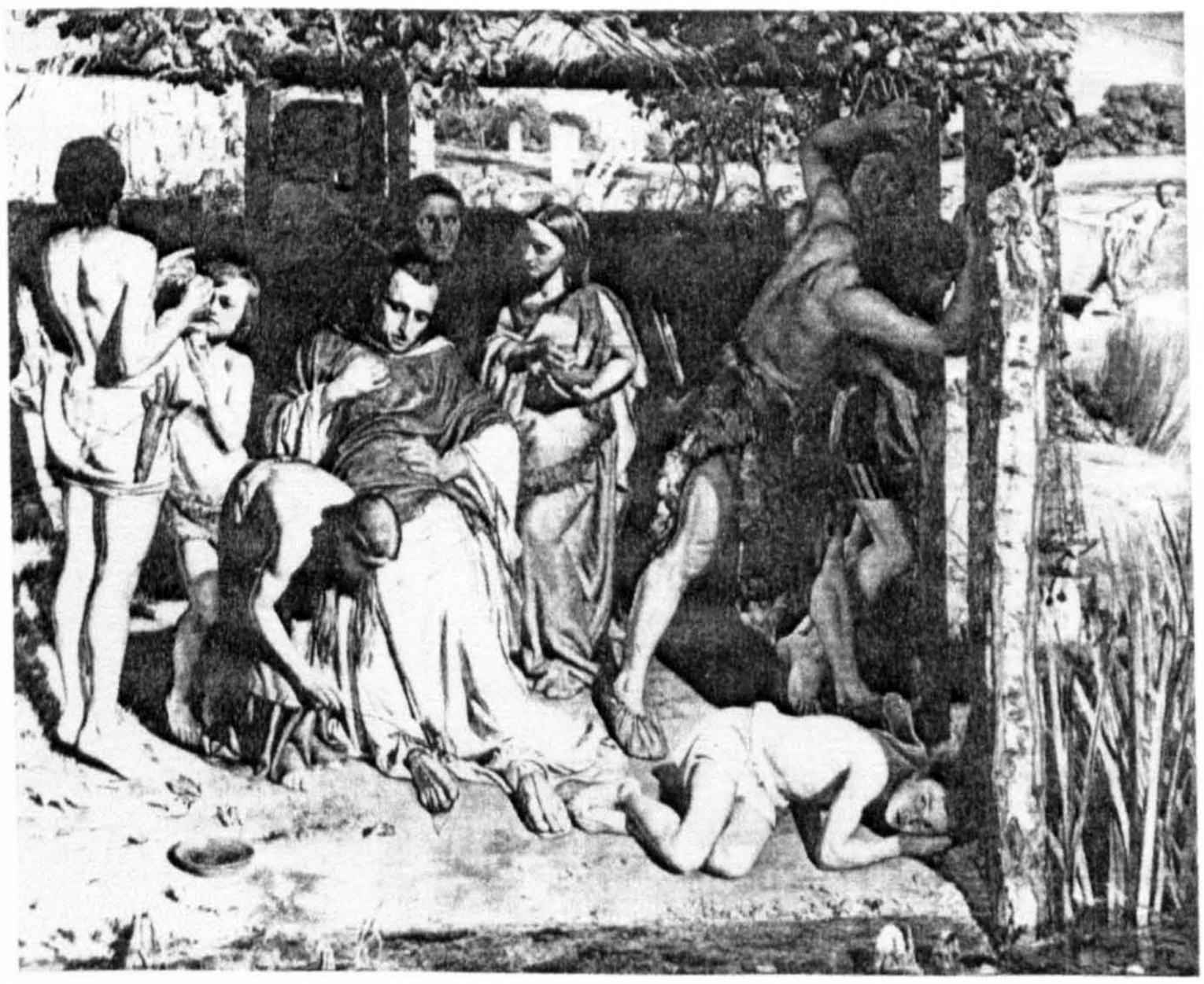


***Fig.** 25 William Holman Hunt: "A Converted British Family sheltering a Christian Priest from the Persecution of the Druids", 1850 Oil on canvas. The Ashmolean Museum, Oxford*

Millais' painting of "Christ in the house of his parents" (1850) (Fig. 26) appears very similar in motivation. Apart from these there were many scenes from mythology or the poets (especially Shakespeare) with appropriately "period" costume and properties.

Fig. 26 John Everett Millais: "Christ in the house of his parents" ("The Carpenter's Shop"), 1850. Oil on canvas. Tate Galley, London

Academy painters

Of the Academy painters Poynter and Leighton, two of the most highly regarded and influential artists of their time, produced a number of works with classical, biblical and historical themes (Ash, 1995, pp.194-195). Poynter's "Israel in Egypt" (1867) (Ill.28) is a magnificent set-piece which

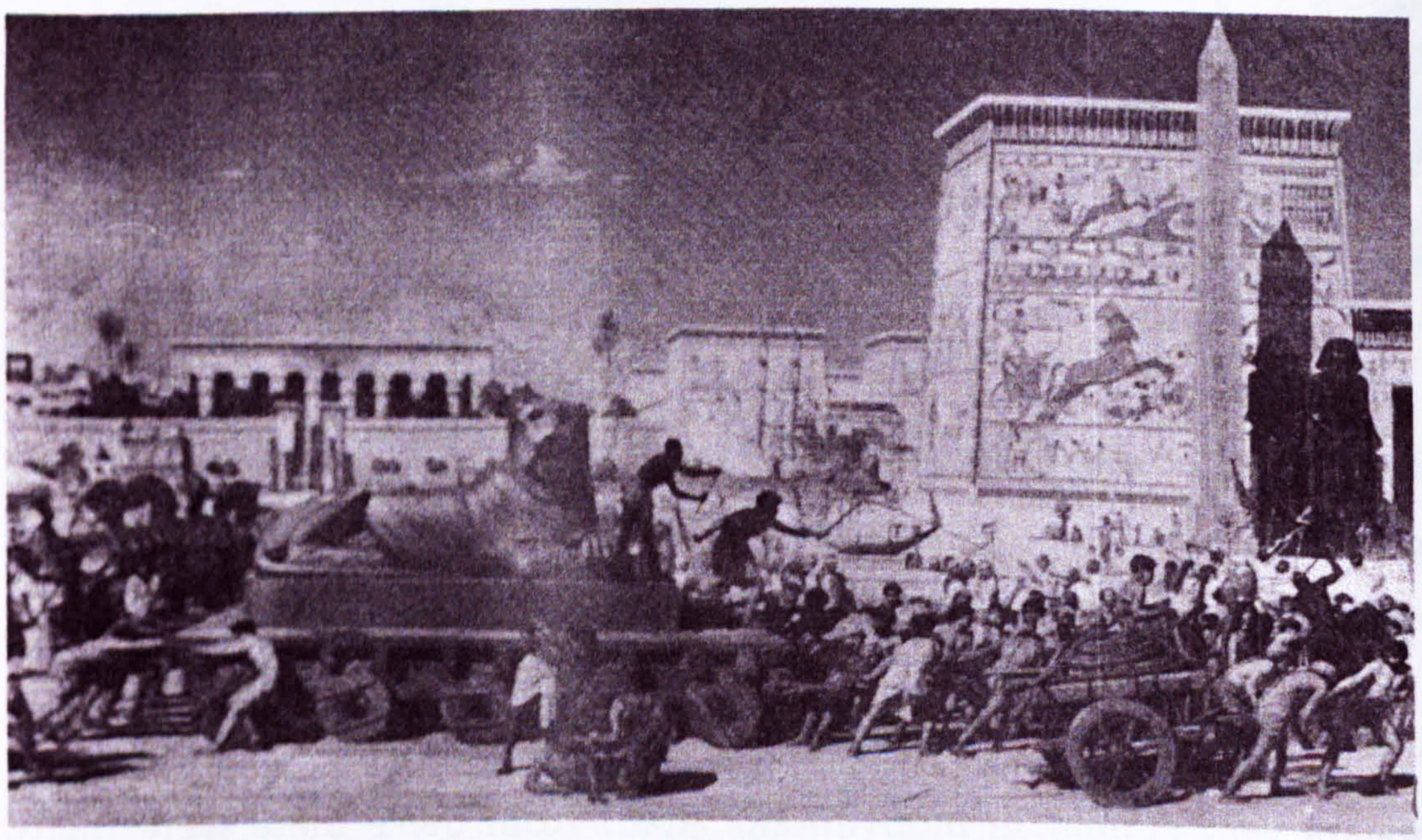


Fig. 27 Edward John Poynter: "Israel in Egypt", 1867. Oil on canvas. Guildhall Art Gallery, London

clearly shows the influence of archaeological discovery, while Leighton's "Phoenician Traders" remained a popular and influential image for a hundred years.

However, the most successful artist (in the commercial sense) to exploit the genre was Alma-Tadema (Ash, 1989, p.14).

Sir Lawrence Alma-Tadema (1836-1912) specialized in historical scenes; specifically - in fact, almost exclusively - scenes from the Roman Empire. He succeeded in identifying precisely what his audience, the moneyed classes of industrial England, wanted. He supplied this need in such abundance, and with such success, that his income from painting exceeded that of any other Victorian artist. It is noticeable that, in contrast to the theatrical presentation of "key moments in history" that are often characteristic of this genre, Alma-Tadema chose quieter, more domestic and commonplace scenes from the life of the Roman upper classes - in whom, of course, his clients saw themselves mirrored (Fig.28).

Fig. 28 *Lawrence Alma-Tadema: "Comparisons", 1892. Oil on canvas Cincinatti Art Museum*

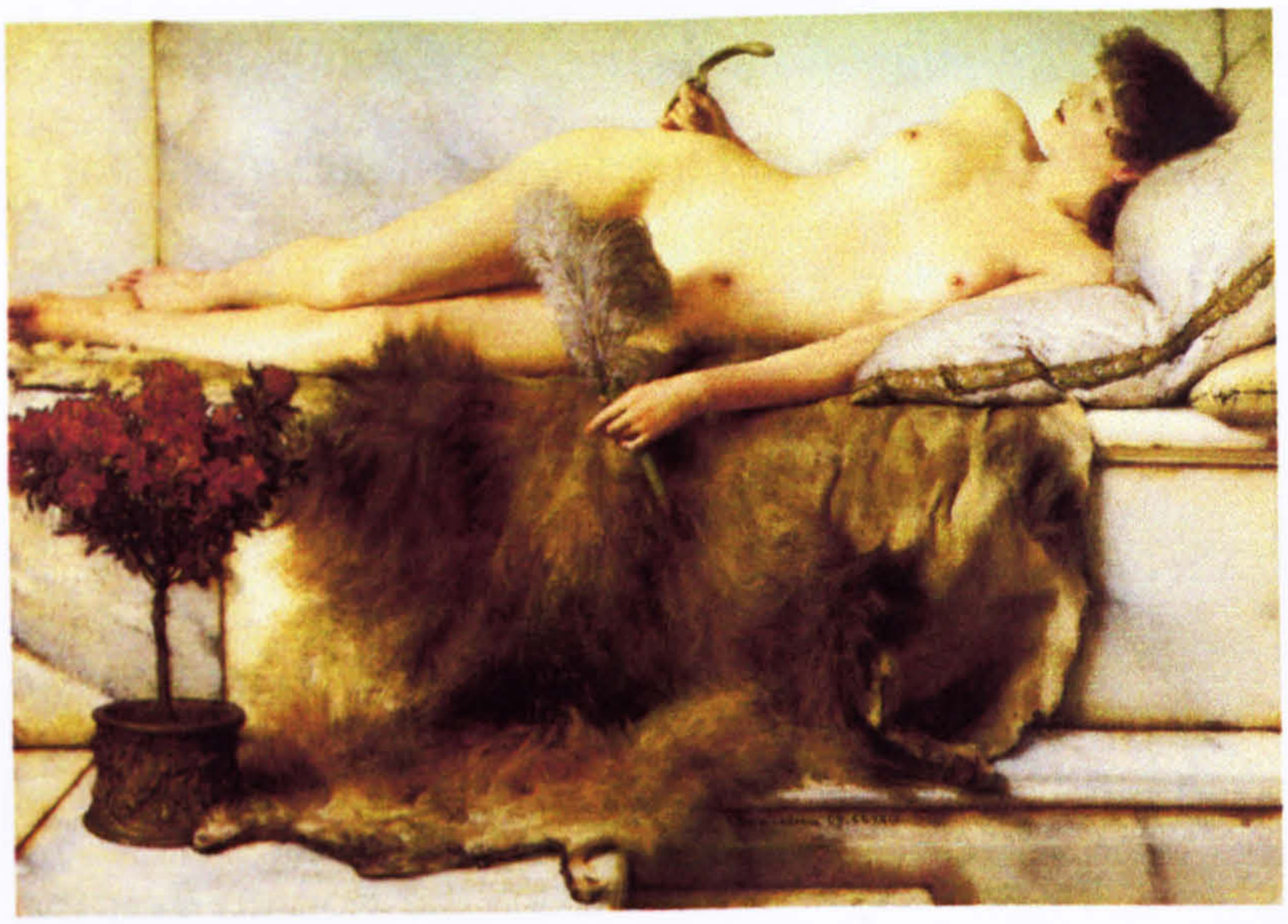


Fig. 29 Lawrence Alma-Tadema: "In the Tepidarium", 1881. Oil on panel. The Lady Lever Art Gallery, Port Sunlight

There is a tendency towards the bath-house in his work, particularly on Ladies Night, and it must be admitted that works such as "In the Tepidarium" (1881) (Fig.29) are a rather transparent excuse for voyeurism. However, they do not predominate, and it must be said that Alma-Tadema's work reflects his studies at Pompeii and his very large collection of source drawings of Roman material. If we exclude the presence of sunflowers in "A Roman Garden" then there are very few avoidable anachronisms, if his work is compared to that of his contemporaries.

Illustration

The C 19th may have offered more opportunity to illustrators than any other period before or since. A succession of technical developments meant that, by the end of the century, a range of printing techniques for almost any application could be deployed. Engraving, etching, lithography and chromo-lithography, wood engraving, photo-engraving, line block and half-tone were all available in sufficiently developed form to give superb reproduction of artists' work, and they could choose the medium best suited to their style (Cleaver, 1963, pp.124-162). This

development had been driven by the demand for all kinds of printed matter, from scholarly reports to romantic fiction.

Technical illustration

In this field, the demand continued for illustration in the sense of catalogue depictions of antiquities, but reconstruction was regarded in rather a different light. It sometimes appears that although the sciences had indeed come of age they were still very conscious of their past and concerned to preserve their status, and that this resided partly in their search for facts and rejection of speculation. Reconstruction drawings,

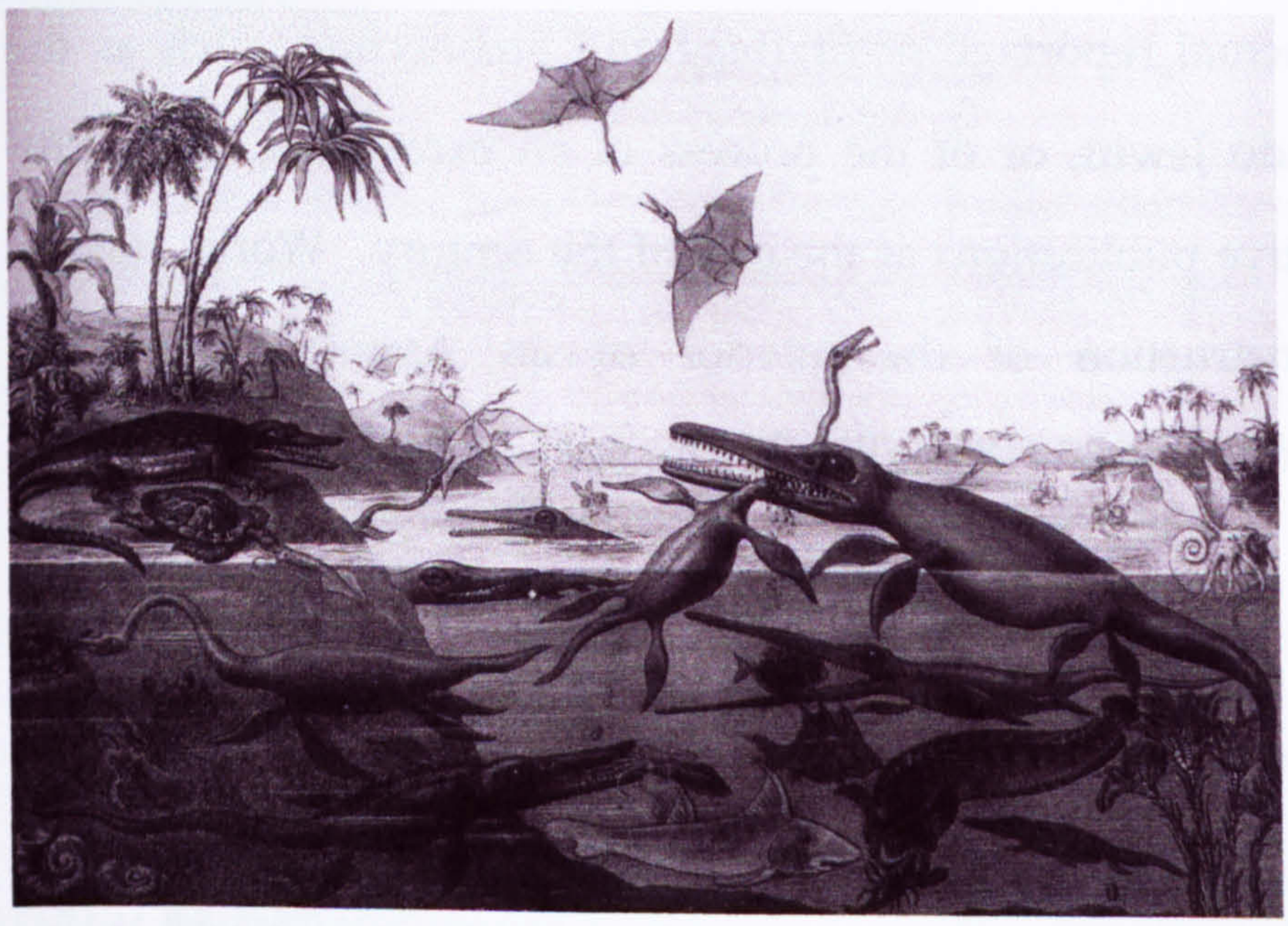


Fig. 30 *Henry De la Beche: "Duria Antiquior", 1830. Lithographic poster*

however many facts they may be based upon, are fundamentally hypothetical, and a distrust of this quality can be seen in Cuvier's exclusion of any but the smallest and most discreet reconstructions in his brilliant academic publications. The attitude was summed up by James Parkinson's explicit rejection of the artform: "...you...will hardly find one on which you can venture to depend; but you will discover, that the majority, so far from possessing even probability, rather resemble the

fictions of poets, than the reasonings of philosophers." (Parkinson, 1804, pp.13-14). The disassociation with the arts is very clear in this passage.

This is not to say that depictions of the pre-human world, such as De la Beche's illustrations for "Duria antiquior" (1830)(Fig. 30) were not made; on the contrary they were very popular - but "popular" in all senses of the word, and often aimed more at mass appeal than specialist publication (Rudwick 1992, pp.140-148).

Similar feelings about the "unscientific" nature of reconstruction may have inhibited its use in archaeology. Illustration of serious works tended towards the factual reportage of findings and architecture, such as the work of Orlando Jewitt, or of the process of an excavation, as in Pitt-Rivers' innovative publications at the end of the century. Works such as Layard's reconstruction of the interior of an Assyrian palace in "Monuments of Nineveh" (1853) (Fig. 31) are not so common.

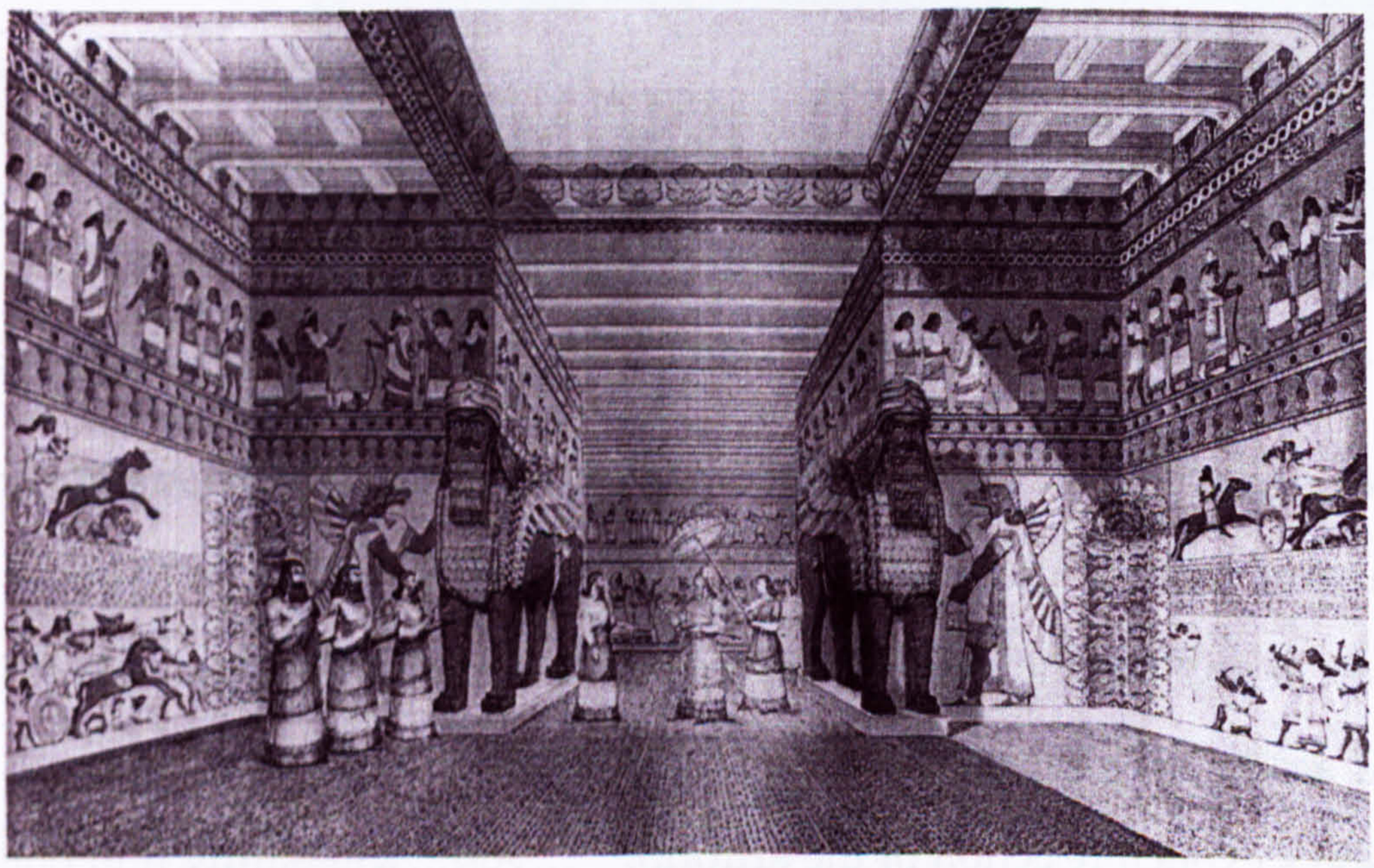


Fig. 31 *Austin Henry Layard: "Reconstruction of an Assyrian Palace" Plate from "Monuments of Nineveh", A.H. Layard, 1853*

Fig. 32 *Charles Hamilton Smith: "An Archdruid in his Judicial Habit", Hand-coloured aquatint, plate 10 from "The Costume of the Original Inhabitants of the British Isles", 1815 S. R. Meyrick & C.H. Smith*

Some reconstructions make it easier to sympathise with Parkinson's strictures. Smith & Meyrick's collaborations "Selections of Ancient Costume of Great Britain and Ireland, 7th to 16th Century" (1814) and "Costume of the Original Inhabitants of the British Isles to the 6th Century" (1815) are beautiful productions of coloured aquatints. However, they attempt far more than could be achieved, given the data available at that time - in fact a volume on the same subject, published today, would still contain a great deal of conjecture. The author's eclectic approach to sources often led to images which, although startlingly effective and influential, were a long way from any reasoned approach to their material (Piggott 1968, p.162).

Text-Books and the Illustrated Papers

These works were, however, becoming increasingly common in other publications. With the overall rise in literacy that stemmed from a variety of "social improvement" measures and culminated in the Education Acts, there was a great demand not only for school text-books but also for "adult education" material; low-cost magazines of factual information. Erhardt's illustration for the German text-book "Spamer's Illustrierte Weltgeschicte" (Fig. 33) is a typical product, as is "Julius Caesar's invasion of England" (Fig. 34). The second work comes from an interesting publication of Cassell's, who also produced one of the many illustrated papers that flourished around this period.

Fig. 33 *Erhandt: "Teutonic knights take the city of Kauen, 1243", illustration for Spamer's Illustrierte Weltgeschicte, 19th century*

Newspapers, magazines and popular literature generally had benefited enormously from the development of engraved woodblocks for printing illustrations. These blocks could be locked into a form alongside

letterpress text and printed in one operation, unlike engravings or etchings which required a separate and longer process: the production costs were much lower. The "Illustrated London News", which first appeared in the middle of the century, was a beneficiary of this process and became an instant and long-lasting success; this was largely due to an innovative system which gave it unprecedented speed in its news coverage, but also because of the quality of its reportage on a variety of subjects - including archaeology (see C 20th section).

Fig. 34 *Artist unknown: "Landing of Julius Caesar", Cassell's History of England, 1857*

Biblical Illustration

Spiritual and moral welfare were at least as important to the Victorians as physical welfare, and the promotion of the Bible went along with other forms of social improvement. Illustrated bibles were now one of the main fields for reconstructions from religious history, and a number of artists made them. It is difficult to assess the contribution of archaeology, geology or biblical criticism to these illustrations, but perhaps this increased during the latter half of the century: it may also have varied

considerably according to the artist. Certainly Poynter's engravings for Dalziel's Bible Gallery, while perhaps inaccurate by modern standards, show considerable concern for accuracy over details of costume, architecture and furnishings (Fig. 35).

Fig. 35 Edward John Poynter: "Joseph distributing corn" 1864. Original pen & ink illustration for Dalziel's Bible Gallery, 1881. Victoria & Albert Museum

Illustration of Fiction

Although the illustration of fiction is now mostly restricted to children's books, many of the romances and novels for the adult public of the C 19th carried illustrations, and this was an important area of work. Novels set in historical times were very popular, and required reconstructions of the scenes and costume of the period, such as George Cattermole's illustrations for the works of Sir Walter Scott (Fig. 36).

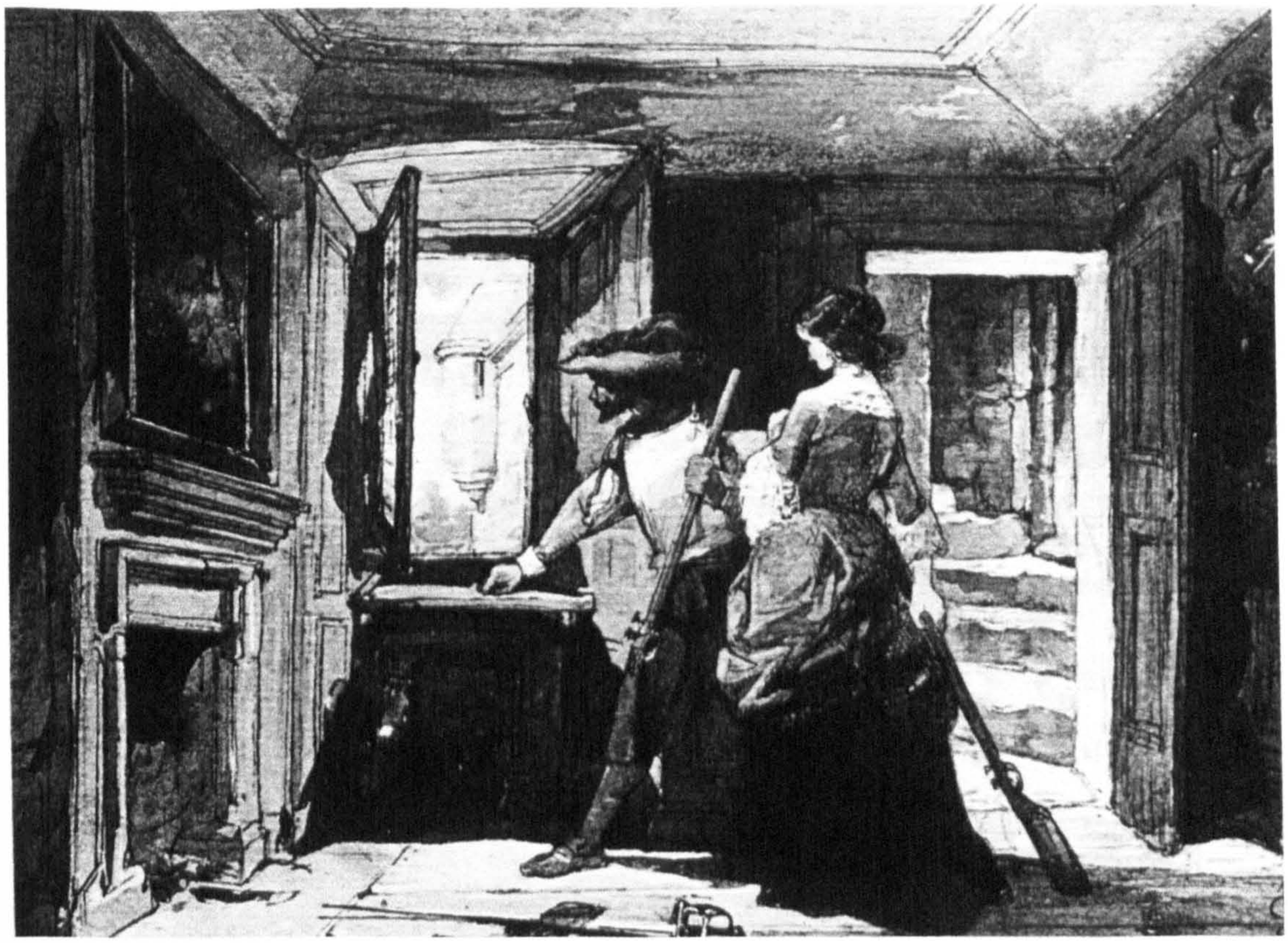


Fig. 36 *George Cattermole: "Interior of a castle with figures", c.1840. Watercolour and body colour*

9.7 THE TWENTIETH CENTURY

Fine Arts

Up until 1900, a large part of the artwork which has been classified as "Reconstructions" was the product of those working in fine arts. In less than twenty years this genre became virtually extinct, and only reappeared to a minor degree, generally under some totalitarian regimes. The reasons are complex, but based on the fact that painting underwent fundamental changes in its aims and functions.

The late C 19th can be seen as a major turning-point for Western painting. It has happened with many human activities that, when a newly invented process renders the activity obsolete for economic production, it can then develop more fully as an art form. For example, in the early C 20th Edward Johnston was laying the foundations of the modern art of calligraphy at the time when the typewriter was making the last practical applications of fine handwriting extinct. It would be simplistic to ascribe the fundamental changes in painting that commenced with the Impressionist movement solely to the development of photography; there were many converging aspects, all of which contributed to the development. It remains true that the invention of this technical process took over a large section of the "utilitarian" aspect of picture-making. Painting and drawing were no longer the only ways to record the appearance of a scene; as photography developed it was quicker and cheaper than, and as accurate as, any but the best artists at recording the scene, object or person before the viewer.

While painters have always been concerned with qualities beyond the plain reproduction of a scene, this did mean that a great part of the "jobbing art" market was passing over to the photographers. From a

positive standpoint, it also meant that artists were now free to concentrate on other aspects beyond representation and to develop their art in new directions: the exploration of light, colour and form. For an orthodox Impressionist the ostensible subject of his picture was (at least in theory) unimportant: it was the portrayal of the light at a particular moment that was the true subject, not the objects that made up the scene. This fundamental shift in the artist's viewpoint was, of course, completely antipathetic to the history painter, for whom the characters and places portrayed were the picture's *raison d'être;* colour and light were not observed for their own sake so much as invented to enhance his subjects. (The underlying philosophical differences - between the unjudgmental portrayal of what is observed, and the using of observed material for other agendas - were of course even deeper.)

Another powerful factor in discouraging the use of subjects from the past was the Impressionist's insistence that the world as it is observed – i.e., *at the present moment* - was the only viable source of subject-matter. This automatically ruled out any "invented" pictures, from the past or elsewhere. Again, we may perhaps see the influence of photography here, or perhaps it stems from the Impressionists' very strong feeling for reality and "truth to nature". Whatever its source, it has remained largely true of the other art movements of the C 20th, even where their other aims differ profoundly from those of the Impressionists. The various schools of abstract art, being largely self-referent and non-representational, are of course beyond this argument, but such movements as have had a representational content (eg. Post-Impressionism, Cubism, Dada, Futurists, Pop art) have all taken their motifs and subject-matter from the artist's contemporary world.

Impressionism was a French movement, and Paris became the focus of the art world for the first part of the C 20th. In many ways England lagged behind these developments, certainly as far as popular understanding and appreciation was concerned. The catalogue of the Royal Academy Exhibition for 1910 still shows examples of the genre epitomized by T.H. White in the passage "Over the mantelpiece there was a picture of Sir Galahad, who had conducted a cart horse into a bramble bush, and gone broody there." (White, 1947, p.116). Some popular attitudes still clearly showed a hope that "all this modern art" would eventually be exposed as a fraud, and "proper painting" be reinstated. G.K. Chesterton, who wrote a great many newspaper and magazine articles for periodicals such as the Illustrated London News, and was a very popular author to his own and subsequent generations, shows this attitude very clearly. His vigorous and attractive style frequently concealed a profound ignorance of the subject of which he was writing, as in this passage which was originally written in 1912: "Now the eulogists of the latest artistic insanities, Cubism and Post-Impressionism and Mr. Picasso, are eulogists and nothing else .....They can explain nothing because they have found nothing; and they have found nothing because there is nothing to be found." (Chesterton, 1953, pp.154-155). (It is interesting that these sentiments were still felt to be worth including in the Penguin anthology of 1958, and that similar statements can still be heard today - albeit about a different generation of artists.)

It was a lost cause; painters could not unlearn what they had achieved, and they would not return to a worked-out field. The changes in style and taste were clearly marked: the paintings of Alma-Tadema, whose sales had earned more during the artist's lifetime than those of any other C 19th painter, lost 90% of their value during the ten years following the artist's death in 1912. No one with the money to buy fine art wanted Victoriana:

Paris was now the place to buy pictures, and French painting was 20th century painting. The art of making reconstruction pictures had finally moved house, from Fine Arts to Graphics.

Graphics

Illustrated papers and magazines

The popularity of these media, which enjoyed explosive growth in the C 19th, continued unabated into the C 20th. The role of the illustrated paper in the first half of the century was equivalent to that of TV and radio in the second half: entertainment and information, and the demand for both grew with the levels of literacy. These papers covered a great many topics of general interest as well as "news", and among them archaeology was beginning to demonstrate the peculiar fascination that it has for people from all sectors of the population. People wanted to read about it, and the publication which made the greatest use of this demand was the Illustrated London News - which had the good fortune to employ Amadee Forestier.

Fig. 37. Amadee Forestier: "A close-fought battle" Provenance unknown (probably Illustrated London News, c. 1910)

Photography was not only changing perceptions in the fine arts; it was having a profound influence in graphics as well. Photographs could now be printed as half-tone pictures to accompany text, and the technique was taking an increasing share of the graphic content of newspapers: for news reportage, it had the obvious advantages of speed and apparent verisimilitude. Despite the use of this technique by its rivals, the Illustrated London News seems to have made a deliberate policy decision not to follow this trend, but to offer high-quality reproductions of conventionally produced artwork. In any case, its extensive coverage of archaeology contained one aspect which could not have been covered by photography - the reconstruction.

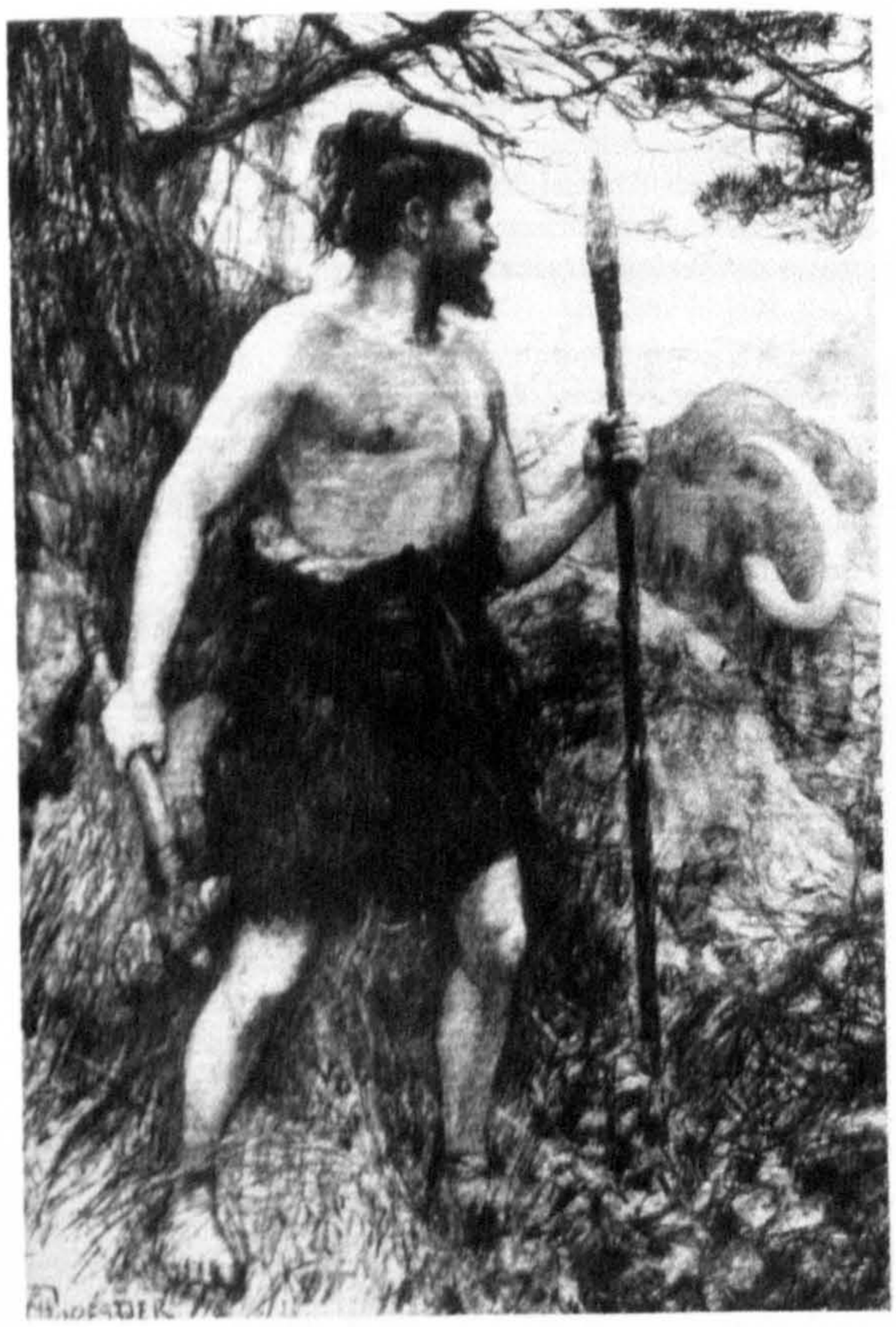


Fig. 38. Amadee Forestier " Modern Man, the Mammoth-slayer: The Briton of 170,000 years ago" Drawing for the Illustrated London News, March 1911, p. 305

Forestier worked for the ILN from 1882 to1899 as 'Special Artist'. While this phase of his work belongs to the 19th century, the proportion of reconstructions seems to have increased over the years - much of his

earlier work was concerned with ceremonial and state functions (he was apparently very good at likenesses of Queen Victoria). It was in the later period of his life (1900 - 1930) that "..he devoted himself entirely to the study and illustration of archaeology" (Houfe, 1998, p.141), not only for the ILN but for many other magazines and books as well. The chronological scope of his work was broad, covering all periods up to the Medieval, although Moser (1998, p.156) claims that there is a preference for early prehistory. Forestier's work is not easy to assess as so many of the originals are now lost, and the images now exist only as second- or third-generation copies, but there is a degree of vigour and freshness about them which brings out the humanity of his subjects (Fig. 37). They are pictures of people at a particular time, rather than pictures of a time decorated with figures, and in the context of making the past accessible to a general readership they probably succeeded very well (Fig. 38).

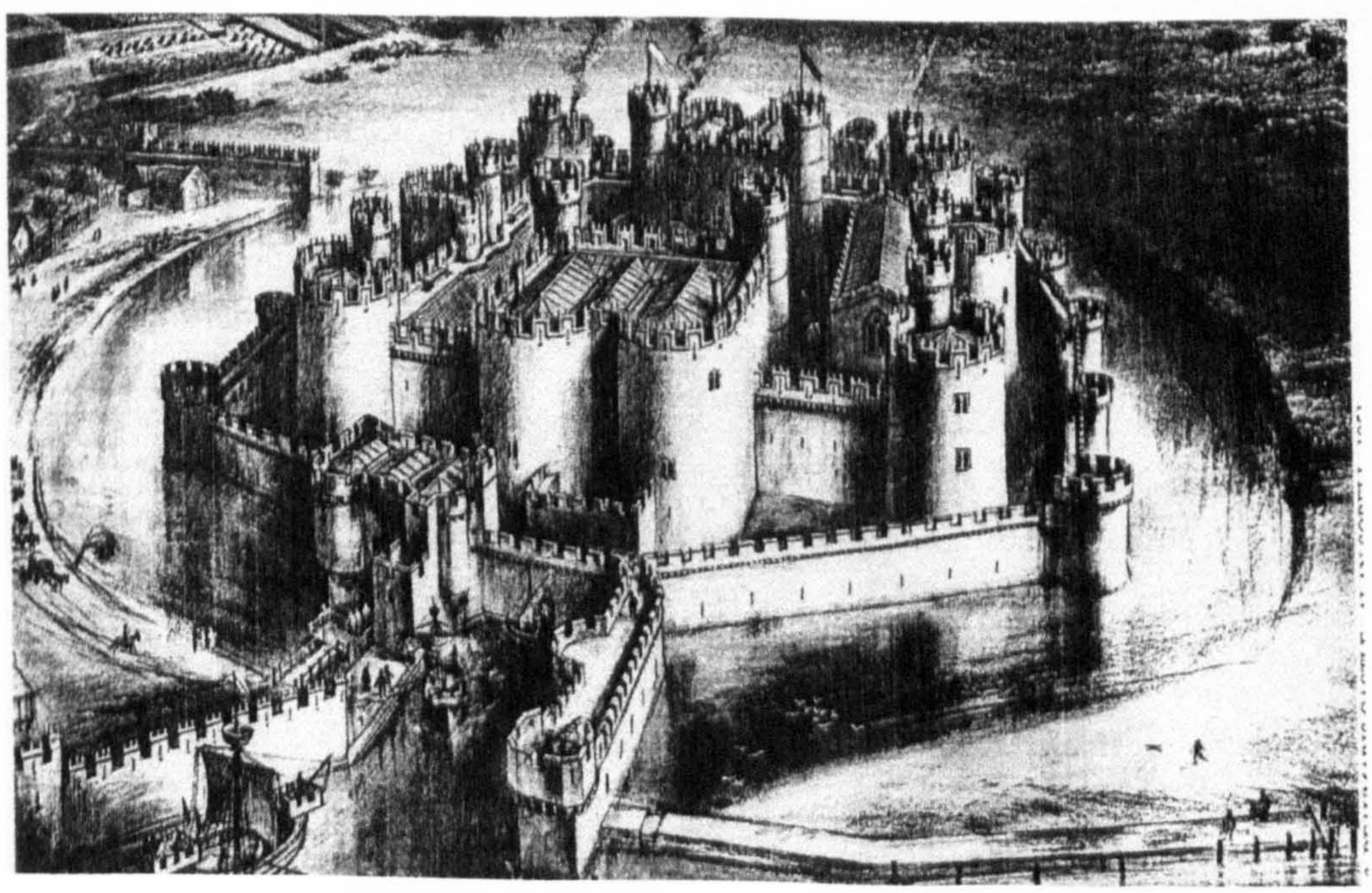


Fig. 39. *Alan Sorrell: "Beaumaris Castle from the south". 1956*

The linear successor to Forestier was Alan Sorrell, probably the best-known and certainly the most prolific reconstruction artist of the C 20th. It was again the Illustrated London News that first published his work; a

series of reconstructions of the Roman Forum at Leicester which appeared in 1937 - only seven years after Forestier's death. These were soon followed by pictures based on the findings of Mortimer Wheeler at Maiden Castle, which established his specialization, Until the end of his career in 1974 he was practically the "Establishment" reconstruction artist, producing illustrations for the Ministry of Works and a variety of book and magazine publishers (Sorrell, M, 1981, pp.9-19). Sorrell's work has, perhaps, a greater emphasis on structures (he was excellent at rendering architecture) and less emphasis on people than Forestier, but this is at least partly accounted for by the kind of subjects that he was commissioned to draw (Fig.39). The pictures are very atmospheric and lively - sometimes to the point of meteorological melodrama - but they are very good for making complex sites and structures intelligible (Fig.40).

Fig. 40. Alan Sorrell: "Iron Age Hillfort at Llanmelin, Gwent". Collection of the National Museum of Wales.

In identifying a comparable "general readership" magazine to the Illustrated London News for the latter part of the C 20th, the National Geographic is the prime contender. While its central concerns are geographic and ethnographic, articles on many associated disciplines find a place; history and archaeology among them.

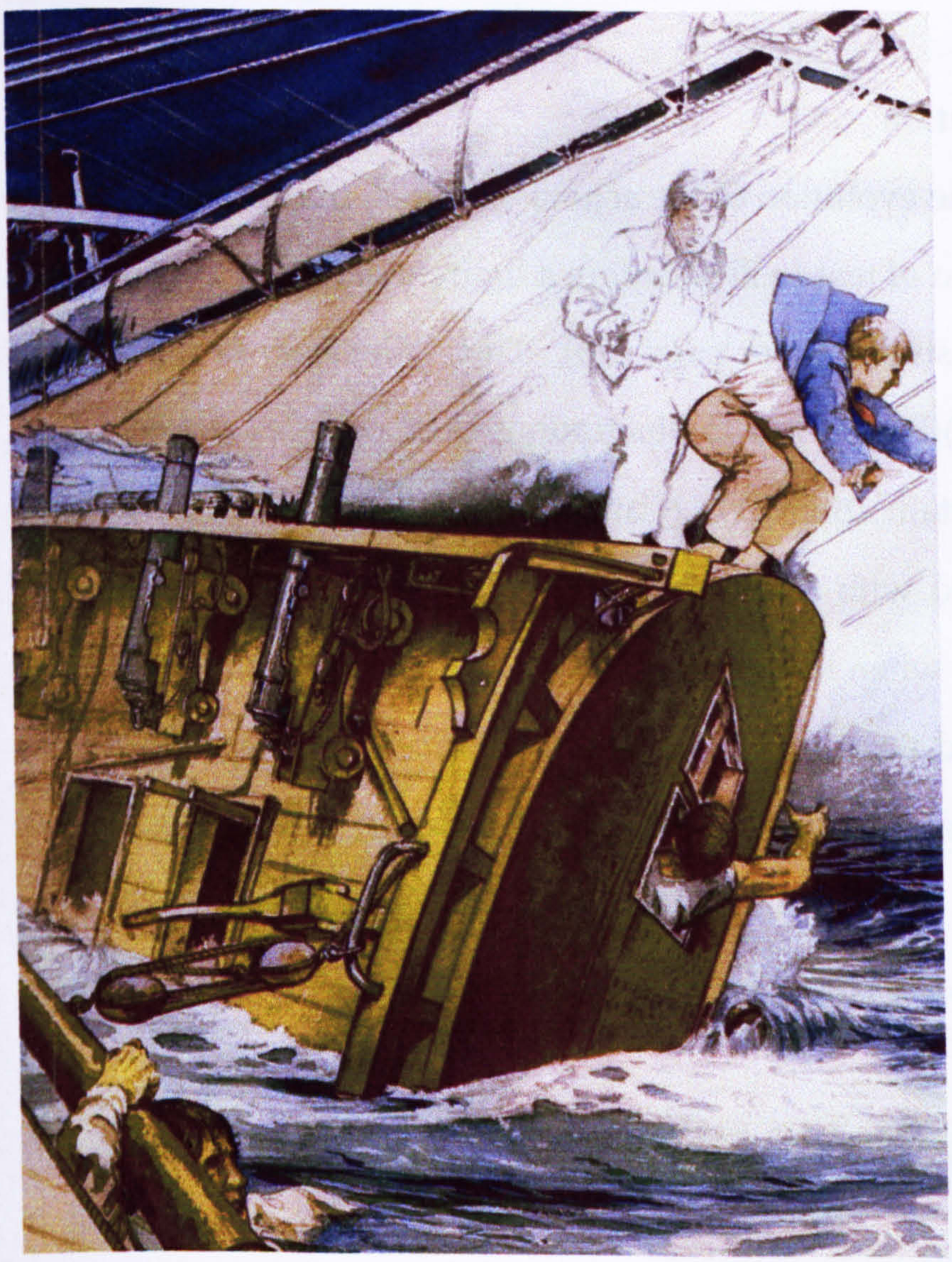


***Fig. 41**. Richard Schlecht: "'Hamilton' and 'Scourge'" Illustrations to National Geographic, March 1983, p. 303*

The magazine is, of course, an international concern, and this depth of expertise and financial backing shows in its production quality. The quality of its images has always been high; the photographs which make up most of the visual material are always of the highest technical and artistic standard available at the time. (As early as 1927, National

Geographic published the first colour photographs to be taken underwater.) The same applies to illustrations; the magazine has always made copious use of graphically-enhanced diagrams to explain complex structures or theories, and reconstructions to bring these theories to life. Using some of the best illustrators in America has resulted in some of the most innovative and attractive work of the 20th century (Fig.41).

Text-book illustration

To some extent, the evolution of the school text-book in this period can be gauged by the ratio of text to illustration; a figure most easily expressed as the number of illustrations per page (i/p). Thus "The story of the Wheel" (Boumphrey, 1932)(Fig.42) has 15 illustrations to 89 pages of text (0.17 i/p); "A History of Britain (Book 1)" (Carter & Mears, 1937)(Fig.43) is even more impoverished with 27 illustrations to 288pages (0.09 i/p). Both of these publications, when leafed through, give a strong impression of large tracts of unrelieved text; unexciting and unmemorable. But only twenty years later, R.J. Unstead's popular "Looking at History" series (Fig.44) had reversed the ratio: "Tudors and Stuarts" has 214 illustrations packed into 92 pages - 2.32 i/p, an average increase of nearly 20X.

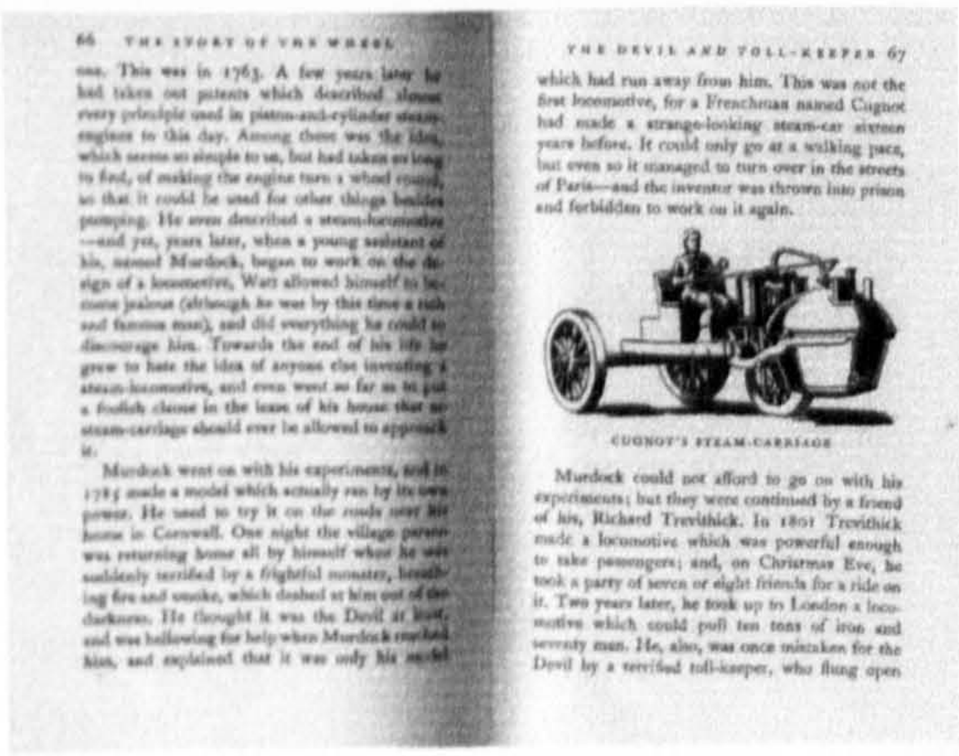
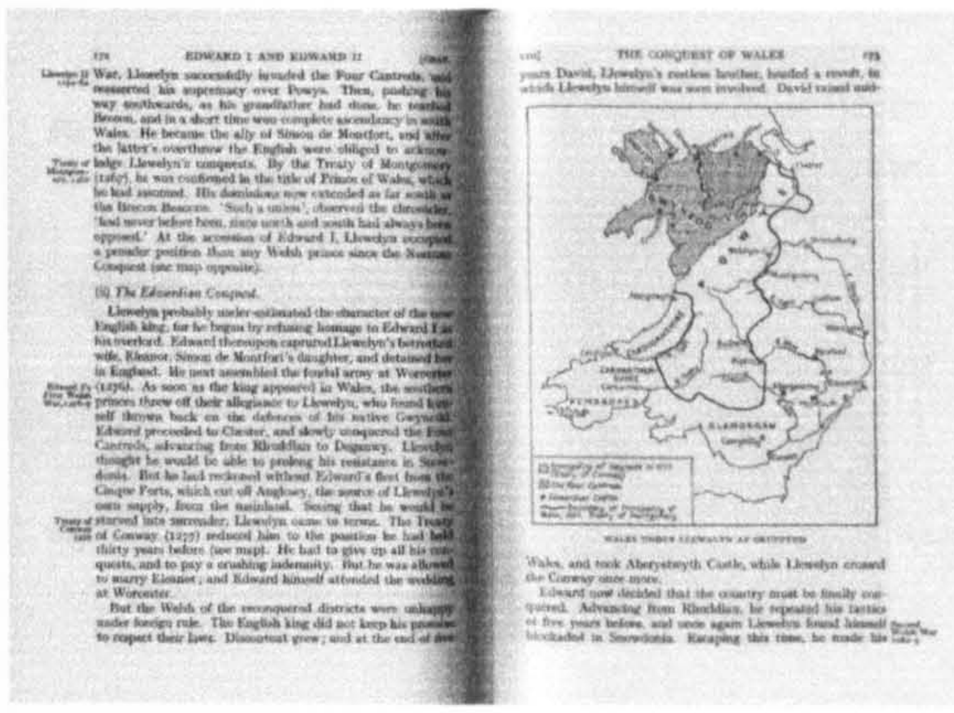


Fig. 42. *Pages from "The Story of the Wheel" G.M. Boumphrey, 1932 (How-&-Why series) London: A&C Black Ltd.*



EDWARD I AND EDWARD II

War, Llewelyn successfully invaded the Four Cantreds, and asserted his supremacy over Powys. Then, pushing his way southwards, as his grandfather had done, he reached Brecon, and in a short time won complete ascendancy in south Wales. He became the ally of Simon de Montfort, and after the latter's overthrow the English were obliged to acknowledge Llewelyn's conquests. By the Treaty of Montgomery (1267), he was confirmed in the title of Prince of Wales, which he had assumed. His dominions now extended as far south as the Brecon Beacons. 'Such a union', observed the chronicler, 'had never before been, since north and south had always been opposed.' At the accession of Edward I, Llewelyn occupied a prouder position than any Welsh prince since the Norman Conquest (see map opposite).

(ii) *The Edwardian Conquest.*

Llewelyn probably under-estimated the character of the new English king, for he began by refusing homage to Edward I as his overlord. Edward thereupon captured Llewelyn's betrothed wife, Eleanor, Simon de Montfort's daughter, and detained her in England. He next assembled the feudal army at Worcester (1276). As soon as the king appeared in Wales, the southern princes threw off their allegiance to Llewelyn, who found himself thrown back on the defences of his native Gwynedd. Edward proceeded to Chester, and slowly conquered the Four Cantreds, advancing from Rhuddlan to Deganwy. Llewelyn thought he would be able to prolong his resistance in Snowdonia. But he had reckoned without Edward's fleet from the Cinque Ports, which cut off Anglesey, the source of Llewelyn's own supply, from the mainland. Seeing that he would be starved into surrender, Llewelyn came to terms. The Treaty of Conway (1277) reduced him to the position he had held thirty years before (see map). He had to give up all his conquests, and to pay a crushing indemnity. But he was allowed to marry Eleanor; and Edward himself attended the wedding at Worcester.

But the Welsh of the reconquered districts were unhappy under foreign rule. The English king did not keep his promise to respect their laws. Discontent grew; and at the end of five

THE CONQUEST OF WALES

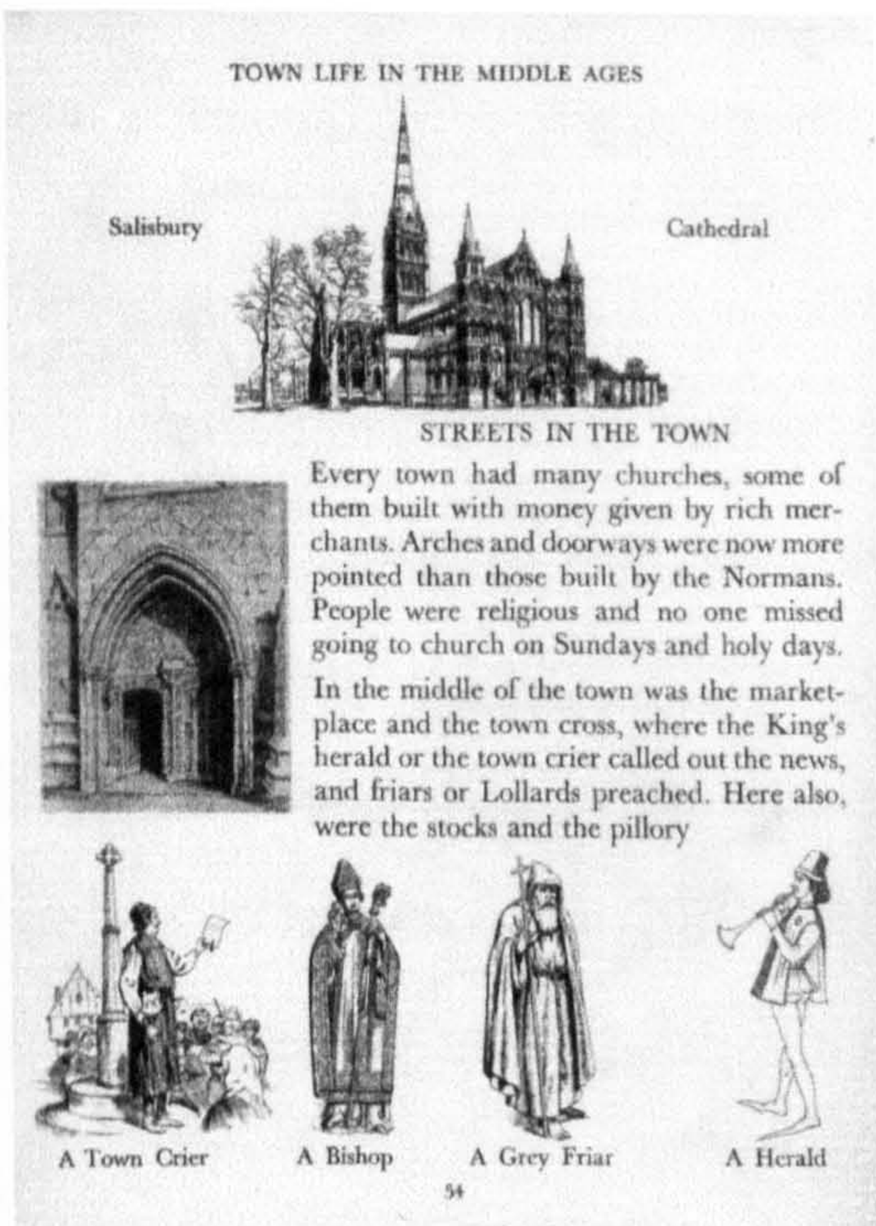
years David, Llewelyn's restless brother, headed a revolt, in which Llewelyn himself was soon involved. David raised sub-

WALES TAKEN FROM LLEWELYN AT GRUTYDYN

Wales, and took Aberystwyth Castle, while Llewelyn crossed the Conway once more.

Edward now decided that the country must be finally conquered. Advancing from Rhuddlan, he repeated his tactics of five years before, and once again Llewelyn found himself blockaded in Snowdonia. Escaping this time, he made his

***Fig. 43**. Pages from A History of Britain (Book 1), Carter and Mears, 1937. Oxford: Clarendon Press*



TOWN LIFE IN THE MIDDLE AGES

Salisbury Cathedral

STREETS IN THE TOWN

Every town had many churches, some of them built with money given by rich merchants. Arches and doorways were now more pointed than those built by the Normans. People were religious and no one missed going to church on Sundays and holy days.

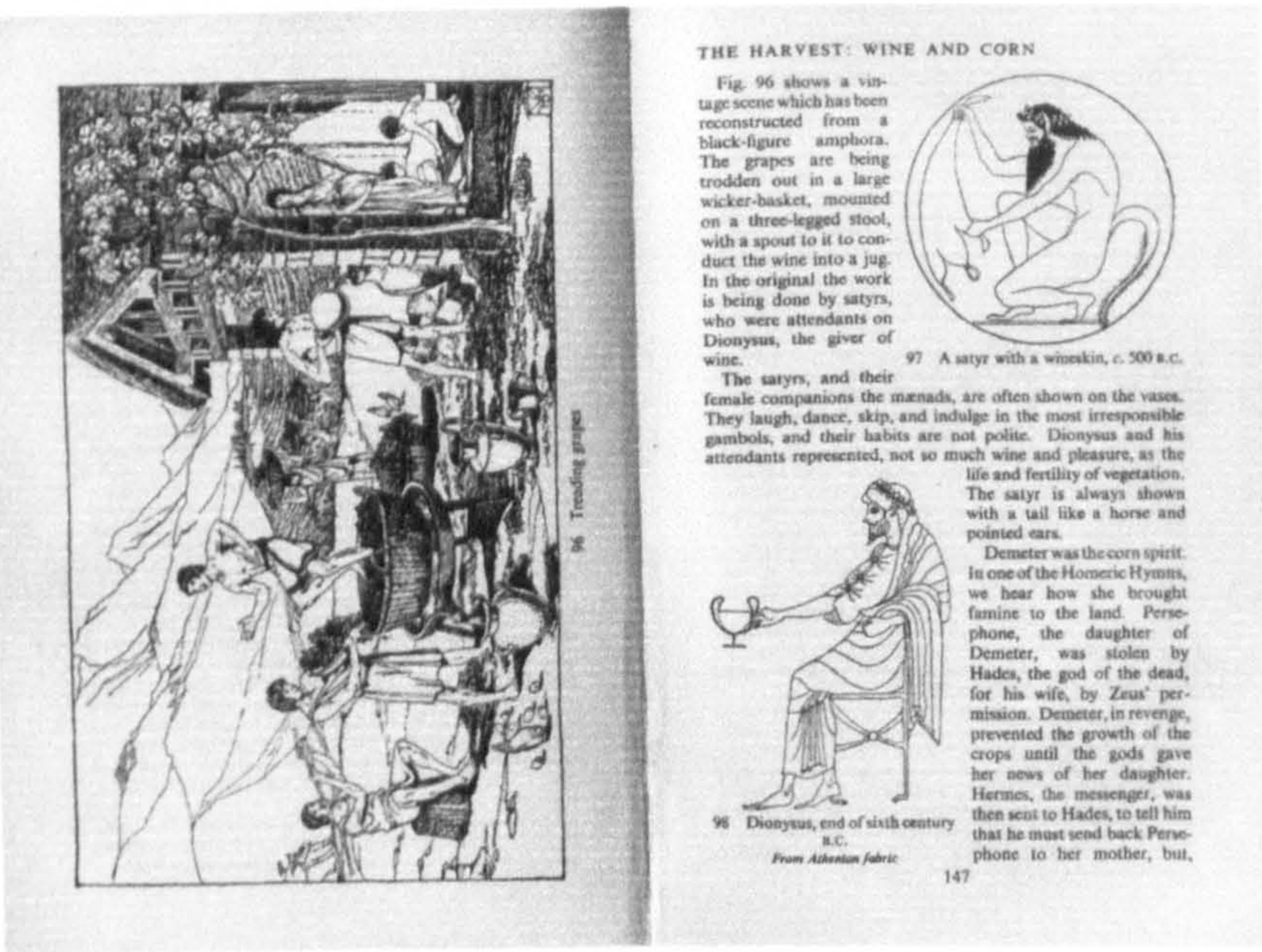
In the middle of the town was the market-place and the town cross, where the King's herald or the town crier called out the news, and friars or Lollards preached. Here also, were the stocks and the pillory

A Town Crier A Bishop A Grey Friar A Herald

54

***Fig. 44**. Page from Looking at History: The Middle Ages, R.J. Unstead c.1960 London: A&C Black Ltd.*

The change was, to a very large extent, the work of C.H.B. and M. Quennell, a husband and wife team who started producing history textbooks in 1918 (Horne, 1994, p.359). These were fundamentally different in approach from most other products of the time, and not only influenced the style of text-books but also history teaching itself. The series titles of the two collections, "A History of everyday things in



THE HARVEST: WINE AND CORN

Fig. 96 shows a vintage scene which has been reconstructed from a black-figure amphora. The grapes are being trodden out in a large wicker-basket, mounted on a three-legged stool, with a spout to it to conduct the wine into a jug. In the original the work is being done by satyrs, who were attendants on Dionysus, the giver of wine.

97 A satyr with a wineskin, c. 500 B.C.

The satyrs, and their female companions the mænads, are often shown on the vases. They laugh, dance, skip, and indulge in the most irresponsible gambols, and their habits are not polite. Dionysus and his attendants represented, not so much wine and pleasure, as the life and fertility of vegetation. The satyr is always shown with a tail like a horse and pointed ears.

Demeter was the corn spirit. In one of the Homeric Hymns, we hear how she brought famine to the land. Persephone, the daughter of Demeter, was stolen by Hades, the god of the dead, for his wife, by Zeus' permission. Demeter, in revenge, prevented the growth of the crops until the gods gave her news of her daughter. Hermes, the messenger, was then sent to Hades, to tell him that he must send back Persephone to her mother, but,

98 Dionysus, end of sixth century B.C.
From Athenian fabric

147

96 Treading grapes

Fig. 45. Pages from Everyday things in Ancient Greece, C.H.B. & M. Quennell, c.1925. London: B.T. Batsford

England" (1918-33) and "The everyday life series" (1921-26) indicate where the difference lay: these were accounts of how ordinary people had lived in past times, rather than expositions of political history. This information in itself was probably more interesting to children; the text was written in a clear and accessible style; and most importantly they were profusely illustrated. "Everyday things in Ancient Greece"(Fig 45) carried 183 illustrations on 247 pages - 0.74 i/p - nearly six times the average of the 1930s books quoted above.

The difference is not only numeric but in type of illustration. Returning to Carter & Mears "History of Britain": out of 48 items of graphics, nearly half are maps and plans. The 27 illustrations are a mixture of contemporary MS illuminations, photographs of ancient monuments, architectural drawings and a total of three reconstruction drawings.

By contrast, the great majority of the 183 graphic items in "Everyday life in Ancient Greece" are reconstructions. Maps, plans and diagrams total five altogether; there are sixteen photographic plates of finds, statuary and

architecture. All the rest may be classed as reconstructions: of a ball game, the Lion Gate, ploughing, temples, pottery, furniture, iron smelting, theatre - in fact any aspect of everyday life that came up. The books probably contain the greatest concentration of this kind of artwork ever produced, and it arose because of an unique circumstance: C.H.B. Quennell had been an architect and was particularly adept at reconstructing buildings; M. Quennell was a trained artist who also used architecture in her work. Between them, they seem to have been able to collaborate on artwork in a way that made the most of their combined talents.

While it would be excessive to give the Quennells sole credit for these changes - there are some examples of similar trends in contemporary works, eg. the "Piers Plowman" histories (Spalding & Wragge, 1926) - they certainly produced the archetypes of later history textbooks for younger schoolchildren. A number of series originated during the 1950s, such as Newnes' "Narrative Histories" and Methuen's "Outlines", but probably the best-known example is R.J. Unstead's "Looking at History" series (c.1958), published by Black's; the illustrations are very well remembered by many people whose childhood occurred during the 1950s-60s. A substantial part of Black's contribution to the evolution of the genre was to enlarge the page format: the Quennell books, although fairly large, were still essentially sized for text rather than graphics. The larger page made it much easier to vary the composition of the book: to have large pictures or to incorporate many illustrations to a page, and to graphically compose a page for style and impact rather than be restricted by typographical limitations. The book could be more engrossing and exciting.

This visual appeal was certainly present for the post-war generation; what may strike a modern viewer is the lack of colour in the "Looking at

History" series. Cost constraints and the expense of colour printing meant that the bulk of illustration was in black and white, with colour restricted to a small number of full-page plates. "The Tudors and Stuarts" has only four full-colour illustrations in its 96 pages; an arrangement very similar to

It seems incredible to us today that medieval craftsmen were able to construct great cathedrals, churches or palaces with what appear to be only the most rudimentary of tools and equipment. But such was their skill and knowledge it is now generally accepted that few, if any, could copy their achievements.

Arundel (now in Chichester Cathedral) was seized in this way.

Yevele designed castles, such as Queenborough, and built gateways to defend such places as Canterbury. He worked on great churches like Westminster Abbey and also performed smaller tasks like building bridges, such as the one at Rochester. He built small chantries and monasteries that laid the plan for the colleges at Oxford and Cambridge to be built in the next century. Even though his range was wide he was still prepared to design small items such as tombs. He worked on the tomb for Blanche of Castile, and on those for Edward III and Richard II. The latter was commissioned for £250 plus a £20 bonus if the king was pleased.

Yevele received his pay in the latter part of his life from Geoffrey Chaucer, the poet. He certainly earned it. In his old age he redesigned and supervised the rebuilding of the king's great hall at Westminster, which, like so much of his work, remains for us to see. He died in 1400 a wealthy man with many London properties to his name, as well as a country house at Aveley in Essex.

The cathedrals and great churches of Europe house intricate stone carvings, such as this hunting scene.

41

Fig. 46. Page from "Life in the Middle Ages", John Fines, 1978. Sampson Low Library of the Past. London: Theorem Publishing

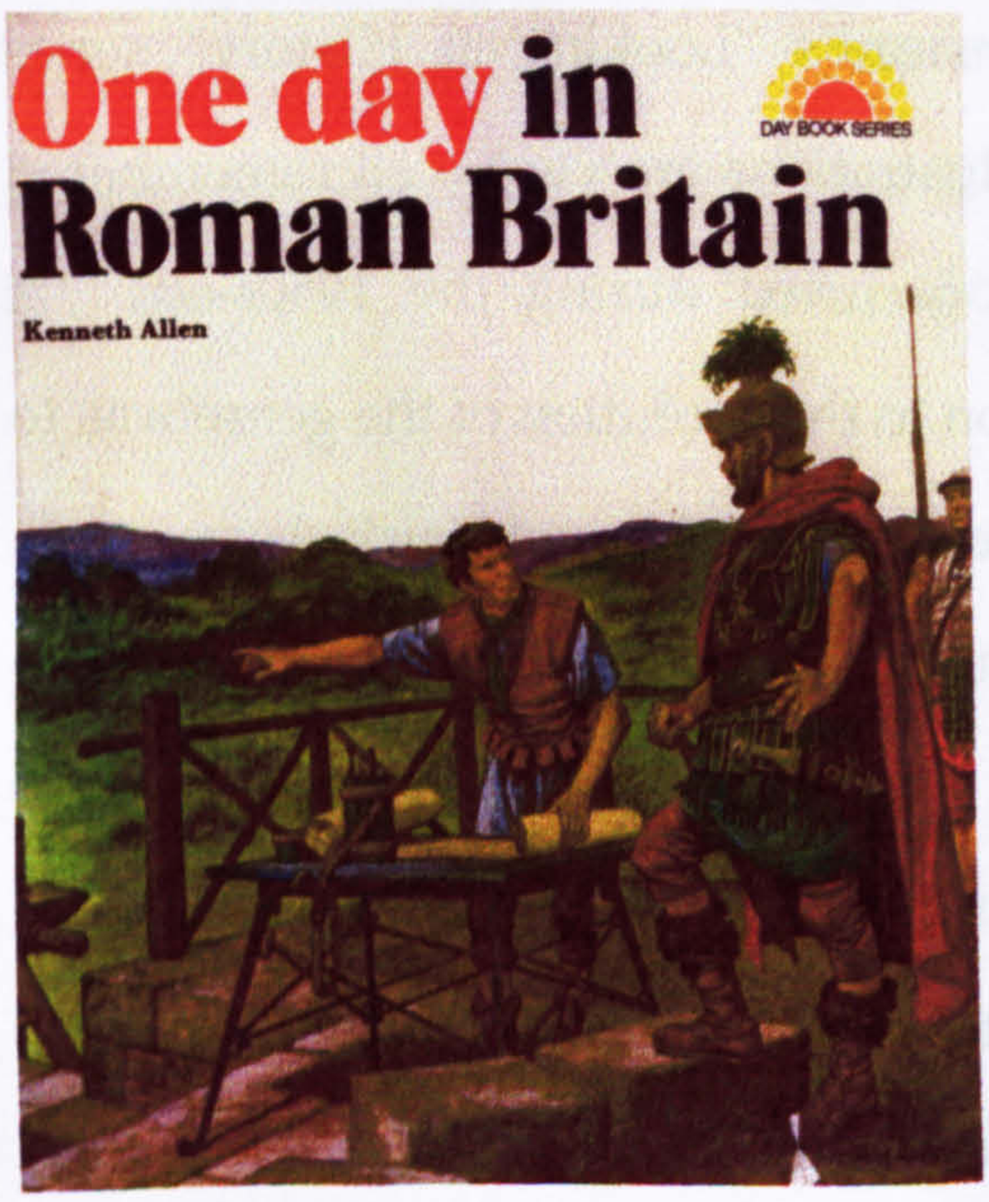


Fig. 47. Peter Jackson: Cover illustration to "One day in Roman Britain", by Kenneth Allen, 1976. Day Book Series. South Africa: Pub. Robert Tyndall

that in the Quennell's books. This situation was not, of course, restricted to text-books but applied to all genres of printed matter, and the situation changed radically with the development of cheap, high-quality colour printing in central Europe and the Far East. Many of the history textbooks produced in the 1970s are plainly modelled on the Unstead series, but are now in full colour – in fact, monochrome and line illustrations are now the exception. The Sampson Low "Library of the Past" (Fines, 1978)(Fig.46) and Robert Tyndall's "One Day In…"(Allen, 1973)(Fig.47) series are representative products of this period.

Fig. 48. Page from Arms & Armour, Eyewitness Guide series, Dorling Kindersley 1988

Trends during the 80s – 90s have tended towards photorealism, often to the point of using only photographic material of sites, finds etc. for illustration. The problem of "reconstruction" in this medium can be

solved by using photographs of people using reconstructed clothing, tools etc., as re-enactment societies do: the Dorling Kindersley "Eyewitness" series uses this approach (Fig.48).

Illustration for historical fiction

This art has a substantial history of its own, fed by the productions of Mallory, Tennyson, Stevenson, Scott and their emulators during the C 19th, which gave a wide scope for artists such as Molesworth (see previous

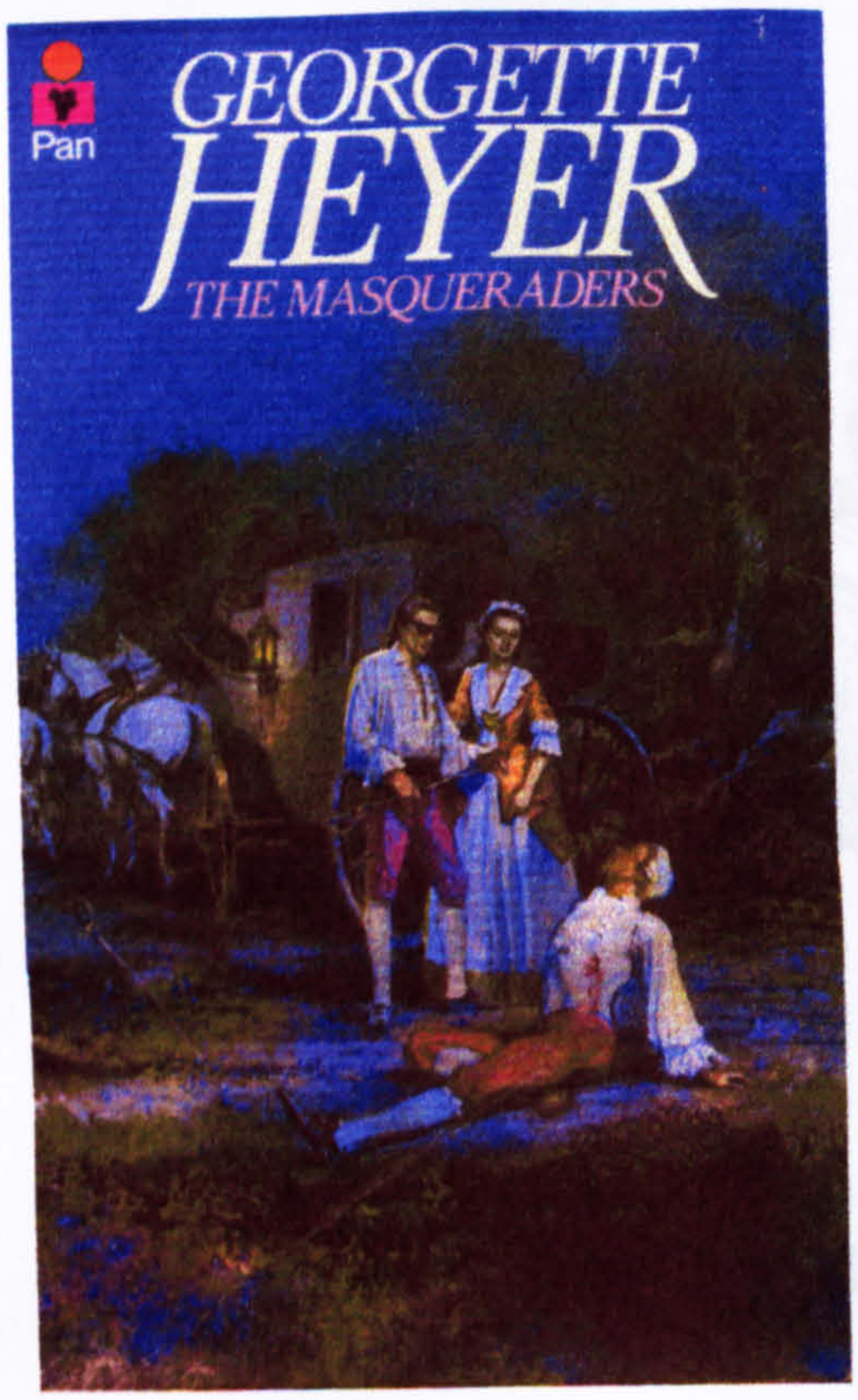


Fig. 49. *John Rose: Cover illustration to The Masqueraders, Georgette Heyer, 1965 (Pan ed.)*

section). But during the 20th century, the practice of illustrating fiction for adults rapidly waned, although the reasons for this are not readily identifiable. The last true manifestation of the practice lies in the illustration of dust-jackets and paperback covers: thus the cover of a Georgette Heyer romance, a Patrick O'Brien or C.S. Forester seafaring novel, will all carry reconstructions of the Regency period to attract a purchaser (Figs. 49, 50), but the content of the book is purely textual – graphic aids to the imagination are no longer felt to be necessary.

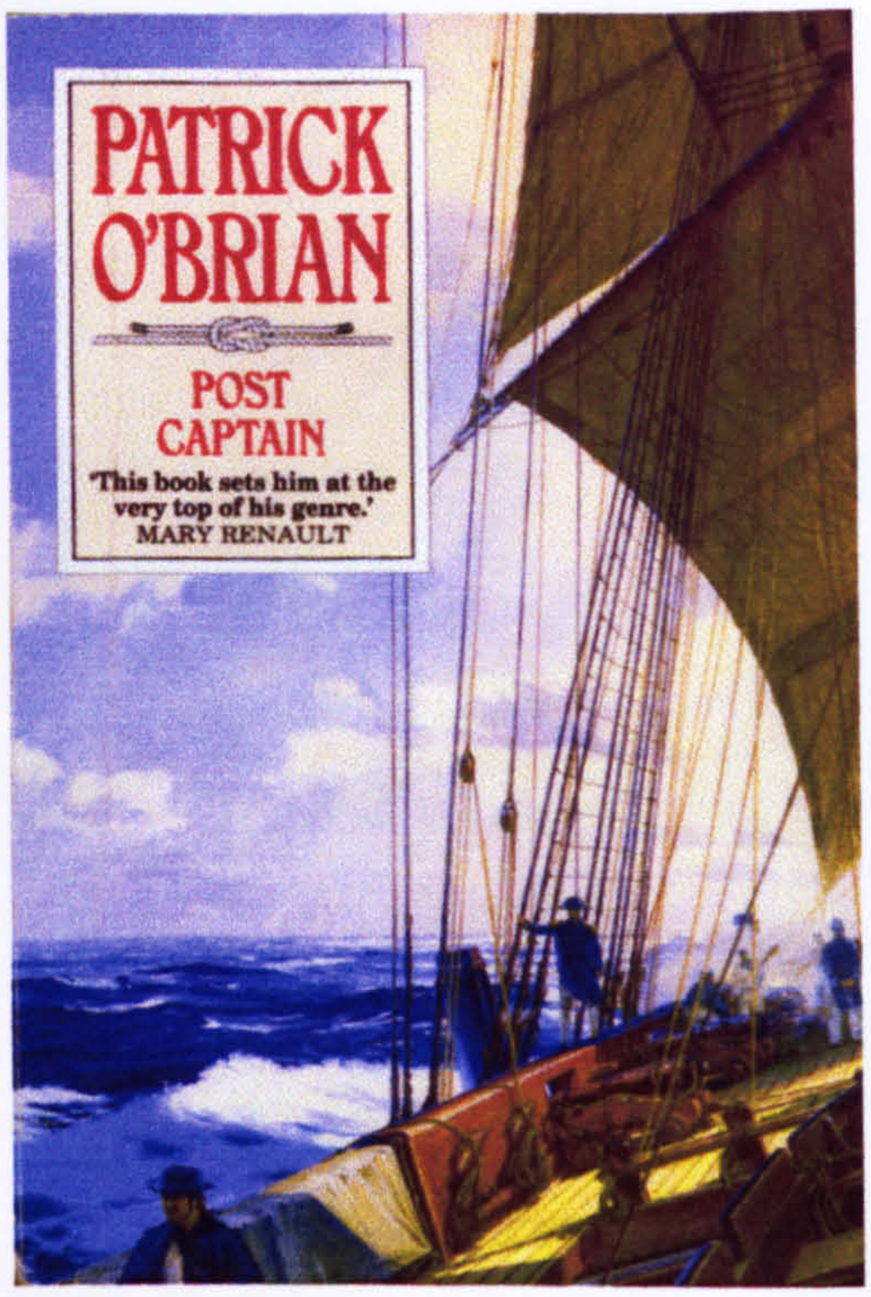


***Fig. 50**. Artist unknown: Cover illustration to Post Captain, Patrick O'Brien, 1993 Harper Collins paperback edition*

The situation with children's fiction is different, presumably because these aids are considered useful in holding a child's attention to a textual account. Children's fiction as a whole has attracted some of the best illustrators of the day, and thus reconstructions made within this genre are often of very high quality – having been made by mainstream illustrators rather than "specialists".

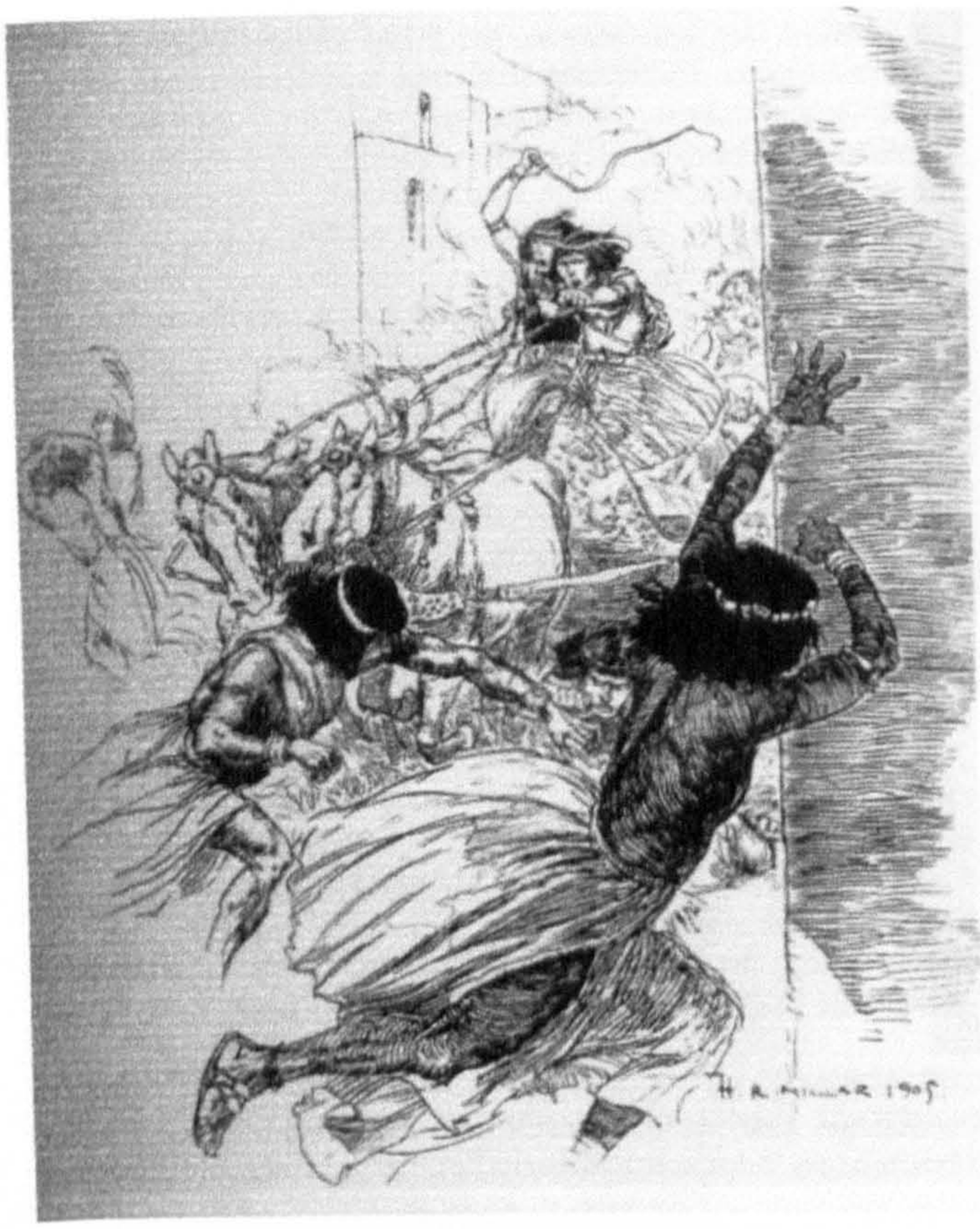


Fig. 51. H.R. Millar: illustration to The Story of the Amulet, E. Nesbit, pub.London 1905

An early example of this is the work of H.R. Millar (fl.1891-1935). He illustrated many of the books by E. Nesbit which contained an element of "time travel" (such as *The Story of the Amulet,* 1905); also Kipling's enormously popular *Puck of Pook's Hill* (1906), with its scenes and characters from many periods of English history. While modern research might find fault with some of Millar's costume and artefact interpretation, this is of very little importance compared to his empathy with authors, and the vivid and memorable images that he created to bring the stories alive (Figs. 51,52). (E. Nesbit was so struck by Millar's ability to interpret her stories that she once remarked that she "thought there must be some psychic link between them" – to which Millar replied simply "I think not, madam".)

***Fig.* 52**. *H.R. Millar: "And we two tumbled aboard the Dane" Illustration to Puck of Pook's Hill, Rudyard Kipling 1920 (London: Macmillan Pocket Edition)*

Millar's successor in many respects (he even re-illustrated some of the same books) was C.W. Hodges (1909-), who enjoyed a prolific career as both a writer and illustrator of children's books. The majority of these had a historic subject or content which Hodges could portray with considerable knowledge and accuracy, and he was recognized as a specialist in this field: in 1989 he was "making reconstruction drawings of the Rose and Globe theatres in Southwark for the Museum of London" (Horne, 1995, p.249). Hodges' illustrations can suffer in comparison with Millar's as they are less involving and direct – in a word, less exciting – but they are, in their own way, very competent and effective work (Fig.53).

Fig. 53. C.W. Hodges: illustration to The Chronicles of Robin Hood, Rosemary Sutcliffe 1961, Oxford University Press

One of Hodges' clients was Rosemary Sutcliffe, whose successful series of novels set in historic or prehistoric periods began in 1950 with *The Chronicles of Robin Hood.* The next few titles were also illustrated by Hodges, but in 1957 Charles Keeping – although relatively unknown at that time – was commissioned to work on *The Silver Branch* (Horne, 1995, p.272). This was followed by ten more titles by Sutcliffe over the next twenty years, all illustrated in black & white line illustrations. While maintaining the historical accuracy of his details, Keeping enhances the storytelling element of the works with a stark, mannered and above all dramatic style. This was artwork very much of its time; not simply "in style" but actually influencing current trends in illustration (*Fig.54*).

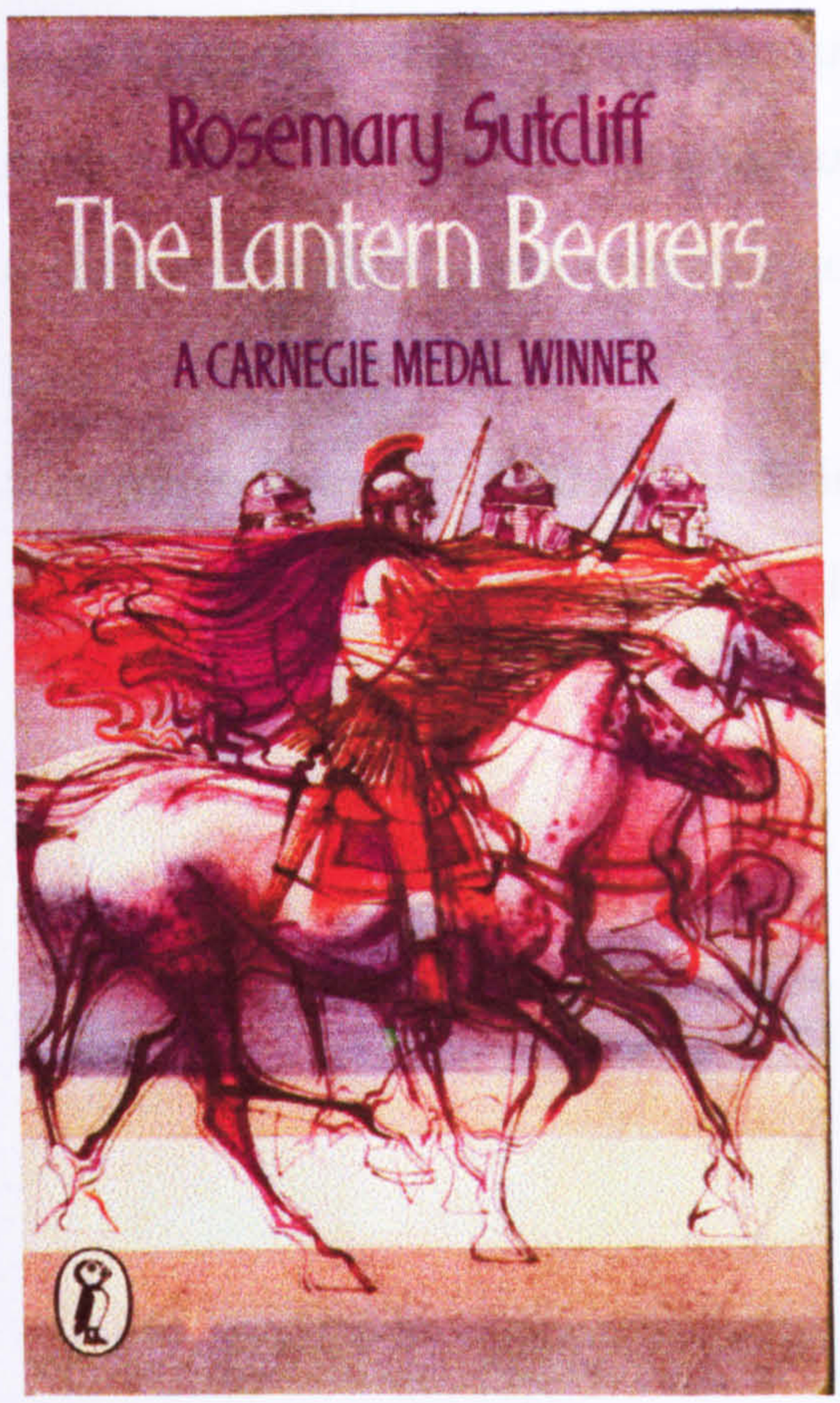


***Fig. 54**. Charles Keeping: Cover illustration to The Lantern Bearers, Rosemary Sutcliffe 1982 (Puffin Books Edition)*

***Fig. 55**. Artist unknown :"Red Rory of the Eagles", illustration to The Beano Book, D.C. Thompson & Co. Ltd c.1955*

One "sub-species" of children's literature illustration was the comic-book story; not the cartoons made with humorous intent but the adventure story in comic-strip form that was popular in some children's weeklies and annuals during the 1950s and 60s. While Westerns, science fiction and fantasy accounted for many of these, historical settings were also popular for wish-fulfilment scenarios such as "Red Rory of the Eagles" or "Young Strong-Arm the Axe-man" (Figs. 55, 56).

Fig. 56. Artist unknown: "Young Strong-Arm the Axe-Man", illustration to The Beano Book, D.C. Thompson & Co. Ltd. c.1955

As with humorous cartoons (see below), what the artist needed most in these pictures were strong, easily recognized icons which would set the scene. Given the large circulation of these publications and the age-group of the audience, the genre probably did a great deal for the reinforcement of stereotypes in the general public's images of the past.

Illustration for archaeological publications

While this field may, at first sight, seem an obvious setting for the art, it is in fact not particularly common to come across a reconstruction in an

archaeological report. There may be a number of reasons for this, but many of the basic arguments against the practice are unchanged since Parkinson's strictures against the "fictions of poets, rather than the reasonings of philosophers" (see C 19th section). The practice is often seen as an imaginative exercise which is insufficiently supported by evidence for scientific credibility: useful for public relations, but having no place in a scientific report.

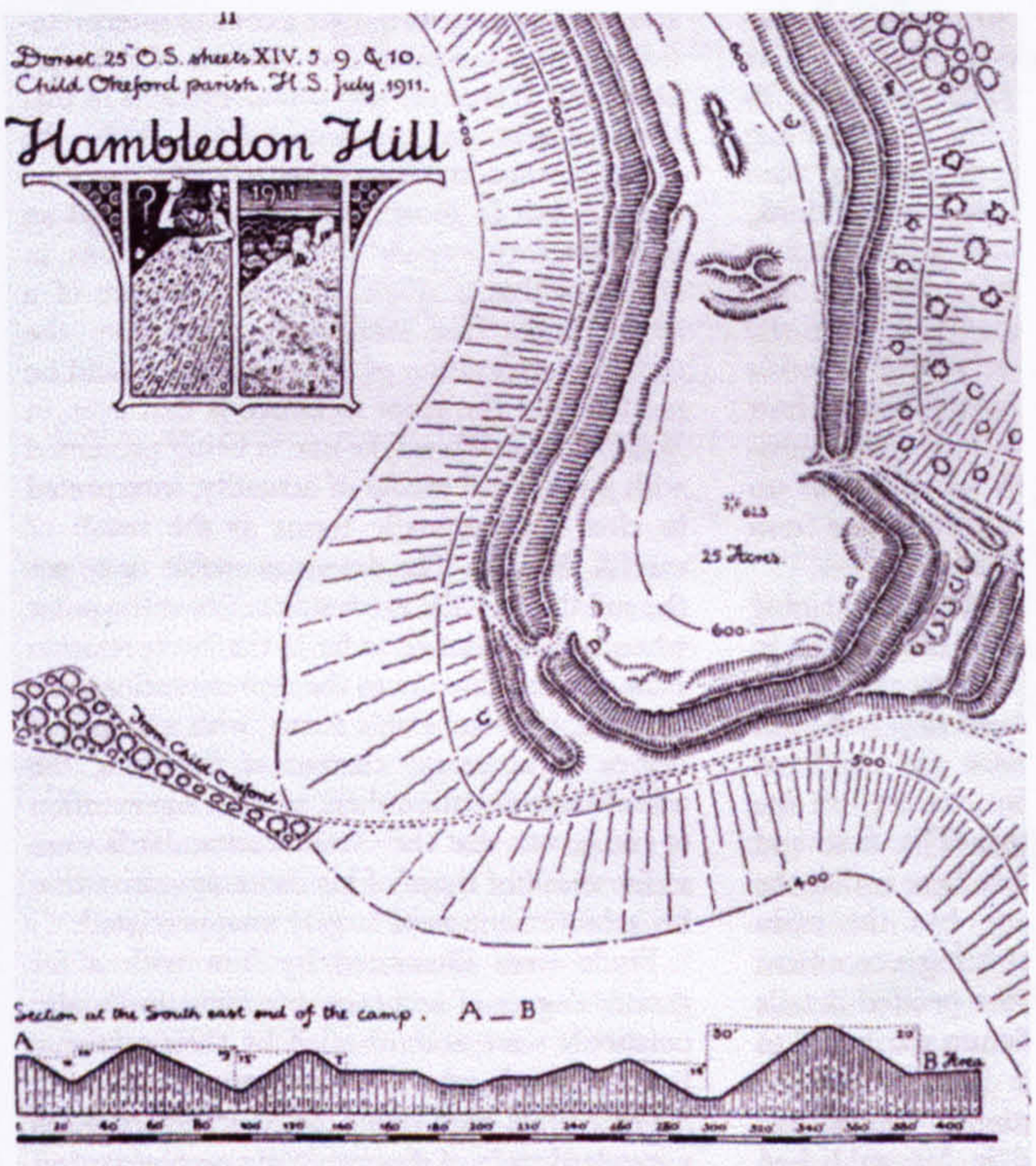


Fig. 57. Heywood Sumner: "Hambledon Hill" Illustration to The Ancient Earthworks of Cranbourne Chase, H. Sumner, pub. London: Chiswick Press 1913

Exceptions to the rule do occasionally happen, although few are so accomplished as those of Heywood Sumner. In the case of this artist we are dealing with a very unusual man: a largely self-taught archaeologist who had, in his earlier career, been a prolific graphic artist (Coatts & Lewis, 1986, pp.7-15). His perspective evocations of archaeological landscapes are models of clarity, even more accessible to the viewer than his admirably concise maps and plans (and often more readily understandable than the productions of more "functional" draughtsmen). However, it is noticeable that he very rarely allows himself to be drawn

into speculation: his reconstructions are mostly limited to a few modest illuminations that decorate more formal works, and (judging by their small size) are not meant to be of great importance (Fig.57). Illustrations such as "Romanised Potters of Sloden and their wares" (Fig.58) are

Fig. 58. Heywood Sumner: The Romanized Potters of Sloden and their wares c.1921 Pen, ink and watercolour Collection of L.J.C. Evans

rare, and even here there is a very telling device: Sumner uses a solid evocation of his present-day woodland in conjunction with "ghost figures" for the reconstructed potters. It is, perhaps, the first time that this device was used; it enables the artist to be uncommitted about detail in a way that is usually much easier for prose than for the visual arts, and it displays a truly "scientific" unwillingness to be dogmatic about

conjectural material. For a man who was (by training, and for most of his life) an artist rather than a scientist, the attitude is an interesting one.

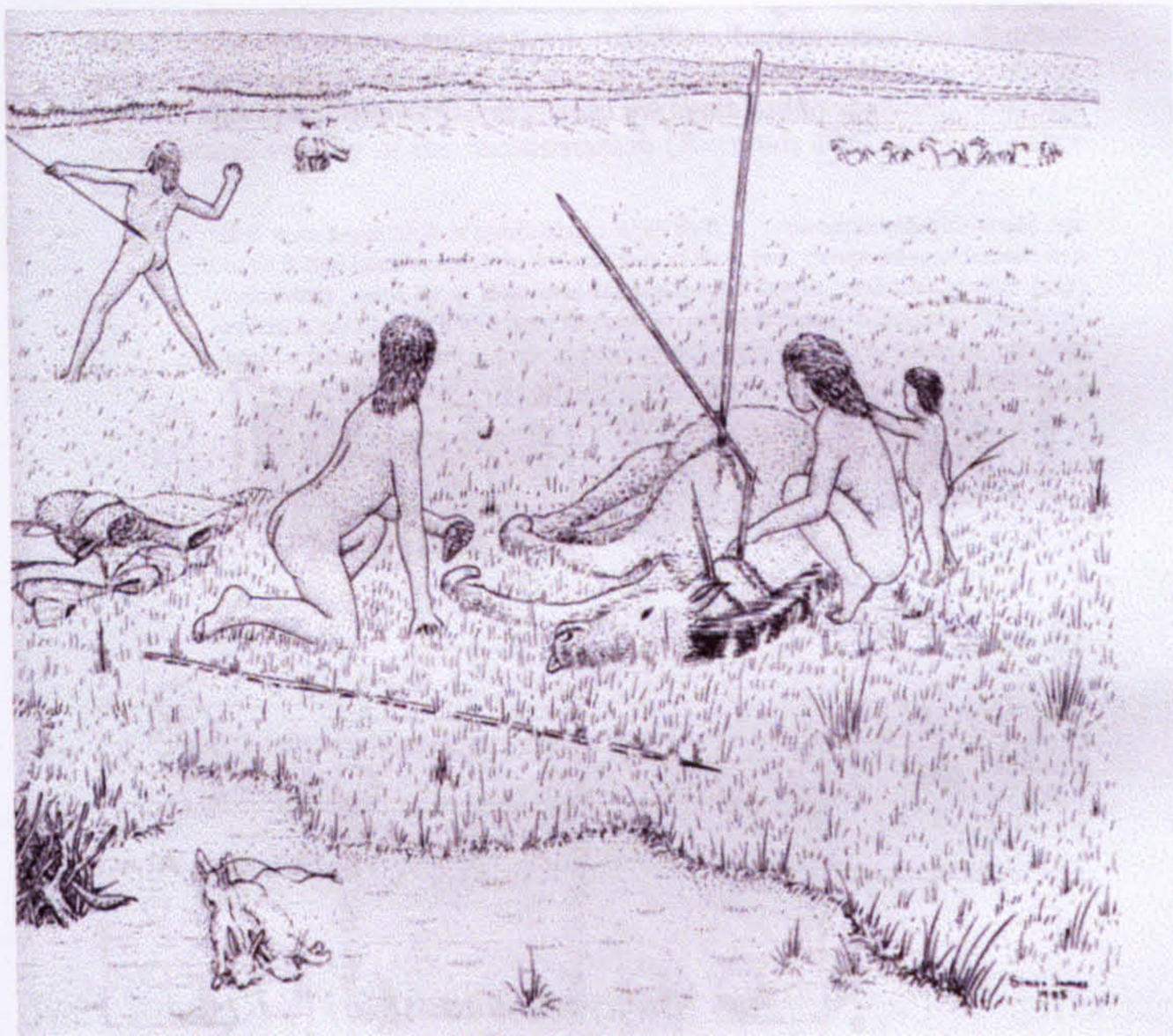


Fig. 59. Simon James: Lower Palaeolithic site at Boxgrove, West Sussex. 1985

Far more reconstructions are made for more "general readership" archaeological publications than for site reports: the museum or site guidebooks, leaflets or information boards. For this non-specialist market, abstract information is felt to be too abstruse and uninvolving; the reconstruction comes into its own as an accessible carrier for the data. Because of the nature of archaeological funding it is not very common for a professional graphics illustrator to be used; the work is often done "in-house" by artists who are primarily technical or scientific illustrators. This is a very large body of material which, because of the way in which it is generated, is very diffuse: there are no "household names" working in this field, and many of the artists do very few reconstructions during the normal course of their work. The lack of a more general illustrative training can result in a lack of fluency when dealing with figures and compositions in a landscape, in contrast to the confident handling of concrete subjects such as buildings (Figs.59, 60). As against this trend,

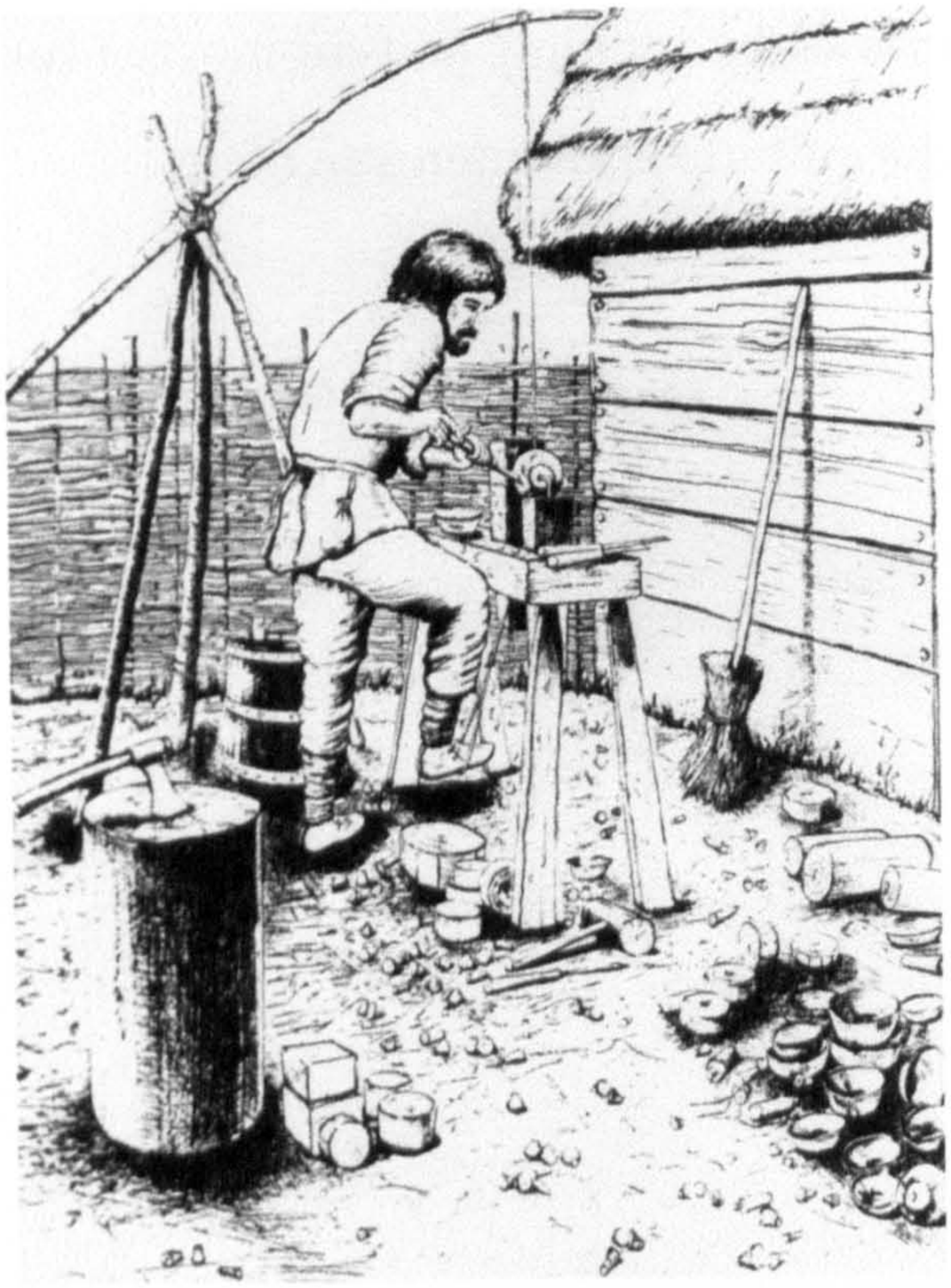


Fig. 60. C. Evans: 10th century woodturner at Coppergate Illustration to "York", Richard Hall, 1996

there are a few artists whose productions are well up to the standards encountered in commercial illustration: these are frequently freelance practitioners who are able to maintain a practice in a particular specialization (as do, for example, illustrators of pre-war aircraft or wildlife) (Figs. 61, 62).

Fig. 61. Peter Jackson: The City Wall, London, c.1650 Drawn c.1965 Copy in author's collection; original provenance unknown

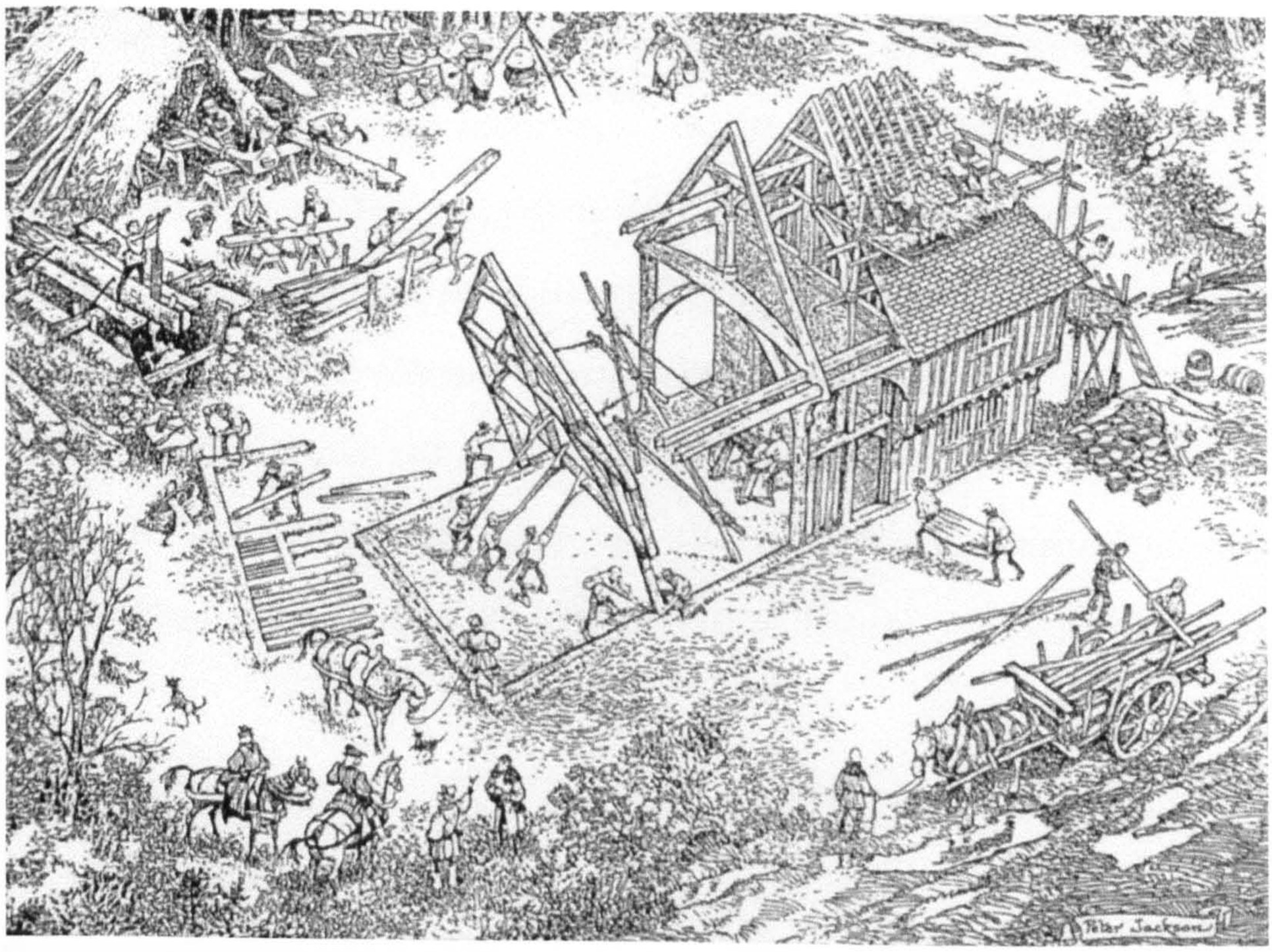


***Fig. 62**. Peter Jackson: The building of Watermill House in the 1480s Drawn c.1965 Copy in author's collection; original provenance unknown*

Illustration for museum display

This area is clearly important in the history of the art; it is also important in the history of museum display as it is an indicator of the shift away from collection-centred displays and towards a more explanatory, educational approach. Unfortunately, the material is both ephemeral and

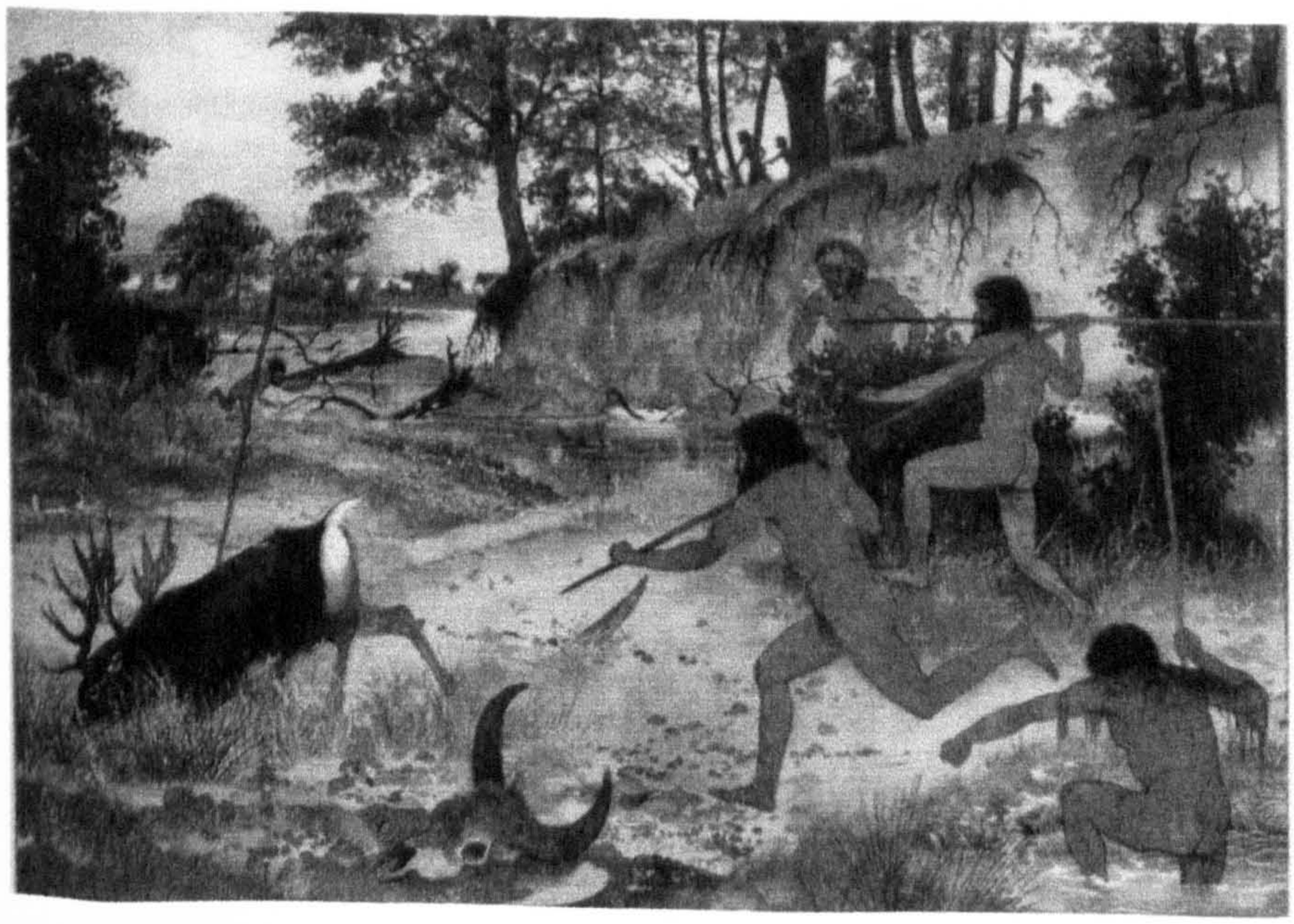


***Fig. 63**. Maurice Wilson: "Swanscombe Man", British Museum (Natural History) c. 1970*

one-off: ephemeral because outdated or damaged displays tend to be simply scrapped; one-off in that, unlike printed ephemera, there are no copies to survive fortuitously. The nearest equivalent arts are set design for theatre or commercial display. This, and the lack of documentation, makes it difficult to form a coherent picture of the development of display reconstructions; there are only glimpses such as the work of Forestier at the London Museum; of Maurice Wilson at the Natural History Museum (Fig. 65), and Giovanni Casselli at the National Museum of Wales (Fig. 66).

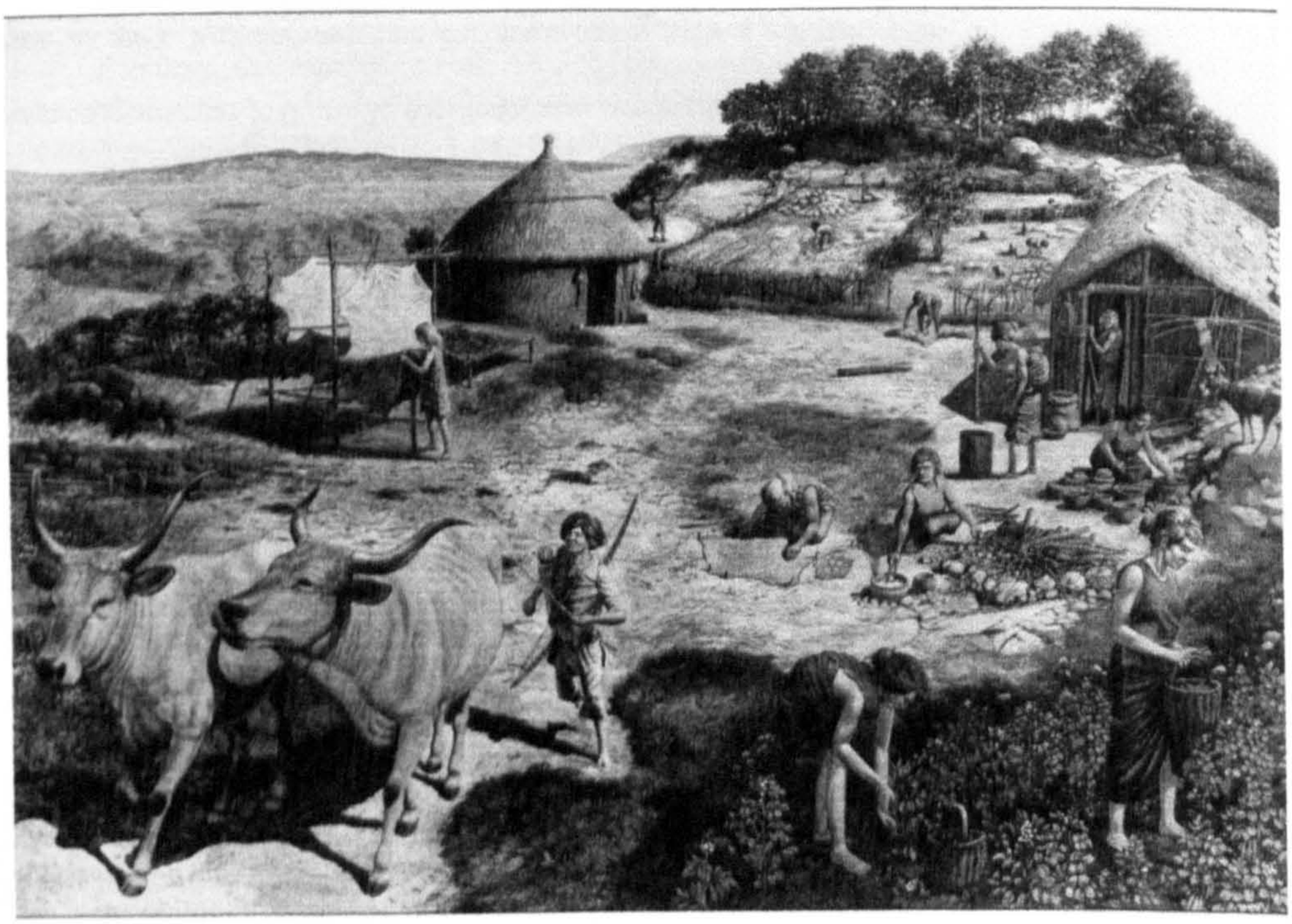


***Fig. 64**. Giovanni Casselli: "A farming settlement in 4,000BC", c.1970. Collection of the National Museum of Wales*

One point that may be drawn about display works of this quality is that they represent a surviving link with the history-painting genres of the C 18th – 19th. In terms of subject, scale and situation they are practically identical, except perhaps that they were commissioned with a public audience in mind rather than conceived by the artist for a private audience (as were the salon paintings). Even this difference is eroded by the common practices of public exhibition and sale of printed copies, which the salon painters used to maximize the income from a single work.

One common practice in museum display is to take an existing reconstruction, often from book or periodical illustration, and enlarging it to make part of the assemblage: this has an obvious advantage in cost-saving, especially if a suitable image has already been commissioned for a publication. It may not always work quite so well visually as the two media have different requirements. Images of this kind have usually been initially conceived as book illustration, and should be catalogued as such.

Humorous cartoons and comics

The cartoon has been extant for almost as long as the reconstruction which it parodies; "almost" because it is of course a secondary creation, dependent on the original for its existence. Two broad areas of this kind of humour can be identified.

In the first, it is not so much prehistory itself as the persons who studied prehistory who are ridiculed, the point being that the ideas themselves are so far-fetched as to be laughable. This genus was more widespread in the earlier periods of the sciences, when the theories being constructed were so divergent from the accepted wisdom of the time that they were natural targets: thus Darwin's theory of the evolution of species invited ridicule, perhaps partly as a form of defence against an uncomfortable idea.

The second format uses the idea of the past as such in its constructions, and this is a particularly rich field for research; not because it contains any original images but precisely the opposite. Cartoons function with a vocabulary of icons; images which are immediately recognizable as symbols of particular things. The constraints of space and medium mean that not a line or dot is meaningless; every mark must work, and thus only those icons which have been around for long enough to form part of our

visual language will be used. The cartoon is the perfect source for finding out which they are.

With this in mind, it is fairly easy to form checklists of such icons – clubs and skins for the prehistoric, Roman legionary armour; Viking horned helmets and so on. Some of these have become so well embedded in the iconography that they now lead an existence which is quite independent

Fig. 65 *Johnny Hart: illustration to "BC: Star Light, Star Bright, First –" 1982 Coronet Books*

of the facts: for instance, the costume of Getafix the Druid appears to be based on Meyrick & Smith's eclectic assemblage of 1815, but he is immediately recognizable as a Druid, no matter how improbable his costume may be. This is of no consequence at all to the cartoonist, who uses archetypes of period just as he uses archetypes of (for example) trade: to create a humorous situation.

Analysis of humour tends to prove only that the analyst has no sense of humour: however, it is probably true to say that one precipitant of humour is the "sudden perception of an incongruity" (Lewis, 1942, p.58). Cartoons with a historic or prehistoric setting frequently use this sense of incongruity; for example Hart in the "B.C." cartoon series uses the language and mores of C 20th America in an undefined prehistoric setting (Fig.65). The storylines in Goscinny & Uderzo's "Asterix" cartoons are more developed (1971), but frequently use C 20th situations, characters and concerns in their 50 BC period; throwing the situation into sharper relief in its unaccustomed setting (Fig.66).

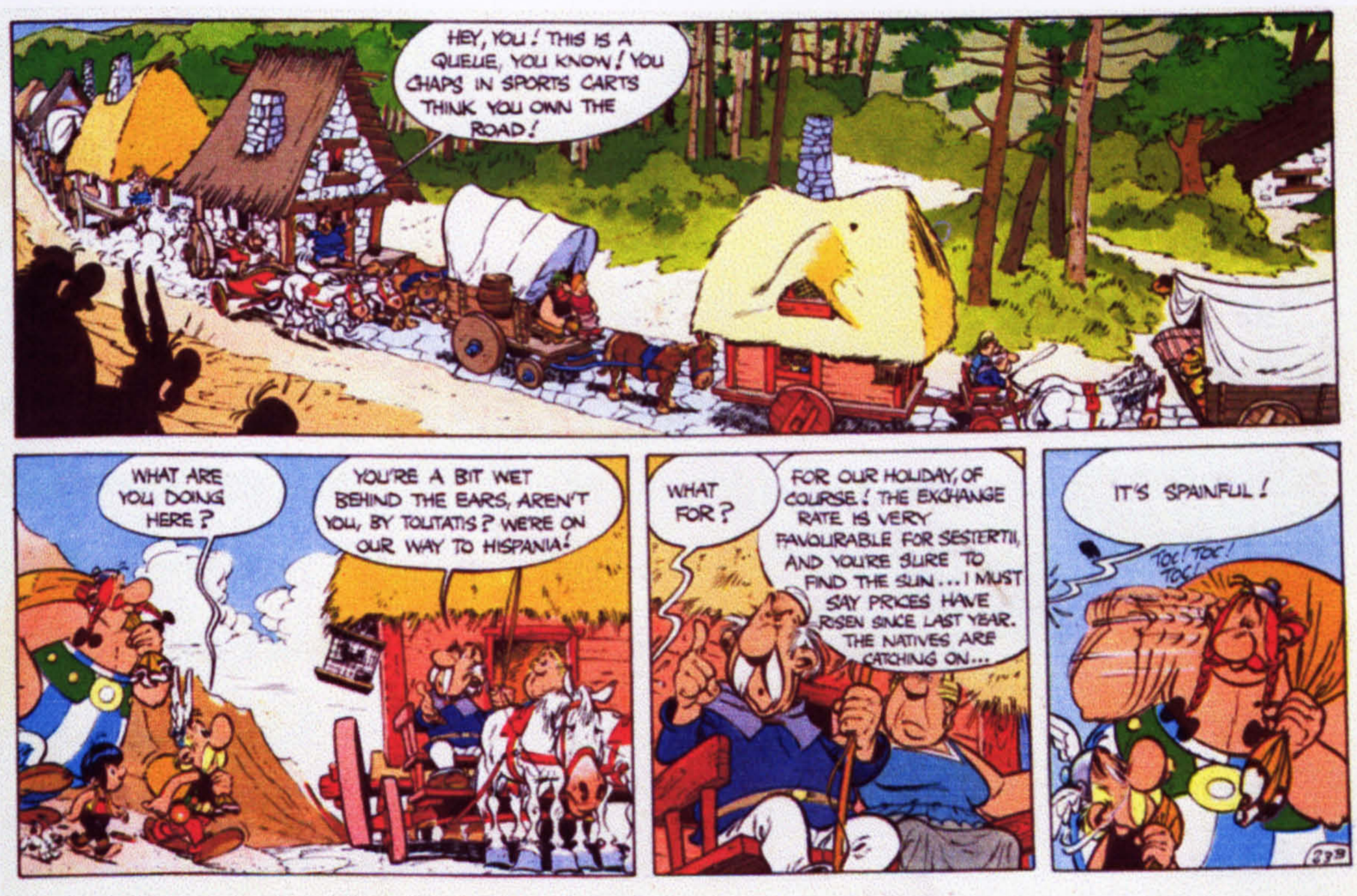


Fig. 66. *Uderzo: illustration to "Asterix in Spain", Goscinny & Uderzo, pub. Hodder Dargaud 1969*

Cross-influences between reconstruction artwork and film-making

Film-making does not come within the boundaries of this study, not so much because it is irrelevant – it is quite possible to trace a direct evolution from painting to photography to cinematography – as because one has to stop somewhere. However, the point is worth registering that

there has probably been an enormous amount of mutual influence during the C 20th between reconstruction in film and in paint. Just as early "biblical epics" bear a strong resemblance to some C 19th salon paintings (eg. Poynter's *Israel in Egypt*), so illustrators in the C 20th – 21st have very probably assimilated scenes from, for example, *Ben Hur*, *Spartacus* or *Gladiator* into their mental pictures of life in ancient Rome.

10.0 SUMMARY OF THE HISTORY

10.1 MOTIVATIONS FOR THE PRODUCTION OF RECONSTRUCTION ARTWORK, 15TH – 20TH CENTURIES

Introduction

The purpose of this summary is to extract and précis the particular motivations, which have been operating during the period examined by the preceding History: the reasons why the pictures have been made. In general, pictures exist to transmit information: it is the particular area of information which varies. It is these areas that are referred to in the sub-headings below; thus "Religion" should be taken to read "Transmission of religious information". The format is used to avoid cumbersome repetition.

Apart from the general purpose of information transmission, there are additional motivations. Professional artists always have a financial motivation; this is the way they earn a living. There are aesthetic motivations, which give satisfaction and pleasure to the artist and his audience. However, these are probably always present to some extent, and can perhaps be regarded as constants rather than variables. Other non-information factors – for example, the enhancement of the artist's spiritual state - are referred to as they occur.

Religion

The structure of Christianity, with its centring on a particular historical character and set of events, meant that any graphic expression of this faith would tend naturally towards the reconstruction of people, places and events. Because of their pagan antecedents, the visual arts had to

overcome a considerable amount of suspicion and prejudice from the Christian church; a situation which was, in fact, never wholly resolved. However, its potential as a tool for instruction was so great that a working compromise was eventually made.

Within the category of "religious" function there are several sub-categories, for the artwork operated in a number of ways. Some of these were covered by the criteria in the Libra Carolini (AD 794), which required the work to be:

Decorative (1): This was not from a sense of "art for art's sake", but from the functional standpoint that beauty was thought to "raise the soul to God": an aid to devotion.

Dogmatic: The Christian Church, especially after the Council of Nicea (AD 325), placed great emphasis on the structure and uniformity of its dogma: representation in the arts was another way in which this could be reinforced.

Didactic: Probably the most important role; the ability of representational artwork to narrate the stories of the Old and New Testaments. Public artwork – the frescos that decorated the churches of Europe – were perfect for a largely illiterate audience, filling out and enhancing the spoken word of the preacher.

The didactic function was not, originally, part of the role of the book illumination: these were embellishments to a form whose main information was textual, and were added in an attempt to provide a properly magnificent setting (see below, *Decorative (2)*).

Apart from the roles identified by the Carolingian court, there were also:

Decorative (2): the creation of the most splendid possible ambience for a church and its furnishings was felt to be an appropriate reflection of the glory of God, and the fine arts were major contributors to this effect.
Form of worship: The creation of this magnificence, being an act of piety in itself, would also contribute to the salvation of both the artist and his sponsor.

During the 16th century, these agendas for the operation of religious art began to reach the height of their effectiveness. Technique had made enormous developments, and painting was now a far more dramatic and involving art form than it had ever been.

The purpose of augmenting the spiritual status of the artist and patron had now been joined by another; raising their secular status. The paintings were partly a demonstration of the wealth and power of the patron, who was frequently included in the depiction. Painters themselves were no longer anonymous artisans, but respected individuals in society. For both, the painting was a statement of their social position.

However, the same period saw the beginning of the Lutheran Reformation, which would eventually result in the demise of religious art over most of Northern Europe. When this movement came to fruition during the 17th century, it produced a religious ethos very different from that which had previously existed. This had serious repercussions for artists across Northern Europe, disrupting and permanently changing the art market (Fuchs, 1978, p.62). Only in Southern Europe, and especially Italy, could fine arts continue to function as they had in previous centuries. Motivations in this field appear to remain unchanged, but it is noticeable how the trend towards using more authentic detail – which

began during the Renaissance – continues. This may be an attempt to lend the pictures more authority and verisimilitude.

While still retaining its original functions, religious painting in the context of church decoration becomes less important after the Baroque period; partly owing to its restricted area and partly to stylistic decline. This position remains unaltered for much of the 18th century. However, paintings with religious themes form a large part of the 19th century output of salon painting, representing a revival of the subject in a new format and market situation. The ways in which the material is presented, and the sub-motivations which exist within the general heading, vary considerably.

John Martin typifies a genre which uses the material – especially Old Testament scenes – as a vehicle for the creation of vast, apocalyptic scenes (Johnstone, 1974, p.11; Feaver, 1975, p.205). Pre-Raphaelites such as Hunt are much more concerned with conveying the moral content of Christianity, choosing more intimate scenes from the New Testament. Frequently, the choice of a religious subject is motivated by the search for an acceptable, popular and readily saleable subject: artists are competing for sales in the buoyant but crowded market of the salons, rather than to the requirements of a single patron. This need for "selling points" may account for a number of renditions of "Moses Among The Bulrushes", often being discovered by inadequately clad slave-girls. The main point here is that, while the subject remains the same, conditions and motivations are resulting in a quite different religious art to that formerly produced for church walls.

In printed material, an important development is the use of Bible illustration. Embellishment of a widely-distributed work – in fact, *the*

most widely-distributed work – meant that imaginings of past scenes were generally available; a situation which had probably not occurred since the great days of Renaissance fresco-painting. Furthermore, the artist's knowledge of the architecture, costume and artifacts of the ancient world, while perhaps patchy by present-day standards, was greater than ever before. This could have led to a new appreciation of the past as a world substantially different from the viewer's present.

On the whole, the place of religious art in the 20th century is not a large one. There are isolated instances of important representational artworks in church settings (the output of Eric Gill is a case in point; see below) but the emphasis in church decoration shifts, especially after 1950, to a more abstract, non-representational style in keeping with the architecture of the new church buildings. In addition the whole focus of the fine, and many of the applied arts, had swung away from representation and was exploring completely new ground.

The production of illustrated bibles, especially for children, has remained a popular line: the "Holy pictures" portraying biblical events and the saints of the Roman Catholic Church are also still produced, almost unchanged from their C 19th (and earlier) prototypes. The graphic content of most religious publishing remained fairly static over much of the century. However, there are important exceptions during the 1920s and 1930s: most notably the output of Eric Gill, in small publishing concerns such as the St. Dominic's and the Golden Cockerel Press (MacCarthy, 1989, p.187). Gill's images – unlike other religious imagery of the time - are genuinely original and contemporary. The Roman Catholic Church also made a conscious effort to present a more "modern" image during the 1960s, in the wake of the Second Vatican Council. The style of church

decoration and publishing has reflected this, although little important artwork has resulted.

Moral example and instruction

The use of artwork to provide moral instruction differs from the religious artwork previously discussed, for the morality in question was not necessarily Christian. The use of subjects from the Classical era was often intended to convey some moral value, but it does not have to coincide with a Christian virtue. The idea had relatively small beginnings, but became increasingly important during and after the Renaissance period.

The pointers that were evident in the work of artists such as Mantegna, and in the high regard for the Classical world in general, came to fruition in the Academic / Neo-Classical movement. The purpose of portraying the world of ancient Greece and Rome was to provide an exemplar: these were models for the artist's own world to aspire to.

Moral instruction was still a very valid area in the 18th century; paintings were expected to have a purpose or "message". In addition to the new historical painting, Classical themes were still very popular, partly because they could satisfy the strongly narrative nature of painting during this period: there were characters and events to fit practically any nuance of "message". Furthermore, thanks to the nature of education at this time, these themes were readily understandable even across national divides. The Classics were a major part of any gentleman's education – and it was the gentlemen who bought the pictures.

The 19th century presents a more complex picture. In some ways, the moral imperative had never been more relevant: pictures are expected to have a theme, in almost the same way as literature, and the theme was

required to be "morally sound". Critics were capable of extraordinarily vicious comment on any work which did not meet the rules; in particular that of "making sense". (See below, "Source of subject-matter".)

However, this was not the whole picture. While Alma-Tadema started his tremendously successful career with a large inclusion of "meaningful" incidents and events, his later works were far more relaxed: snapshots, as it were, of the ordinary daily life of the Romans rather than pivotal points of history. Yet this did nothing to detract from his popularity. It may be that the sea-change in painting was beginning to make itself felt: Alma-Tadema was, after all, working at the very end of this particular period of painting.

As with religious painting, the end of the 19th century brought the end of this particular school of art, and there has been no revival of interest in this branch of representational subject-matter – certainly not in mainstream fine arts. It could be argued that the "fringe" painters of science-fiction or fantasy subjects represent this particular area of painting in the present day: the use of strange or unknown elements to provide an exotic atmosphere.

National identity and political motivations

The ending of the "international" culture of the Middle Ages, and the emergence of the new order typified by the city-state, gave rise to stronger feelings of national identity. One factor in this was a popular interest in the history and origins of nationality, and the provision of a suitably heroic past for one's country – in pictures as well as words. In a way, this process is similar to that previously carried out to provide noble families with a suitably dignified pedigree. However, the status-enhancement operation has shifted from family to national concerns.

The realization and strengthening of national identity continued throughout the 17th century, partly fuelled by the findings or theories of the nascent sciences. The Classical world was not the only focus of interest; antiquarians in Britain, France and Germany were making "educated guesses" about the appearance of their early ancestors. Whatever their accuracy, these were valid reconstructions made from available documentary and anthropological evidence, and demonstrate the use of reconstruction for national or political purposes

Political comment forms a sub-group within the historical genre of the 18th century, but one with its own purpose. Parallels to contemporary political situations can invariably be found in history, and chosen to suit the point the artist wishes to make. (An added advantage is that the intention can always be disavowed if it turns out to be legally dangerous – or possibly life-threatening.)

Historical painting continued to be used throughout the 19th century for political comment, both covert and overt. This comment could also be positive as well as critical, and there are signs that Britain felt an increasing affinity with Rome as its own imperialist ambitions began to be realised. (The resemblance between the goddess Roma and the figure of Britannia is very striking.) This would account for the continued popularity of martial scenes from Roman history.

The classical model continued to provide some inspiration in England during the early years of the 20th century, although there is a weakening in its influence after the First World War. It was very noticeably revived by the Fascist parties of both Germany and Italy during the 1930s – 40s, both as an exemplar and for the regimes' projected image (Arnold, 1990, pp. 464-478). The artwork resulting from the politically biased archaeology

carried out under these regimes is also interesting, and can be compared with earlier works of the 17th century by writers such as Schedius.

The use of archaeology for political, nationalist or racist purposes has continued under a number of regimes, and sometimes reaches graphic expression .

Painting: a source of subject-matter

The diversification of subject-matter during the 18th century included the development of "history painting", and was partly a result of the artist's need to be noticed. Representative art (and there was, at this time, no other) needs a subject; history or prehistory could provide dramatic scenarios which would stand out from the competition on the salon wall. The Classical canon had been used for a long time as a mine for subjects, but the inclusion of other periods widened the scope enormously (Gombrich, 1995, p.481).

The proliferation of themes continued during the 19th century, deriving from this necessity for narrative painting of this period to be "about something". The importance of this factor is demonstrated by Tissot's painting "London Visitors". This apparently innocuous, atmospheric picture was condemned by the critical establishment: the *Art Journal* of 1874 , for example, claiming that it had no "distinct and intelligible meaning" (Ash, 1999, p.522). The past could supply an abundance of anecdotal material, and quantity was important to keep up the supply for a buoyant market.

This market was supplied by those benefiting from Britain's increasing wealth, and it was a subtly changing one. Not only the aristocracy could afford Salon prices; the wealthy industrialists and growing upper-middle

classes also wanted to purchase in this market. However, their tastes were slightly different: it can be classified as a desire for the exotic (and if discreetly erotic, so much the better) which is in some way "homely" at the same time. Alma-Tadema hit the balance perfectly with his scenes of Roman everyday life (Ash, 1999, p.14), and he had many imitators

Archaeology: scientific communication

The rediscovery of Classical authors during the Renaissance, and the development of Humanist thought, brought about the first beginnings of scientific methodology. At the same time, the development of printing would result in an exponential growth of information availability. History and antiquarian studies were two of the disciplines which would benefit from this, and visual arts were about to be used for the demonstration and teaching of these new sciences.

Much of art's involvement with science was initially restricted to cataloguing. For studies of history or prehistory, this generally meant the depiction of "visual lists" of objects with no attempt to place them in their original contexts. However, it was not long before attempts were made to move beyond the objects themselves; to see what they might infer. The role of illustration in the exploration of the Americas, and the extrapolation of this new knowledge to provide insights into Europe's past history, are examples of these processes. In presenting images of prehistoric Europeans, illustration is being used to present scientific theory.

Development in the sciences was gathering momentum during the 18th century, and it was of two kinds: there were more fields to study – geology, for example, was just arriving on the scene – and more knowledge was accreting within each field. In archaeology this was

exemplified by the discoveries at Pompeii and Herculaneum. Progress was by no means steady, even in individual careers: Stukeley's work is a case in point (Piggott, 1985, pp.9-12). However, data was accumulating, and the knowledge of how to use it was growing. Visual presentation of these new ideas was also growing in importance.

The 19th century was typified by enormous energy, in archaeology as in other fields. While the quality of archaeological work did not always match its quantity, it was becoming a recognizable science, and its methodology was developing. However, visual hypotheses – reconstructions – were largely left to the painters: Science kept its distance.

The demand for reconstruction drawings in specialist archaeological publications has remained a limited one throughout the 20th century. This is probably due to the difficulties inherent in expressing degrees of certainty in an illustration: words can express a *possibility*, drawings depict a *fact*. (It is, perhaps, understandable that archaeologists do not like to give definite answers, given the form and generally incomplete nature of their data.) However, there are signs of increasing, while still sporadic, use of the technique for expanding certain points, illustrating constructional details, or propounding alternative hypotheses.

Archaeology: public communication

While the antiquaries were enthusiastic communicators within their own circle, their studies did not attract the interest of a wider public until the 18th century.

It was about this time that the concept of the "Grand Tour" was developing; a direct result of the interest generated in the Classical world and the work of the antiquaries. Artists such as Piranesi filled a need of

these proto-tourists to have some permanent record of their experiences. The works are not exactly scientific records, and most of them are not reconstructions: their motivation – apart from the commercial motivation of the producers and the pleasure of the consumers – is difficult to classify.

During the 19th century there were substantial increases in the literacy of the population, and the desire for "self-improvement". These were fuelled by expansions in the printing and publishing trades, as well as by public lectures with wall charts and lantern slides: these new visual aids greatly enhanced the visual, graphic nature of the experience.. It was in this wider market that reconstruction first found the role which is probably its main *raison d'être*: the presentation of complex hypotheses based on specialist data to a non-specialist audience.

The increase in general interest in the past was fuelled by the increasing activity of archaeologists, and the greater availability of cultural material – especially artefacts – from past civilisations. The great excavation sites – beginning with Pompeii and Herculaneum, and continuing with discoveries such as Nineveh and Babylon, Troy and the Valley of the Kings – always generated interest, and the fascinating, outlandish artefacts which came back to the European museums were a rich source of influence to the design world. Egyptian motifs, for example, can be found everywhere, from sewing-machines to railway stations.

Public interest was also reflected by its press coverage; publications such as the Illustrated London News found that the subject was a very saleable commodity. This popularity continued unabated into the 20th century, providing a major source of "further education". After the 1950s the *National Geographic* continued the role originated by the *ILN*, and more specialized magazines such as *Popular Archaeology* were also available. In

the latter part of the century, TV programmes frequently used the format of the magazine article to present archaeological material, voice-over substituting for the text and filmed footage with computer graphics for the images.

The 20th century also saw the development of display material, which has made considerable use of reconstructions. The origins of the practice may be found in the large-format posters, used as teaching aids in both classroom and lecture theatre. Reconstruction in museum display has increased as this medium has developed, from the Victorian collectors' static assemblages of artefacts to the far more descriptive, theatrical products of post-1950s museums. While this field has certainly been important, assessment has proved difficult owing to the transitory nature of display material: it may last ten years or more, but is then discarded. As for the original artwork, it is frequently produced solely for the display, and mislaid afterwards.

A more recent development, the result largely of the growth of tourism during the later 20th century, is the on-site information board. This is produced for the enhancement of ancient monuments or historic sites: reconstructions are very frequently included, as these are certainly aimed at the general public. The boards provide a very valuable function: sites are often visually fairly uninteresting, unless the viewer knows something about what they are viewing. Considered as an enhancement of tourism, these works are functioning in a similar way to the views of Piranesi.

Children's education

Children's books in general improved enormously during the 1860s, when the development of chromo-lithography made cheap, full-colour production possible (Houfe, 1996, p.37). Children's fiction benefited

greatly, but despite the increased demand for school textbooks, they remained less exciting items: densely textual, with few illustrations. (Making education fun was not, perhaps, a Victorian priority.)

However, the evolution of the school text-book during the 20th century was characterised by a steady increase in the quantity and quality of illustration, so that what was originally a text-based format has become largely image-based. A considerable proportion of these images are reconstructions, apparently utilised for the ability of this form to convey information vividly and memorably. By the 1950s, the pioneer work of the Quennells (Horne, 1994, p.359) had given rise to a number of series, particularly for younger age-groups: R.J. Unstead's "Looking at History" was one of the primary titles in this genre.

Textbooks of this kind for primary and secondary education are still common, as in the Dorling Kindersley series. However, film began to be used in the 1940s (Hawkes, 1946, pp.78-82), and the function is now largely supplied by educational television. Reconstructions continue to be used in this format, but re-enactments are also extremely popular.

Book illustration (fiction)

Isolated examples of reconstruction in this setting appear from as early as medieval times; for example, an illustrated "romance" might contain scenes from the Trojan War. However, the grey area between fact and fiction in this era makes it difficult to assign a particular function, apart from the embellishment of the text. And indeed, it can happen that a writer wishes simply to tell a story, and the characters and events of history provide a rich source of themes. In this case, the artist is simply assisting the storytelling process.

Very often (particularly in early works) there is no attempt to represent the scene or characters as being other than contemporary.

However, the market for recreational literature rose dramatically during the 19th century. By this time, technical improvements in printing made illustration possible for an increasing range of products. Among these was the historical novel, a textual reconstruction which, while portraying fictional events, was set within a real time period. Historical accuracy was not, perhaps, of primary importance in these illustrations, but by this time there was far more information available to artists. Broadly speaking, these illustrations probably played a part in increasing general awareness of "temporal distinctions": the fact that different periods, like geographically distinct cultures, have specific costume, architecture and ambience.

The fashion for illustrating historical novels for adults died out fairly rapidly during the first half of the 20th century, and most literature (of all kinds) is now unadorned save on the dust-jackets or covers (Horne, 1994, p.34-46). In some ways this art form can be seen as crossing over to film production, where the historical epic (*Ben Hur, Gladiator* etc.) has taken over the function of the historical novel.

Illustration has, however, remained very popular for children's books, and many authors have worked on juvenile historical fiction, especially during the latter half of the century. Some of the foremost illustrators of the 20th century – for example, Charles Keeping and Victor Ambrus - have provided the reconstructed scenes in these works.

Humour

The humorous cartoon was first conceived during the 18th century, as a graphic form of social and political comment (Cleaver, 1963, p.83-94). However, this art form began to broaden its scope during the 19th century. By the 1860s it had reached a definitive format, and was using a wide range of source material; in fact, anything of public interest or concern. With the rise of popular consciousness of archaeology it was inevitable that the subject would be used in this way, as it provided a rich source of the incongruities on which much humour is based.

The "single-frame" cartoon developed in the 19th century magazines has retained its popularity through the 20th century to the present day: *Punch* magazine preserves this in its original form. In addition a number of other formats have joined it: the strip cartoon, which uses a sequence of frames for a short narrative (eg. *BC* and *The Wizard of Id*), and the lengthier developments such as the *Asterix* series. A number of comic strips which originated as printed graphics have made the easy transition to stop-frame film animation (*The Flintstones*), while an increasing number are being conceived as film/video from the start - *Dinosaurs, Marion, Cave Girl,* etc.

Sales promotion and advertising

While advertising has surprisingly early roots, it was not until the 19th century that it began to take its definitive form. Having said this, many of its devices, practices and aims were developed at a very early stage.

As various images from the past have become established in the popular iconography, they lend themselves to use as symbols in advertising. Since modernity or newness is still probably the most saleable quality, this use tends to be restricted to conveying impressions of quality, value or stability, as exemplified by the (frequently imaginary) past. Another

approach is to make use of its comic potential (as described above, *Humour*).

The tourist industry frequently exploits the past of various locations, and there are many examples of the reconstruction in travel posters and other publicity material.

Illustration for historical fiction is now confined to children's literature (see above), but the illustrated book-jacket or paperback cover are very common. However, they are not acting as illustrations so much as advertisements: methods of drawing attention to, and selling, the article.

11.0 HISTORY: CONCLUSIONS

This history has had to take a broad view in order to identify the origins of, and influences acting upon, archaeological reconstruction drawing. The aspect of art history examined may be defined as *the representation of human life during past periods.* This has been seen to originate in Western religious painting, and it was a process which was by no means fully formed at its inception. Its origins were extremely formalised; there was no sense of presenting a past period as temporally distinct from the artist's own time: visually at least, the building of the Tower of Babel and a 14th century battle all took place in an undifferentiated Medieval "present". But over the succeeding centuries, a number of concepts and devices gradually evolved. With these, the artist could visually identify not only the place, but also the time of his scene, for the viewer.

This process was developed and refined in religious painting until the virtual demise of the art, c.1900. However, it had also been taken up, and

considerably developed, by the history painters: those who took subject matter initially from the Classical world but, from the 18th century onward, from every period of history. By 1900, these painters had produced a considerable volume of generally high-quality work, some of which continues to be influential today.

The development took the form of incorporating historical and archaeological knowledge, as it became available, into the iconography of painting. Architecture, costume, artefacts and landscape were used in this way, so that a particular use of form and colour would evoke a period – Greek, Roman, Medieval, Saxon or any other. Once established, this kind of symbolism is self-perpetuating (whether accurate or not). Representational painting of this kind did not, in the Fine Arts, survive the 19th century. However, the methodology and the iconography existed, ready for appropriation in different circumstances and for different agendas.

So far as narrative artwork is concerned, this "storytelling" function can be said to have passed from the painters to the film makers. The film industry was, and is, profoundly influenced by the images produced by the history painters. To give only two of many examples, Cecil B. de Mille was influenced by the paintings of Poynter ("Israel in Egypt"), and in the production of "Gladiator", Arthur Max based his sets for Commodus' Palace on the paintings of Alma-Tadema (Scott, 2000, p.93). These are examples of the appropriation of visual iconography, but interestingly, film-makers have also used the concept of past time periods for a similar narrative function. Narrative art, whatever the medium, has a story to tell. Using the range of stereotypical images that has been evolved, it is possible to choose a period which will give good scope to the story, its ambience or "message": ancient Rome for grandeur and brutality, Viking

Scandinavia for aggressive barbarism, Elizabethan England for political intrigue, etc. Painters and film makers have always used images of the past in precisely this way, but there is a parallel development among the practices which can be labelled as "reconstructions" which is quite different in intent.

Archaeological reconstruction artwork in its present format – a graphic recreation of a particular place and time – had its main root within archaeology itself. Even though it has never been greatly used in "pure" archaeological publication, examples (Stukeley, Heywood Sumner) do exist. However, it was the increase in popular interest in the past, and the demands for aids to education, which led to the growth of this particular art form. The methodology and techniques of the history painters, of the bible illustrators and others have certainly been appropriated: what is new is the primary use of this kind of picture to convey historical and archaeological information rather than moral, philosophical or religious concepts. In this application, the contents of the picture – artefacts, costume, architecture etc. – are components of a particular culture which is the actual subject of interest: they are no longer props, pointing beyond themselves to an abstract "meaning".

The factor of primary aim distinguishes this "didactic" archaeological reconstruction from work produced since the 18th century for other areas of instruction, or for humorous or commercial ends. In these other applications, the past is once again used as a means to a different end: to provide examples or images for moral and religious instruction, incongruities for humorous situations, or an ambience of various qualities for commercial advertising. These activities use the established iconography of easily recognised images, originally created by the history painters, to point beyond their ostensible subjects to a deeper agenda. In

contrast, reconstructions produced solely for the didactic purposes of archaeology are self-sufficient in their subject matter. They refer only to the people, objects and landscape of the societies that are portrayed.

It is evident that the broader character of reconstruction artwork has always been the subject of constant change, and that this is equally true of its present form – we have not arrived at the Platonic ideal of the reconstruction, and in fact no such artwork could exist. Rather, it is a process in which the product is conditioned by the needs and capabilities of the society that contains it; at any given moment, its character reflects these demands.

It is also apparent that, at least since the beginnings of antiquarian interest, more than one kind of reconstruction artwork has existed. The evolution of the subject of this study has not been a simple case of one entity evolving into another in a linear progression, but rather of a group of allied but distinct forms undergoing semi-parallel progressions. Some have grown out of others; they have waxed and waned in relative importance, and there has been a constant – and enriching - trade between them: of factual information, technique and iconography. Some indication of this interdependence may be observed in the ease with which they transfer roles: paintings by Leighton, for example, have often been used for 20th century school textbooks – a very different audience to the affluent salon market of the 19th century, for which they were originally intended. Similarly, while systems of iconography are vital to all representational art, they are especially so to the reconstruction; messages about time have to be conveyed along with all the more usual cultural information. The huge body of temporal iconography built up by these different branches of the art form has been extremely important. This interdependence is the main reason why it has been necessary to explore the history of the subject

in some depth: archaeological reconstruction is the sum of many influences, which need to be appreciated to fully understand its present form.

As a concluding example of this process, we will examine the depiction of one particular site, through a similar time-span to that used in the History. It is hoped that this may display some at least of the processes which have been more generally discussed, at work in a specific case. The site in question is Stonehenge.

12.0 CASE STUDY: THE APPLICATION OF RECONSTRUCTION DRAWING AT STONEHENGE

12.1 INTRODUCTION

In order to demonstrate the changes that have evolved during the development of archaeological reconstruction, and to link the historical with present-day practice, it may be instructive to look at the changes which have occurred in the depiction of one particular site. With the subject itself as a relative constant, the changes are more apparently in the perceptions and techniques of the illustrators' various periods.

One major difficulty with this approach is to find a suitable site. There are a number of criteria which must be met:

Firstly, the site must have been extant for long enough to acquire a large body of representations over a long period. After their depopulation, many of the greatest sites from antiquity – Troy and Babylon, for example – were nothing more than anonymous humps in the landscape before the early archaeologists began to unearth them. Representations of these sites, based upon their actual remains, only go back for about 200 years.

Secondly, sites needed to be accessible to those who may conceivably have wished to depict them. The remains of the ancient Egyptian civilization were certainly visible enough, but they were not particularly accessible to the illustrators of Western Europe until the advent of easier foreign travel, and the custom of the Grand Tour. This is especially true of more remote monuments, such as those in the Far East and the Americas, where the considerable dangers of travel were even greater.

The third and final difficulty is of a different kind. It would be possible to use a Classical monument – for example, the Colosseum or the Parthenon – as a subject. Both have been extant and visible for 2,000 years or more, and both have been extensively depicted. However, their origins and purposes have never been completely lost; those who were familiar with Classical history knew of Vespasian's mammoth building project, and were familiar with the concept of the Roman circus. In short, there is no particular mystery about these structures; they do not invite speculation or differences of interpretation.

With these three criteria in mind, the almost unique value of Stonehenge as a model becomes apparent. It is difficult to think of another man-made structure which has been so constantly visible throughout recorded history, and for many centuries before. It is accessible, in a heavily populated European country, which was formerly part of the Roman Empire. As to its exact purposes and function: archaeology has achieved some firm ground, especially during the 20th century, in understanding its phasing, chronology and some of its purposes. There remains ample ground for speculation, and this – whether informed, intuitive or practically insane – has always had a free rein at Stonehenge.

These factors, then, combine to make the site ideally suitable for this exercise. In addition there is the very strong, and uniquely recognizable, visual character of Stonehenge. The pattern of uprights and lintels may also be associated with some other megalithic sites; for instance, Kit's Coty House near Maidstone, Kent (Malone, 2001, p.128), but in popular iconography it refers solely to Stonehenge. The shape has become an icon or symbol of prehistory, used to evoke the feelings of antiquity, mystery, and enigma associated with "deep time".

Perhaps because of this strong and attractive form, there are many representations of Stonehenge, as it appeared in the illustrator's own time. However, there are not nearly so many reconstructions of how it may have looked in the builders' times. In Chippindale's "Stonehenge Complete" (1994), apart from photographs, there is an impressive collection of ninety-five drawn or painted images of the monument, but only twenty-seven of these (28%) can be classed as reconstructions.

This is possibly a consequence of its enigmatic character. To make an effective and interesting reconstruction of a site, most illustrators show it actually populated and in use. Certainly the uncertainty of Stonehenge's function may invite speculation (as argued above), but this extreme degree of uncertainty may deter all but the more enthusiastic or obsessive illustrators from taking such a chance. Certainly the author would not like to try it, and in fact I find all scenes concerned with ritual sites or practices extremely difficult to handle. Unless I make extensive use of supposed ethnographic parallels, there is no way of knowing who should be shown doing what, with what, to what, and such scenes often seem to say more about the illustrator's beliefs than those which can be attributed to his subjects. "To decide on whether a people held to such beliefs we are ultimately dependent on personal testimony. In mute prehistory, it is hard to see how the question can be judged at all, except by drawing shaky analogies with cultures that are reasonably well known" (North, 1996, p. 521)

Despite these difficulties, attempts at reconstruction have been made, and a number of them tackle the thorny problem of ritual practice head-on (e.g. figs. 73, 74). However, a large sub-group of reconstructions evade this aspect completely by illustrating the construction of Stonehenge, and

the particular engineering problems which this entailed – especially with reference to the very large sarsen uprights and lintels. Construction methods at Stonehenge have been debated ever since Stukeley's hypotheses (Piggott, 1985, p.88-9), (Fig. 67).

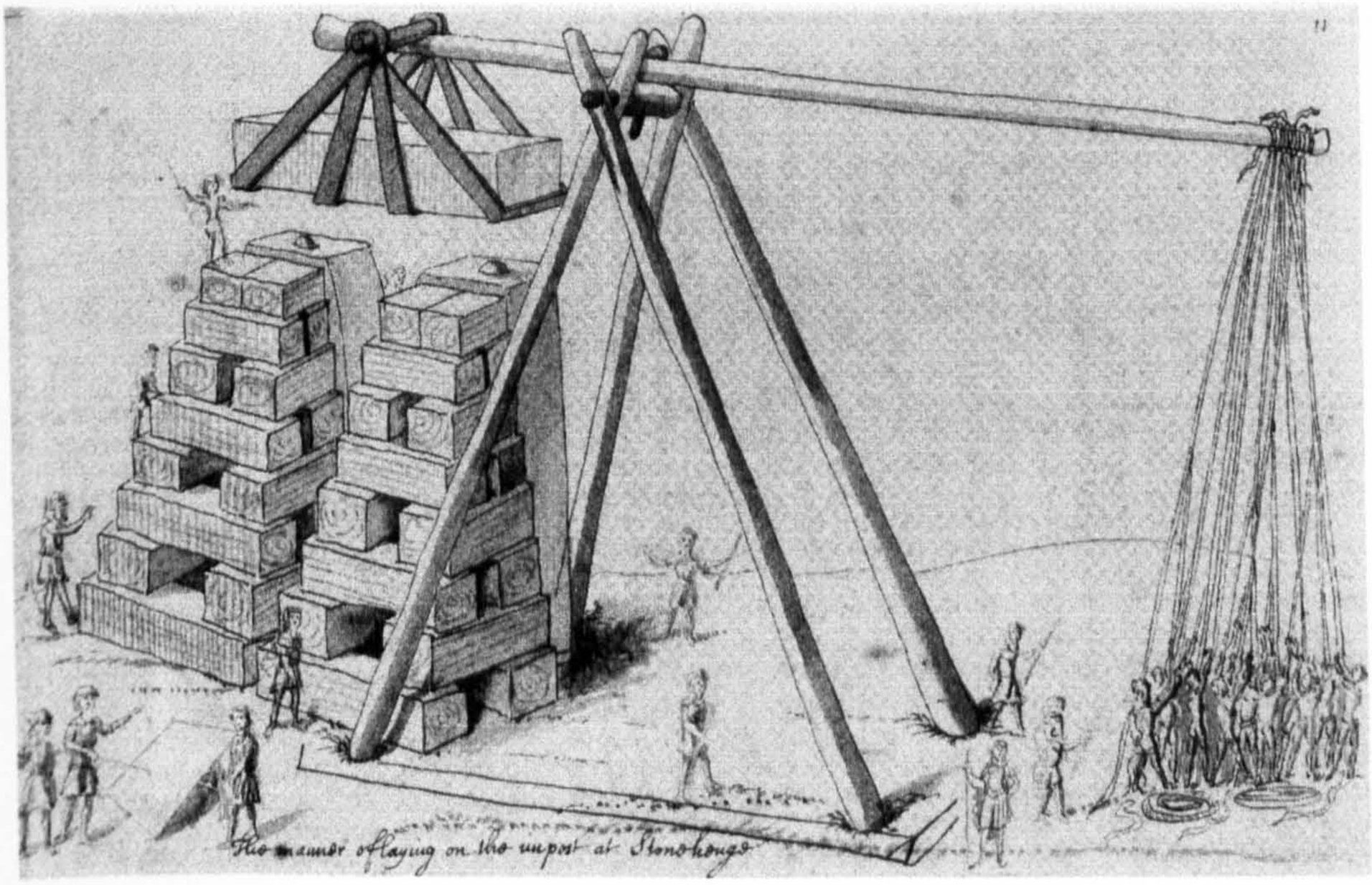


Fig. 67 *William Stukeley: "The manner of laying on the impost at Stonehenge" Watercolour, MS of "The History of the Temples of the Antient Celts", 1723 Bodleian Library, Oxford*

However, this form of graphic theorising has been more common since the 19th century, when matters of civil engineering became of more general interest and concern. (It has the additional advantage of actually making it impossible to illustrate the ritual aspect; the monument can hardly be in use while it is still under construction – or at least, not performing its *ultimate* function. I have frequently resorted to this device myself; for example, showing preparations for a burial rather than attempting the unknown burial ritual itself.)

In the following sections, illustrations of Stonehenge are examined from each of the 100-year periods used in the History. The aim is to show how

the changes previously referred to are demonstrated by these representations, and how the genre evolved into its present form.

12.2 PRE-16TH CENTURY

Fig. 68 Artist unknown: " Merlin at Stonehenge", 14th Century MS of French verse, Egerton 3028 fol. 30, British Library

This particular image is much reproduced, and has in fact already been used in this thesis (see above, pp. 40-41). This is partly because it is an unusual example of a secular subject, in a medium – manuscript illustration – largely dominated by religious scenes, and also because of its celebrated subject matter: one of the earliest representations of Stonehenge.

It is interesting that this early illustration is concerned with construction; the building process which is of such absorbing interest to later illustrators. Most of the 19th or 20th century illustrations dealing with this aspect are involved with the mechanics of the problem. The monument

itself is the main character, its physical structure is the focus of interest, and any human figures are merely providing motive power to the construction operation.

However, this MS illustration contains a quite different approach to the problem of how Stonehenge came to exist. In the legend which is being illustrated, Merlin has brought the Giants' Dance over the sea from Ireland, and is re-erecting the stones in their new location on Salisbury Plain. This is of course accomplished by magic rather than by mechanics, but perhaps the most significant difference is the fact that the human character of Merlin is centre-stage, rather than Stonehenge. The role of the monument is almost reduced to that of a theatrical prop, with which Merlin can demonstrate his extraordinary powers.

It is a commonplace of medieval MS illustration that the human figures frequently dwarf their surroundings, and that an individual's size is proportional to their status (see above, p.40). It is also possible that this reflects the priorities of the illustrators and their audience: that theirs was a homocentric universe in which people, rather than their artefacts, were of primary importance.

Apart from this major point, the illustration also shows other characteristics of its period. The most important of these is the use of contemporary costume for a scene set in the distant past. As stated on p. 41, it is probable that the concept of historical change and development in dress had not generally occurred; even if it had, there would be little material evidence to draw from.

12.3 16TH CENTURY

Unfortunately, no reconstructions in the sense used in this thesis (a picture of past scenes, persons or artefacts as they appeared when they were working components of a society) are available of Stonehenge during this century. On referring back to the general History, it is apparent that the focus of pictorial interest in the fine arts is still upon people and events, rather than artefacts: Mantegna and Botticelli place their characters in a generalized Roman landscape rather than a particular location (see above, pp. 53-54). Stonehenge does not readily fall into the category of backdrop for a historical character, unless that character is Merlin or Arthur - the only named personages associated with the monument, and legendary figures at best.

However, the period which contains some of the early stirrings of antiquarian interest – as shown by William Camden's *Britannia,* and John Leland's *De Antiquitate Britannica* – also contained a number of representations of Stonehenge, as it appeared to the illustrator in his own time. Although these are not actually reconstructions, they are worth a brief appraisal as being typical of the approach to the subject at this time. While objects and places in their own right may have had no interest for the fine arts painter, they were beginning to be a subject for illustrators.

The particular illustration shown here (fig. 69) is referred to by Chippindale as the "RF print", since these initials are the only indication of its maker's identity. Chippindale goes on to point out (1994, p.33-36) that the print is clearly based an earlier (1574) illustration by Lucas de Heere, and that W. Smith's 1588 version is therefore a copy of a copy; the similarities appear to bear this out. It seems probable that de Heere

actually saw the monument that he depicted, but it is by no means certain that the other artists had done so.

Fig. 69 *R.F.: "Stonhing", 1575 Engraving, British Library, Dept. of Maps, pressmark 5785(2)*

There are a number of key features of the site which have been realised, and have survived the process of second- and third-hand copying. The outer ring-ditch has been represented, and the Heel Stone (extreme left) has been moved inside it; both features are much too close to the main structures. (This was probably a pictorial device, to include the ditch while keeping the stone circle as a large, dominating element: if drawn in proper proportion there is a lot of blank space in the picture, and the stonework is greatly diminished.) The existence of two types of block, the large sarsens and smaller bluestones, appears to have been recognised. The system of uprights and lintels - both the inner trilithons, and the outer, continuous ring – has been depicted. Finally, the construction detail of the tenons, which locate the lintel-ends, is shown, although not fully explained.

Pictorially, the illustration displays a number of characteristics, which recur many times in this particular genre of "portraits of antiquities". The inclusion of human figures, strolling among and gesturing theatrically at the great stones, gives not only a sense of the actual scale (fairly accurate, in this instance) but also indicates the presumed effect of the scale upon the visitor, emphasising the impressive nature of the monument. Many of these pictures exaggerate the rugged or even craggy nature of the stonework, possibly to increase the visual effect of extreme age. (There may, perhaps, be some form of unconscious analogy to the ageing of human faces.) It is not carried to extremes in this case, but the illustrator has exaggerated the irregularity of the uprights and, for some reason, has bent them all to the right of the picture. This gives a curious, slightly molten effect, and is also reminiscent of the prevailing wind effect on seashore vegetation; however, it is probably unintentional.

There is also a reference to contemporary archaeology, in the two figures energetically digging the barrow at bottom left; at all events this is probably intended to be a barrow, although it is curiously flat-topped and steep-sided. Some of the small, rounded objects in the mid-ground may be skulls.

This plate appears to have been produced as an entity rather than as a book illustration, but it is typical of the kind of illustration used in the expanding market for secular publications at this time; books which covered an increasing range of topics and disciplines (see above, pp. 55-56).

12.4 17TH CENTURY

This is a time when concepts of national identity were beginning to take root, in England as in Europe (see above, pp. 63-64). The originators of these concepts needed symbols, and they began to develop a new appreciation of the ancient monuments of their own countries: examples of the achievements of their forebears. Smiles sees signs of this process "from at least the seventeenth century" (1994, p.26), and Moser cites the regional history of Picardt as the beginning of this process in Holland. However, in Holland as elsewhere, academic interest was still more focussed on the Classical world than on "home-grown" cultures (Moser, 1998, pp. 90-91).

The emergence of the Neo-Classical movement had great significance to the arts of the 17th century (see above, p.57-9). The strong emphasis on the pre-eminence of Greek and Roman arts, and their fitness to be an exemplar to later ages, had a profound influence at many levels and in many areas, not least architecture. "The principles of Classic form, towards which England tended, were clearly laid down by Inigo Jones" (Bazin, 1964, p. 154).

The Roman world was certainly Inigo Jones' inspiration for what was, even in his own time, a controversial interpretation and reconstruction of the remains at Stonehenge. It is, in its way, a classic example: "classic" in the sense that it is a near-perfect example of a particular error in archaeological reconstruction – that of attempting to force the evidence to fit a particular theory.

Jones' starting-point was the assumption that Stonehenge was built by the Romans. The perceived pre-eminence of Roman culture, and assumed barbarism of British tribal culture at that or any previous time, made it

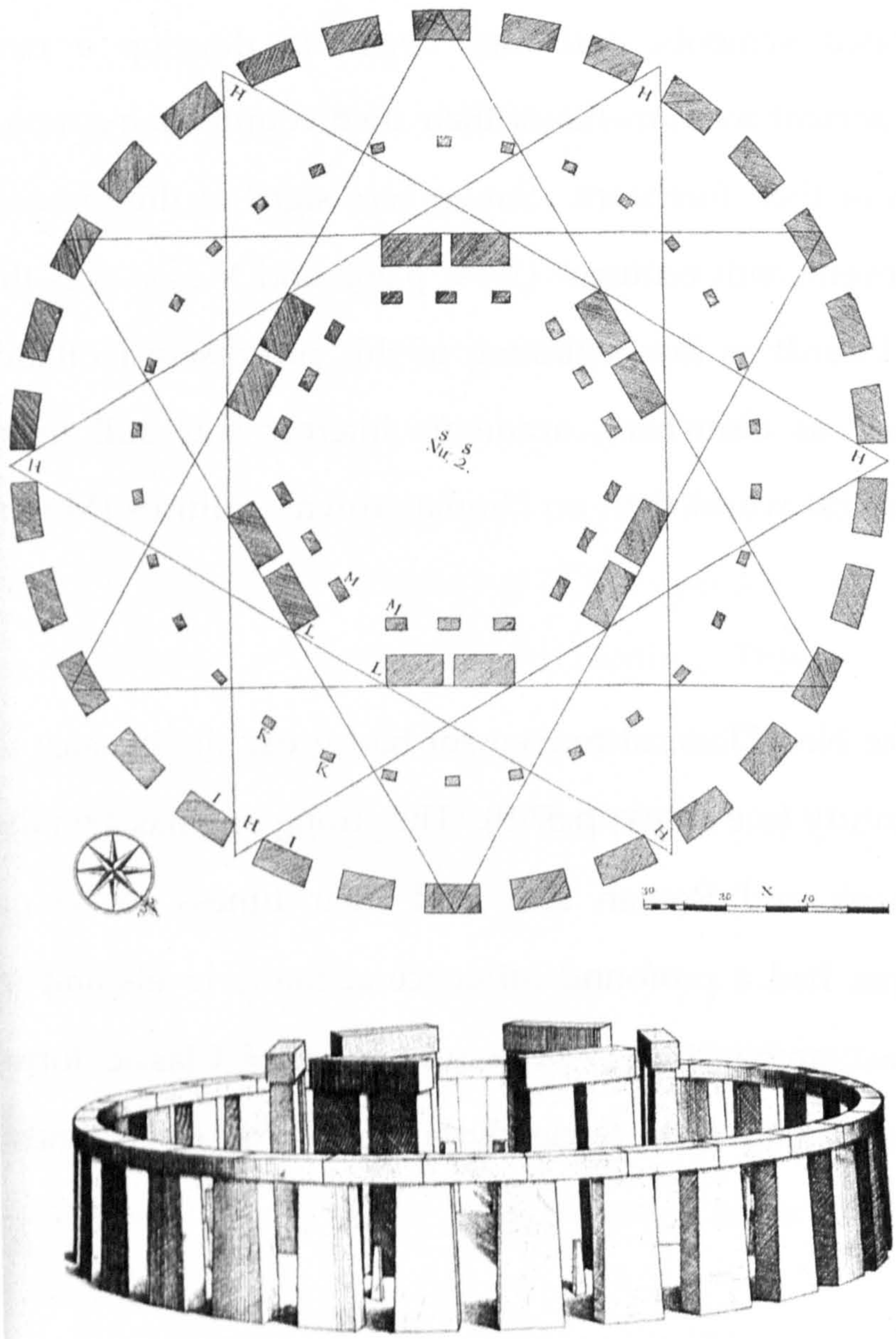


Fig. 70 Inigo Jones: illustrations from "Stone-heng Restored", 1725 edition

impossible for him to believe that the monument was a native product. This particular line of argument operates in some ways against the "nationalist antiquary", who wishes to argue for the native genius of his own race. On the other hand, such outside influences can be presented as a necessary developmental stage in the formation of an indigenous culture. "Are Caractacus and Boadicea national heroes or ignorant savages

resisting civilization?" (Smiles explores this ambivalence at some length; see 1994, p. 148 and 129-164). For Inigo Jones, Stonehenge must be the product of Roman design and engineering skill, and he believed that the ground plan contained evidence of its origins.

However, such a correlation is only possible with very elastic standards of survey and mensuration, and also with the addition or subtraction of any elements - major or minor - that may be lacking or superfluous to the theorist's requirements. As Chippindale remarks (1994, p. 57), "the best thing about this analysis is its nerve". It is worth remembering that, although Jones was a competent practitioner in his own sphere of architecture, he had no experience of the kind of reasoning or approach necessary to this sort of investigation. Even in his own time, in an atmosphere of great enthusiasm for all things Classical, his deductions were regarded as highly suspect (Chippindale1994, p.60), and little notice was taken of them. Later, Stukeley also included a refutation of Jones' theory in *The History of the Temples of the Antient Celts* ,1723 (Piggott, 1985, p.88). Their main feature of interest, so far as this collection is concerned, is the demonstration of a particular intellectual climate in which such a theory could be seriously considered – even if it was not generally accepted.

12.5 18TH CENTURY

This period was particularly interesting for its shifts in political, historical and scientific belief; shifts which presaged the even greater changes of the 19th and 20th centuries (see above, p. 65). The changes in representational painting, and the widening of its subject base to include other periods and cultures besides those of classical Greece and Rome, can be seen as one aspect of this change: a broadening of outlook (Gombrich, 1995, p.481).

Despite this, the change was a gradual one, and we have no representations of Stonehenge in the fine art productions of this period. There are, however, some interesting reconstructions within the field of archaeology.

While Stukeley's early work cannot be seen as representative of his period (see above, pp. 70-71), it is of considerable interest in the evolution of archaeological illustration because it contains a balance of two motivations: an innovative conveyance of factual information about the site, and a more established motivation in its defence of a particular ideological standpoint.

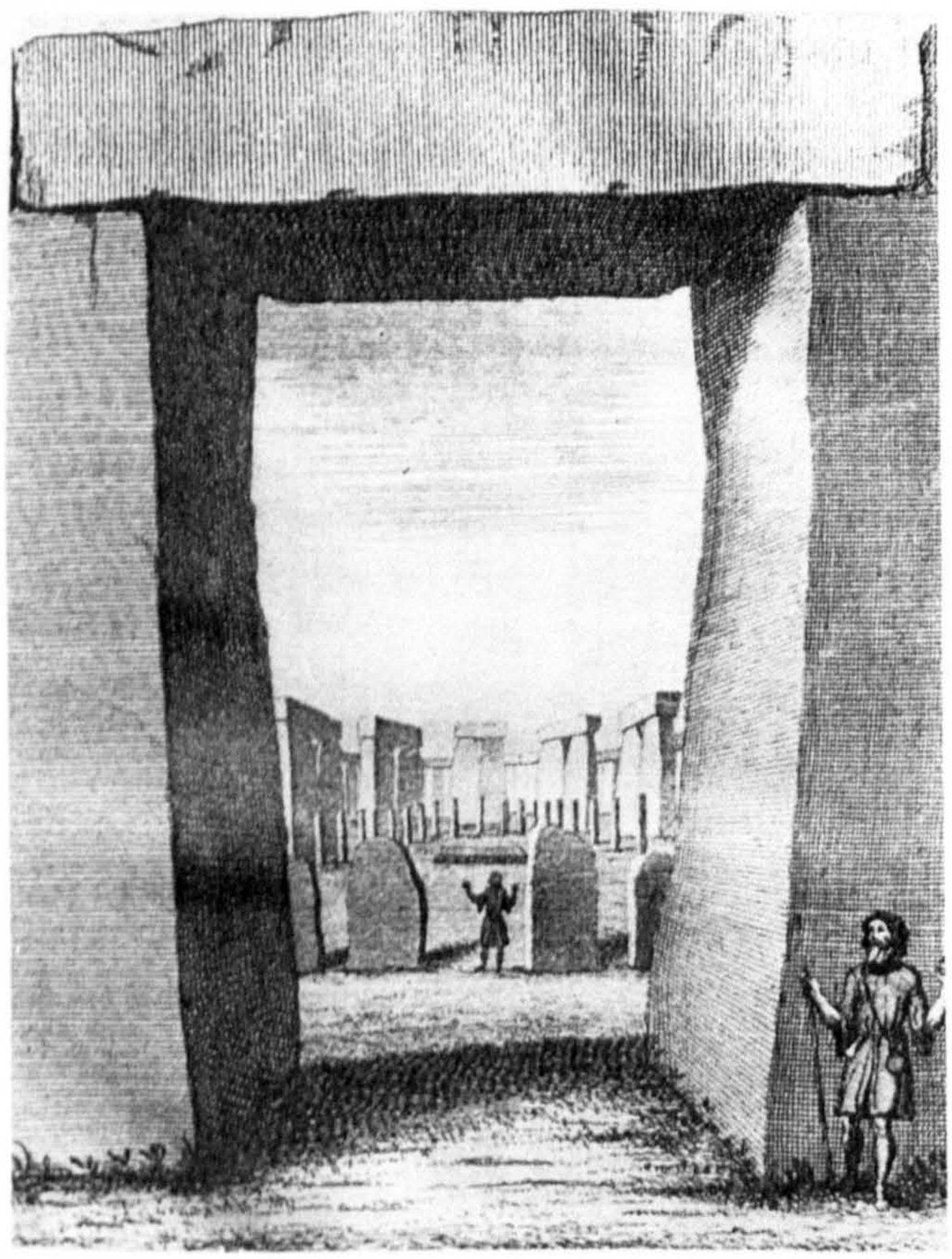


Fig. 71 *William Stukeley: drawing of Stonehenge, from "Stonehenge, a temple restored to the British Druids", 1740*

The fieldwork that Stukeley accomplished at Wiltshire's major sites during the 1720's certainly entitles him to consideration as an archaeologist much

ahead of his time in the quality of his work, and this concern for accuracy is reflected in the illustration. His interpretation of Stonehenge contains a number of basic truths: the ascription to an indigenous rather than an alien culture, the considerable age of the structure, and its function as part of a ritual landscape rather than an isolated feature (Piggott, 1985, p.91-92). The reconstruction is also quite correct in its essential structure: the continuous linked outer circle, the horseshoe of five trilithons, and the inner ring of smaller bluestones are all present, in their correct sequence, and even in reasonably correct proportions to each other. The arrangement of the monument is clear and easily understood; in some respects there are similarities with Inigo Jones' ordered structure, but this is a less forced and more sensitive interpretation of the available evidence.

This rationality and clarity in the picture's composition is naturally an aid to the conveyance of information. It also has a secondary function in its suggestion of another, and probably more important, level of meaning: the promotion of an ideological standpoint. Stukeley is trying to present his Druids, and their temple, as concerned with a religion which is ultimately part of an ordered universe, operating by the natural law of a beneficent creator. Hence his picture is balanced, cool and calm, with no hint of any disorderly or violent ritual - in fact, no real feeling of any ritual at all. The "altar stone" is there, but so far in the distance as to make any stains of pagan sacrifice quite invisible.

Certainly his factual accuracy is admirable, as far as the placement of concrete objects is concerned; but the inferences subsequently drawn from his findings do not seem to have followed the same pattern. They are, however, of fundamental importance to the "image" of the monument in popular culture, because they strengthen and popularise the association between Stonehenge and the Druids (Piggott, 1985, p.89). In this respect it

is immaterial whether the connection actually exists or not; it has immense appeal, both romantically and dramatically, and has subsequently been absorbed into the iconography of "Ancient Britain".

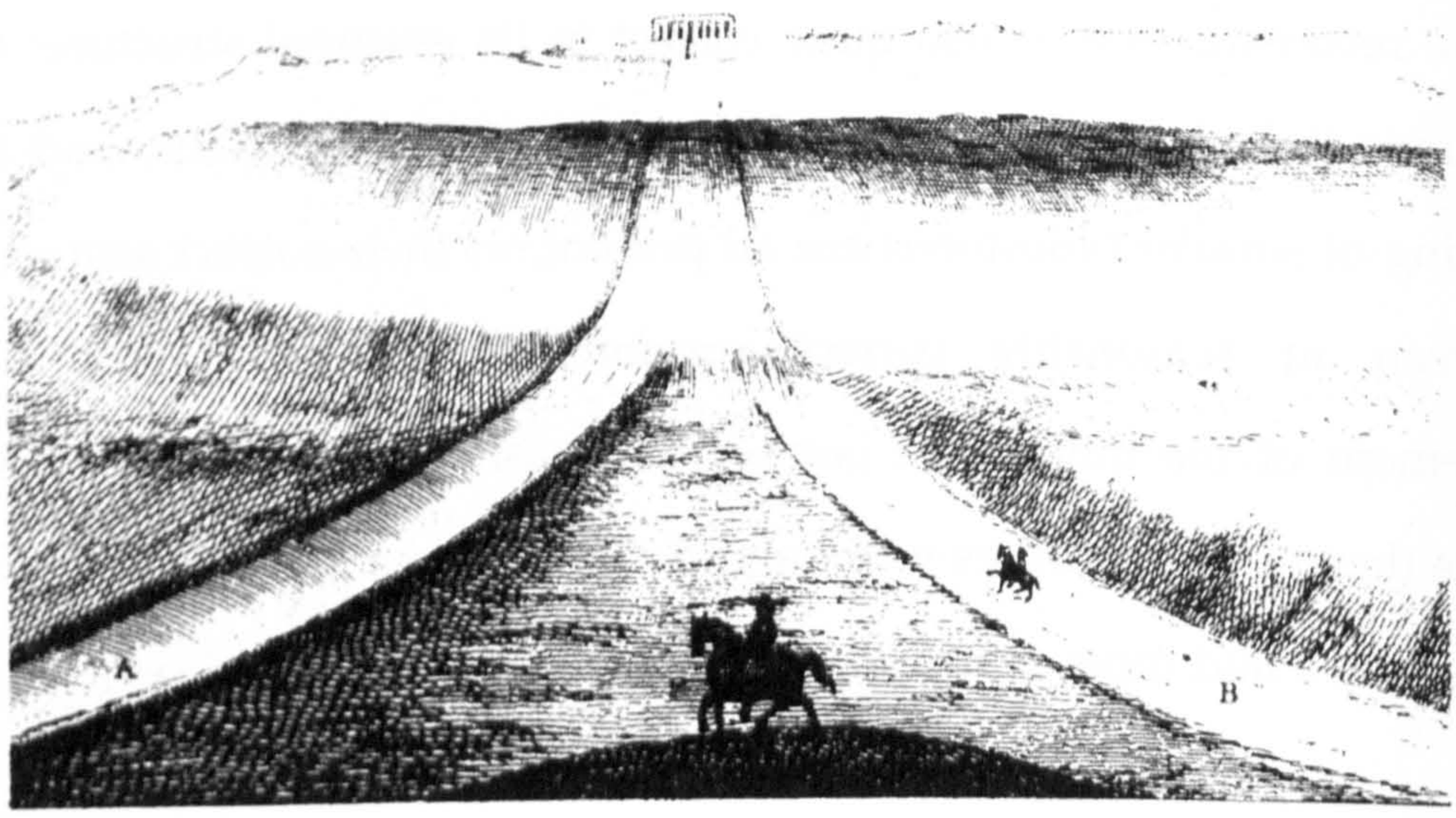


Fig. 72 William Stukeley: Stonehenge viewed from the Avenue, from "Stonehenge, a temple restored to the British Druids", 1740

12.6 19TH CENTURY

The growth of archaeology as a science during this period had two important results for illustration: more demand, and more data. Interest in the subject was manifested at many different levels of society, from the patrons of the history painters who bought costly one-off productions, to the casual reader of the Illustrated London News. Meanwhile, archaeology provided more and more examples of artefact, costume and architectural design, from which an increasingly sophisticated iconography of the world's civilizations could be constructed. Historical accuracy – if not always attained – was becoming more possible.

Stonehenge did not benefit from these developments so much as some other sites, largely because the material culture of its makers is more

difficult to recreate than that of, for example, the Egyptian Middle Kingdom. However, two possible approaches to its representation evolve during this century: the aspect of its ritual use and purpose, and the problems of its design and construction. Both of these mirror concerns which were active in 19th century society.

Stukeley's interpretations were still influential at the beginning of this century, as can be clearly seen in Meyrick & Smith's ambitious scene of 1815 (fig. 73). Quite apart from the ingenious serpent banners, which are a clear reference to Stukeley's "mystic serpents" (Piggott,1985, p. 107), the atmosphere of the picture is lively but open and serene, as befits a ceremony of "proto-Christianity"; even the sky is clear. However, the storm clouds of 19th century piety are imminent.

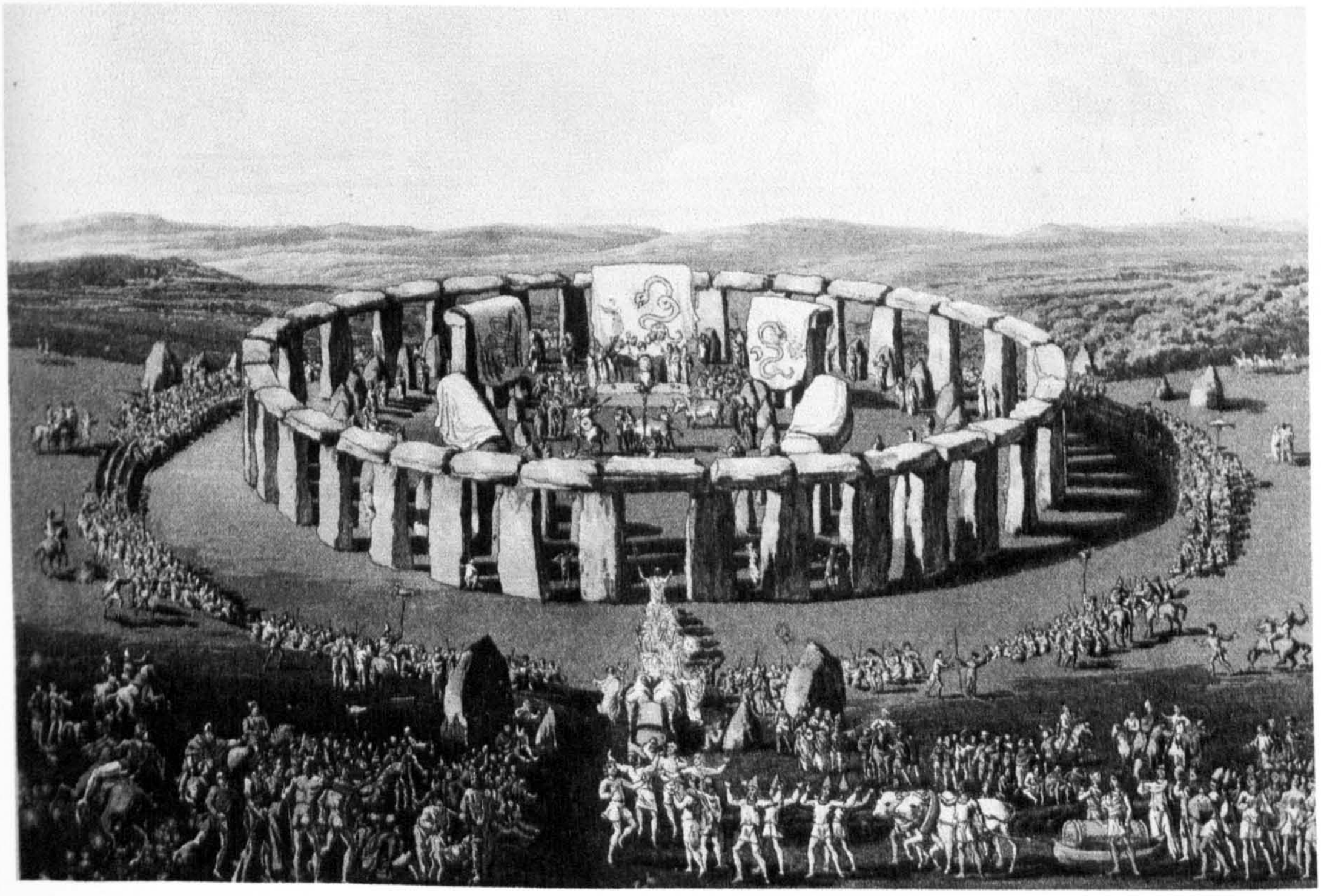


Fig. 73 *C.H. Smith: "Grand Conventional Festival of the Britons" Hand-coloured aquatint, plate 11 from "The Costume of the Original Inhabitants of the British Isles", 1815 S. R. Meyrick & C.H. Smith*

Foremost among the depictions of ritual use is the association with the Druids, originated by Aubrey in the 17th century (Smiles, 1994, p.80), and later popularised by Stukeley. However, interpretations were now very unlike Stukeley's or Smith's cool, orderly landscapes. The concept also leant itself to compositions in a dramatic, theatrical style, as in Geller's *The Druid's Sacrifice* (fig. 74). Works of this kind were very much in vogue during the early part of the 19th century, when uncritical admiration of the Druid's supposed ancient wisdom was giving way to a more hostile attitude (Smiles, 1994, p.96).

Drama is also apparent in the apocalyptic works of Geller's mentor, John Martin (see above, p. 76). One interesting attribute of these works is the almost obligatory inclusion of raging, stormy sky: the collusion of natural

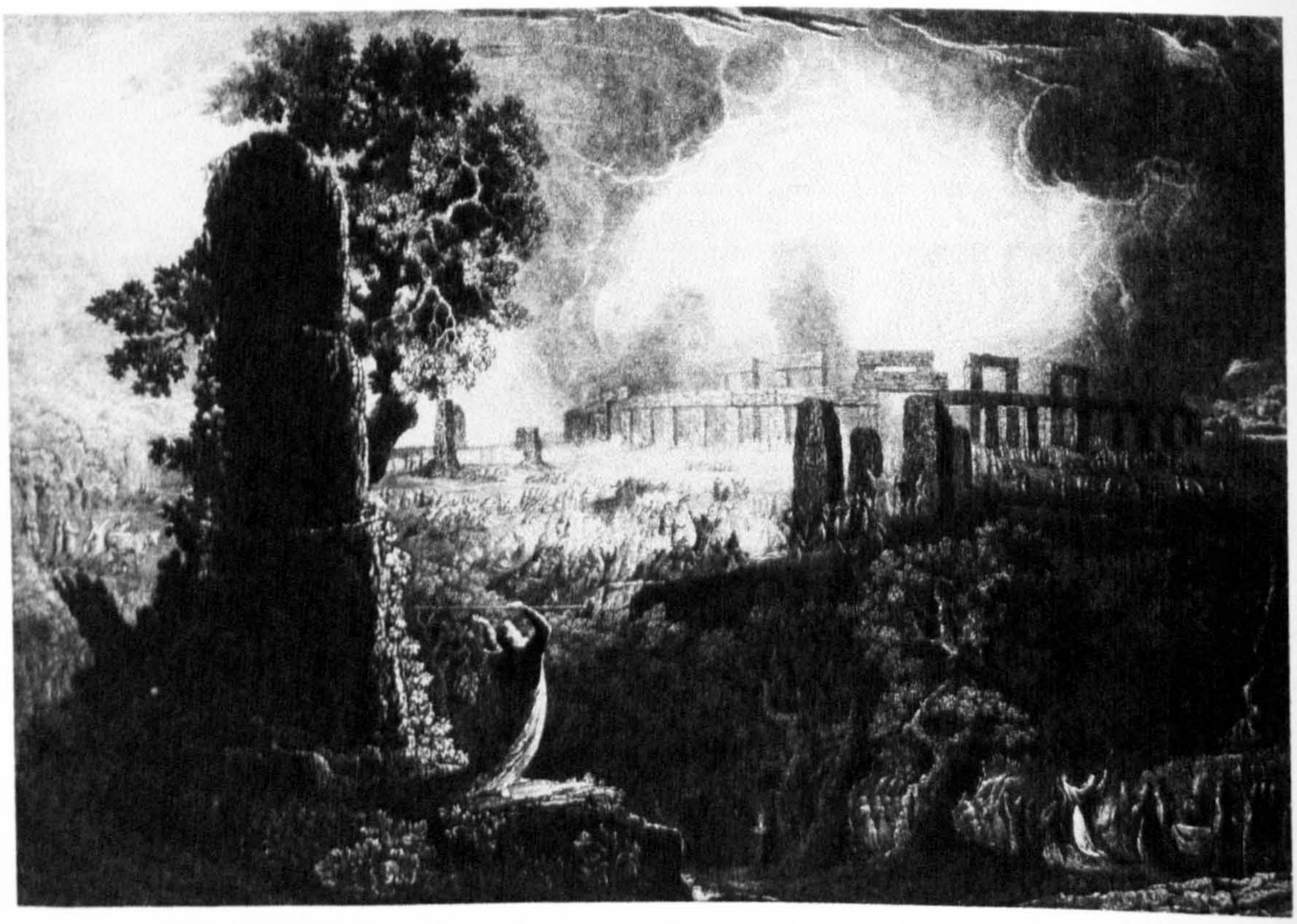


Fig. 74 *William Overend Geller: "The Druid's Sacrifice", 1832. Mezzotint and etching; Salisbury & South Wiltshire Museum [Smiles 1994, p. 97]*

elements with human emotions. This same factor can be seen in later oil paintings of the site, such as those of Constable and Turner: even when the

more overtly theatrical elements are omitted, there still appears to be a need to portray the mood of the site as turbulent, forbidding, and primordial.

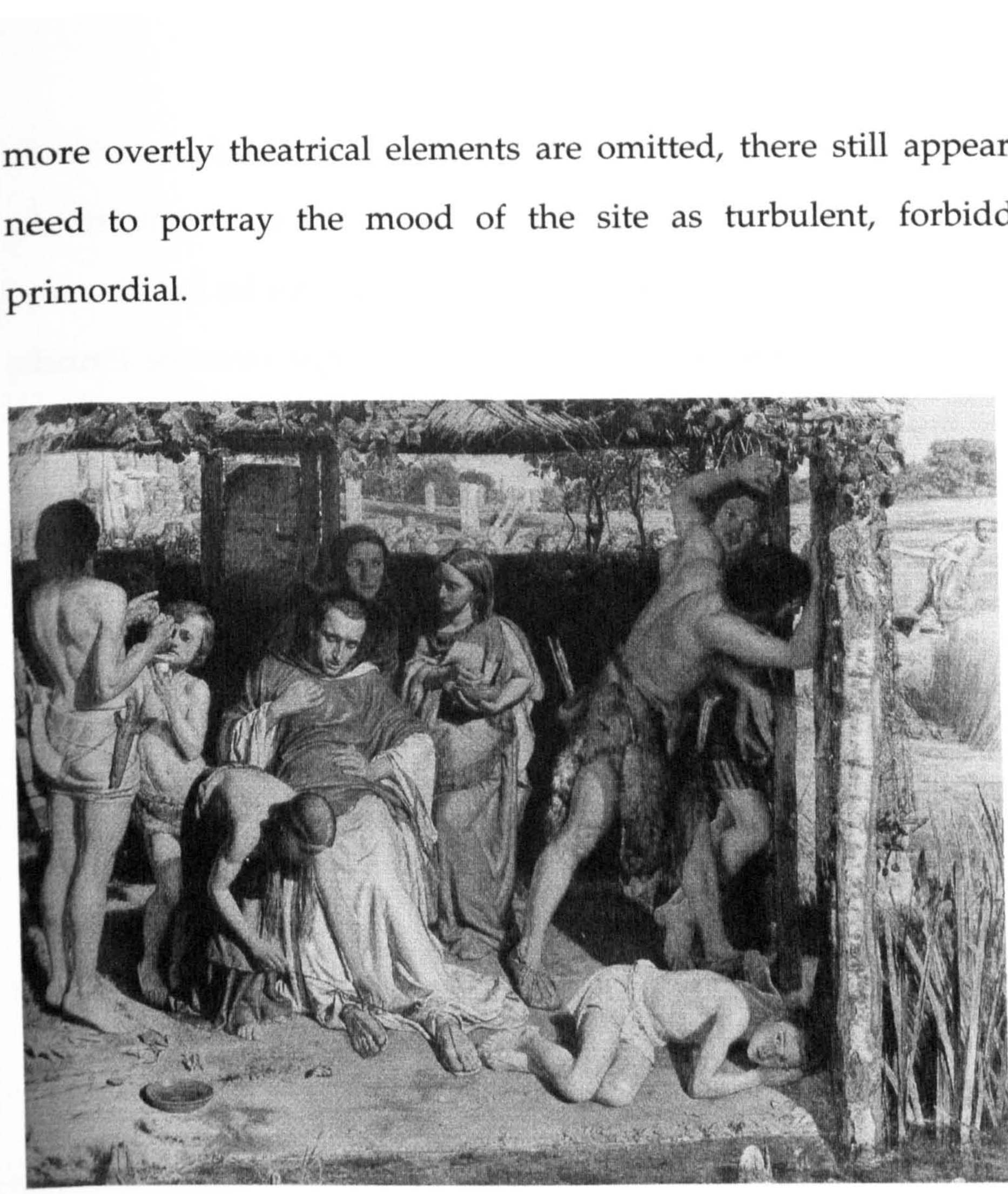


Fig. 75 *William Holman Hunt: "A Converted British Family sheltering a Christian Priest from the Persecution of the Druids" 1850 Oil on canvas. The Ashmolean Museum, Oxford*

This forbidding aspect may stem partly from a perception of paganism as a counterpoint to Christianity. This being a time of Christian revival in England (of the Church of England, and also of many Nonconformist sects), the juxtaposition of early Christianity with native paganism was a powerful theme. Although it does not directly use Stonehenge, Holman Hunt's painting of *A Christian family sheltering a missionary from the persecution of the Druids* (fig. 75) certainly uses an alignment of standing-stones in the background; an icon which is beginning to take effect as a symbol of archaic Paganism.

This antagonism is interesting when contrasted with Stukeley's vision of the Druids as "proto-Christians" (Piggott, 1985, pp. 99-100). However, the

ancient argument between soft and hard primitivism had never been resolved, and antipathy towards the pagan priesthood grew quite strong during the 19th century. In addition to Holman Hunt, Smiles has amassed many examples on the theme of Christianity's triumph over the Druids, which show the popularity of the theme (1994, pp. 91-112).

One final aspect of the identification of Stonehenge with Druidical practices was that it at least provided a definite hypothesis, in an area where virtually nothing was known. There is, perhaps, a tendency to prefer a pre-existing explanation to constructing a new one: it is certainly less effort, and if it turns out to be wrong, someone else is at fault.

The ritual use of Stonehenge was, then, a well-used approach. Another way of seeing the monument may have its roots in another aspect of the period: the growth of mechanical and civil engineering, both in application and in status.

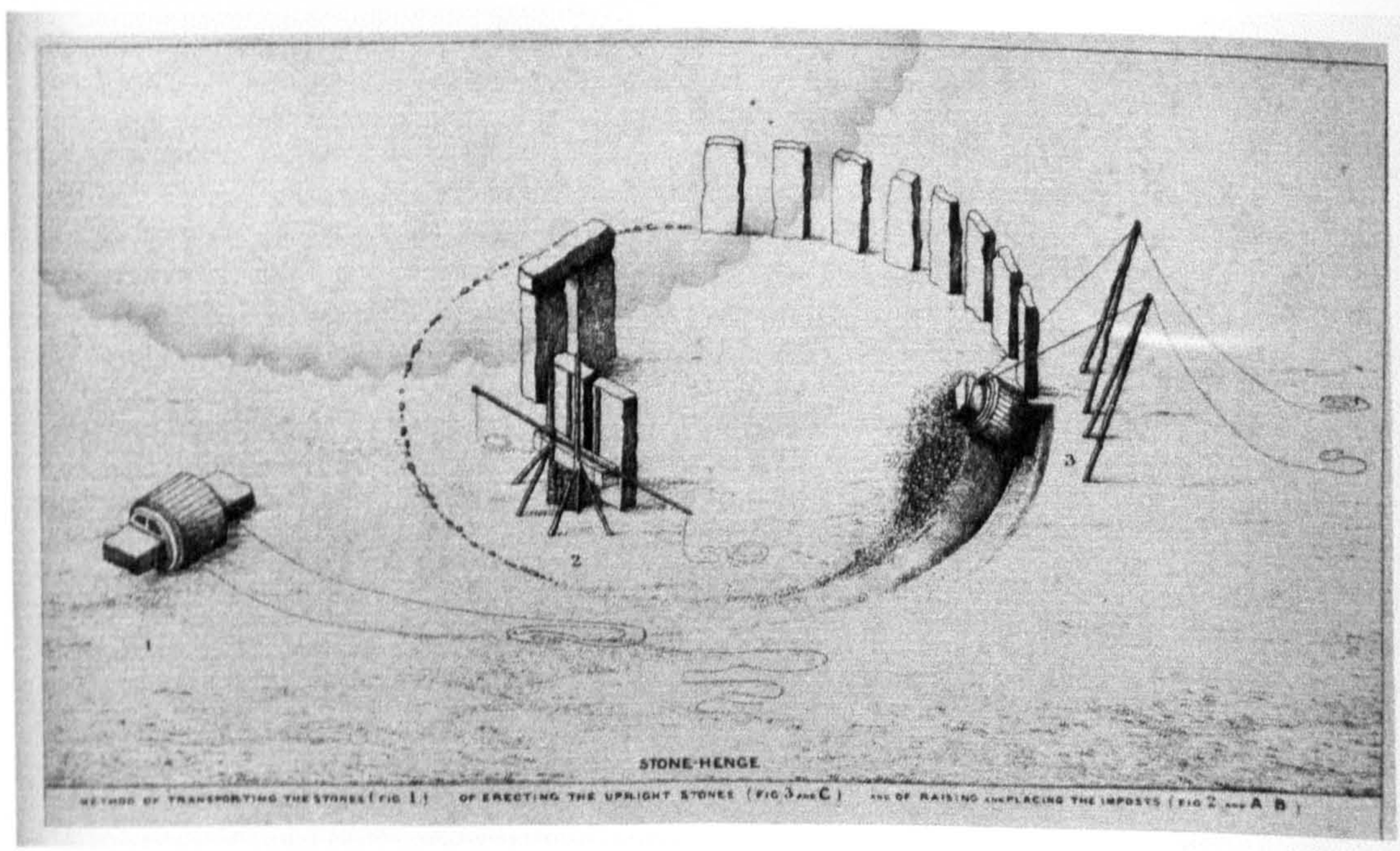


Fig. 76 Artist unknown: "Stone-Henge", late C 19th Print, collection of Wiltshire Archaeological and Natural History Society, Devizes Museum

This was an important part of Victorian society's self-image: man as the victor over nature, and the controller of his environment. The appreciation of the role of engineering in their own society may have prompted curiosity about its application in ancient times, for now there begin to be graphic hypotheses about the construction of Stonehenge (figs. 76, 77).

On the whole these construction theories – which have continued in popularity up to the present day – have tended to concentrate on two main problems: the erection of the sarsens, and the placing of the lintel beams upon them. These are the most obvious and impressive operations; they are also purely mechanical problems, and they avoid the more complex and theoretical difficulties involved in the planning and setting-out of the stones' alignments.

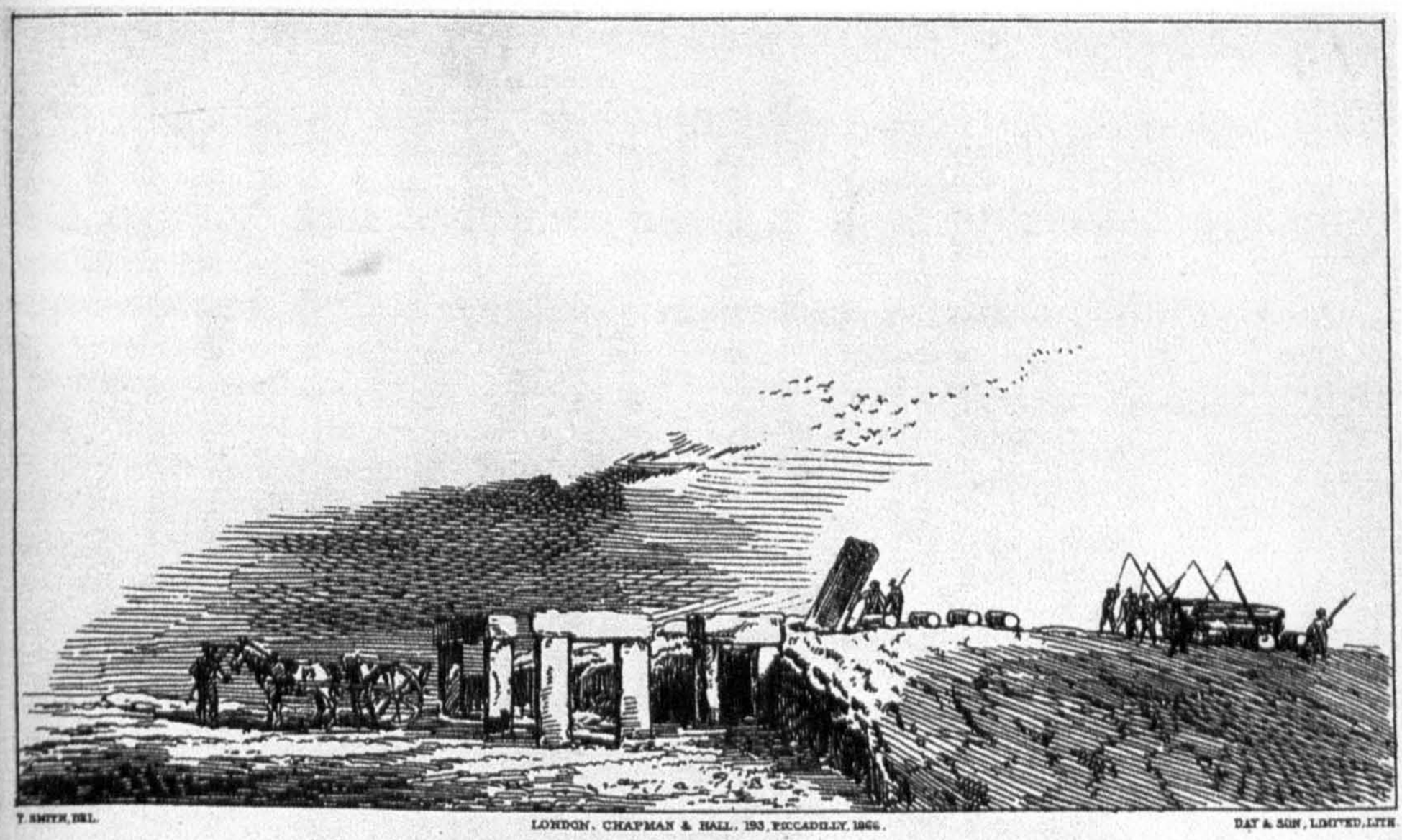


Fig. 77 *Artist unknown: "To represent the formation of Stonehenge" Print from "Sporting Incidents in the Life of another Tom Smith", by Thomas Smith, 1867*

One interesting aspect of the 1867 engraving (fig. 77) is the inclusion of a horse and cart, of very 19th century appearance, on the site. It is certainly

intended to represent the original building operation, rather than a postulated repair, as it is titled "..the formation of Stonehenge..", and all the other operations in the scene appear to be using manpower. The horse and cart certainly look 19th century, but perhaps they were such an integral part of Victorian building operations that the artist included them automatically (much as we might include a dump truck or 35 cwt. van today), or that it was thought to have remained unchanged since antiquity.

Finally, the 19th century was a time of experimentation and innovation, in architecture as in all other fields. It is, then, unsurprising to find "ground-breaking new theories" starting to emerge about the original structure of Stonehenge. Maclagan's theory (fig. 78) – that it was an arcaded base to a stone tower of unknown height - is not really representative of Victoria expertise in architectural engineering. However, it would be interesting to know whether the apparent corbelling of his round arches – similar to the construction technique found at other prehistoric sites, such as New Grange – was the product of research or of indifferent draughtsmanship.

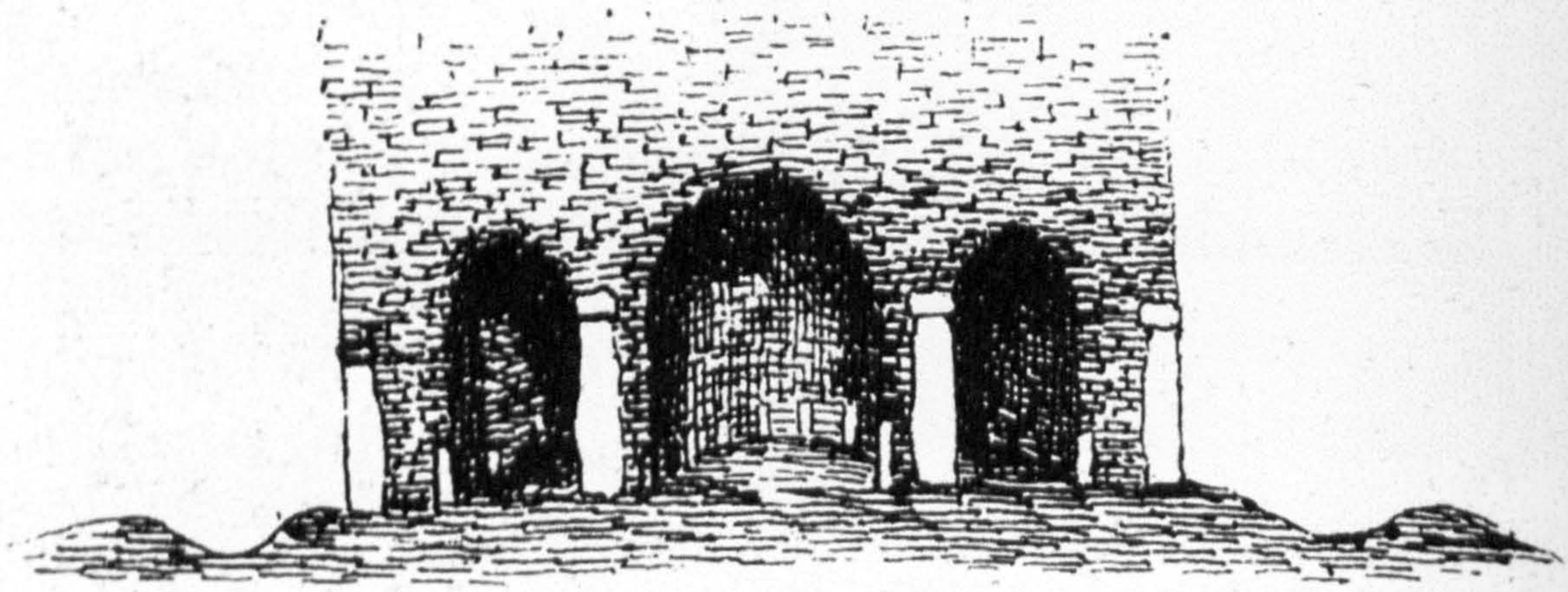


Fig. 78 *C. Maclagan: Illustration from "The Hillforts, Stone Circles and other Structural Remains of Ancient Scotland", 1875*

12.6 20TH CENTURY

A major factor during this century was the growth of mass tourism; something which began to take effect even before the Second World War, but which escalated further with the development of road transport after 1950. The numbers of visitors to ancient monuments grew rapidly, and Stonehenge was the pre-eminent monument of the prehistoric era. Quite apart from those who actually visited Stonehenge, the general public's curiosity about the past was growing; curiosity demands information, and the reconstruction is ideally suited to supplying this in an accessible form (Hodgson, 2001, p.4).

Information about Stonehenge was building up. During the 20th century, the interpretation of the various building phases at Stonehenge became generally agreed, and the basic appearance of the final construction – very similar to Stukeley's proposals of 200 years previously – was established. Radical departures from the norm were made from time to time, such as the roofed structure proposed in Antiquity for 1937: there were also minor adjustments still to be made, such as the mistaken representation

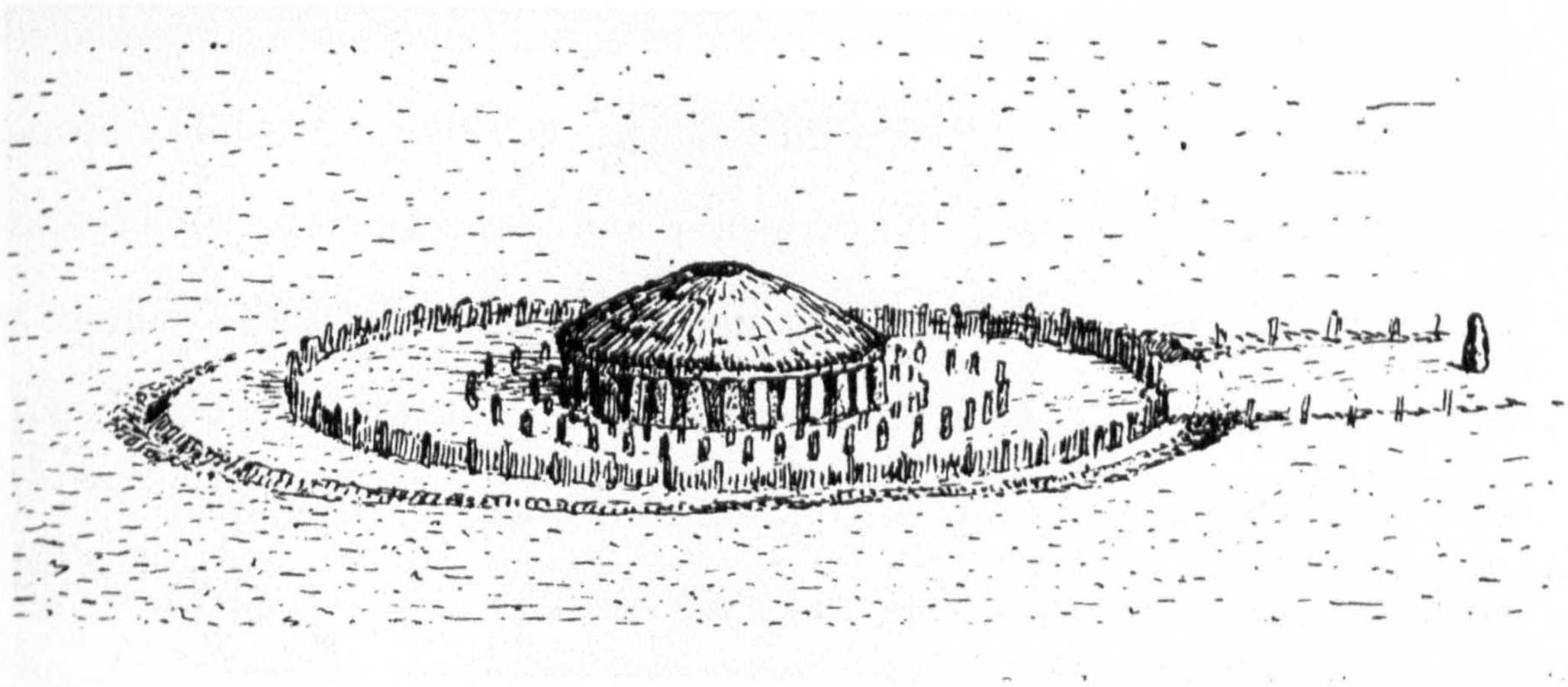


Fig. 79 Artist unknown: Illustration from "Antiquity", vol. XI, 1937

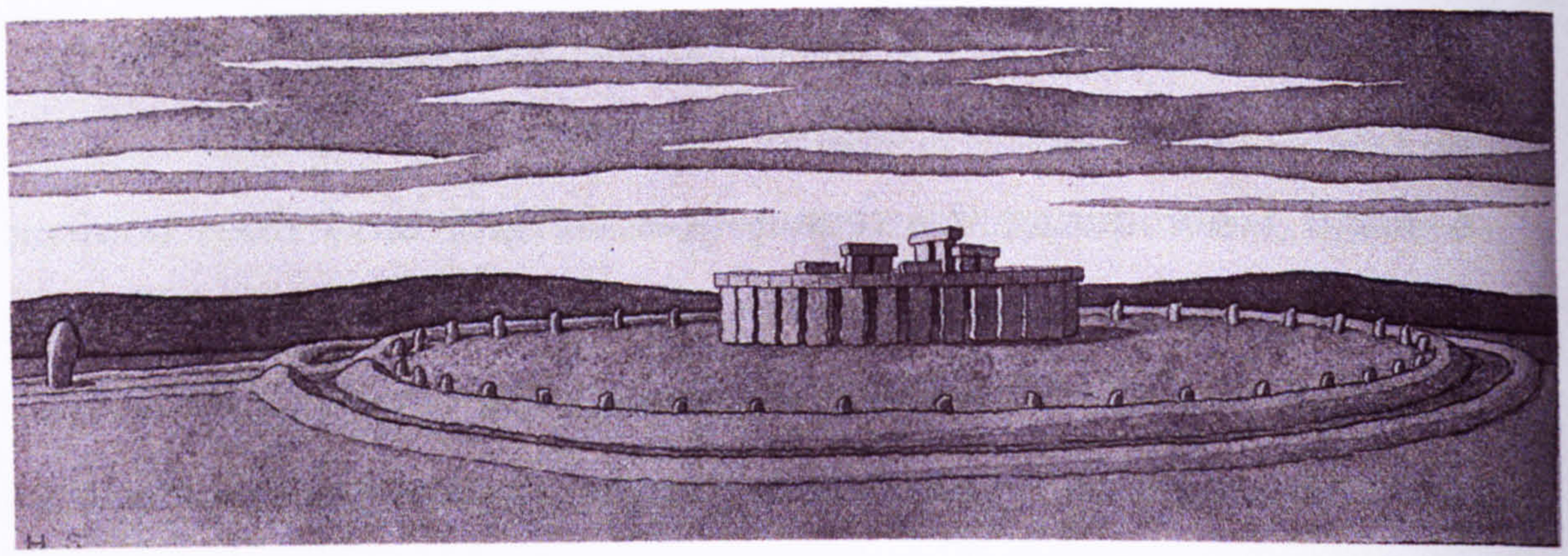


Fig. 80 Heywood Sumner: "Stonehenge", c.1925. Watercolour, Salisbury & South Wiltshire Museum

of the Aubrey holes as post-settings in Sumner's drawing (fig. 80), but the form of the object itself was, for most people, realised.

The main problem was that there were still very few clues as to what it actually meant, or what it was for, and unless these factors are known it is very difficult to make a meaningful reconstruction of a building.

Certainly its ritual function seemed fairly certain. This in itself attracted interest, since the climate of thought had changed since the 19th century. To an evangelical Victorian – even one with an interest in anthropology – paganism's primary characteristic was its opposition to Christianity; its innate character and belief-system were of minor importance compared to the Christian duty of converting the heathen. But even when this attitude changed, and a willingness to understand and appreciate other beliefs and rituals was present, there were (and are) substantial difficulties. Without a knowledge of its purpose, it is very difficult to understand any object: and this fundamental difficulty is compounded when dealing with such a complex - and in certain senses subjective - area as religious belief.

Fig. 81 *Jimmy Cauty: Poster design, 1978. Published by Athena International*

The kind of ritual practices ascribed to Stonehenge mirror, at least to a certain extent, the expectations of the observer. Thus, 19th century speculations of human sacrifice, based on Classical sources (Smiles, 1994, p. 76) and traveller's tales of the "Cannibal Islands", gave way in the 20th century to a supposed religion based upon seasonal cycles and astronomical observation. There is indeed some evidence supporting both interpretations, although the degree to which astronomical alignments in any henge monument are deliberate and meaningful is still a matter of debate (Gibson, 1998, p.77). However, any of these interpretations can themselves become beliefs, if once the intoxication of a theory outruns the evidence. Stukeley's "Druid-mania" is not an isolated case, and those who inclined towards New Age beliefs in the 20th century could pick and choose from an increasing body of archaeological information. Some of the results, such as the Athena poster above (fig. 81), have a haunting

resemblance to the 14th century MS illustration of Merlin at the Giant's Dance (fig. 68).

The existence of a number of diffusion theories has added to the possibilities for interpreting Stonehenge, in seeming to suggest that the idea or design of the monument may have been imported from the Eastern Mediterranean. During the 1930s, analysis of grave goods in the locality seemed to suggest trading links across Europe; even with Egypt and Bronze Age Greece (Piggott, 1938, pp.52-106). If there were trade links, there might be others; possibly a Minoan or Mycenean cultural influence resulting in the building of Stonehenge. This idea was reinforced in 1953 by the discovery of shallow relief carvings on some sarsens, which appeared similar in design to daggers from Mycenae (Chippindale, 1994, p. 202).

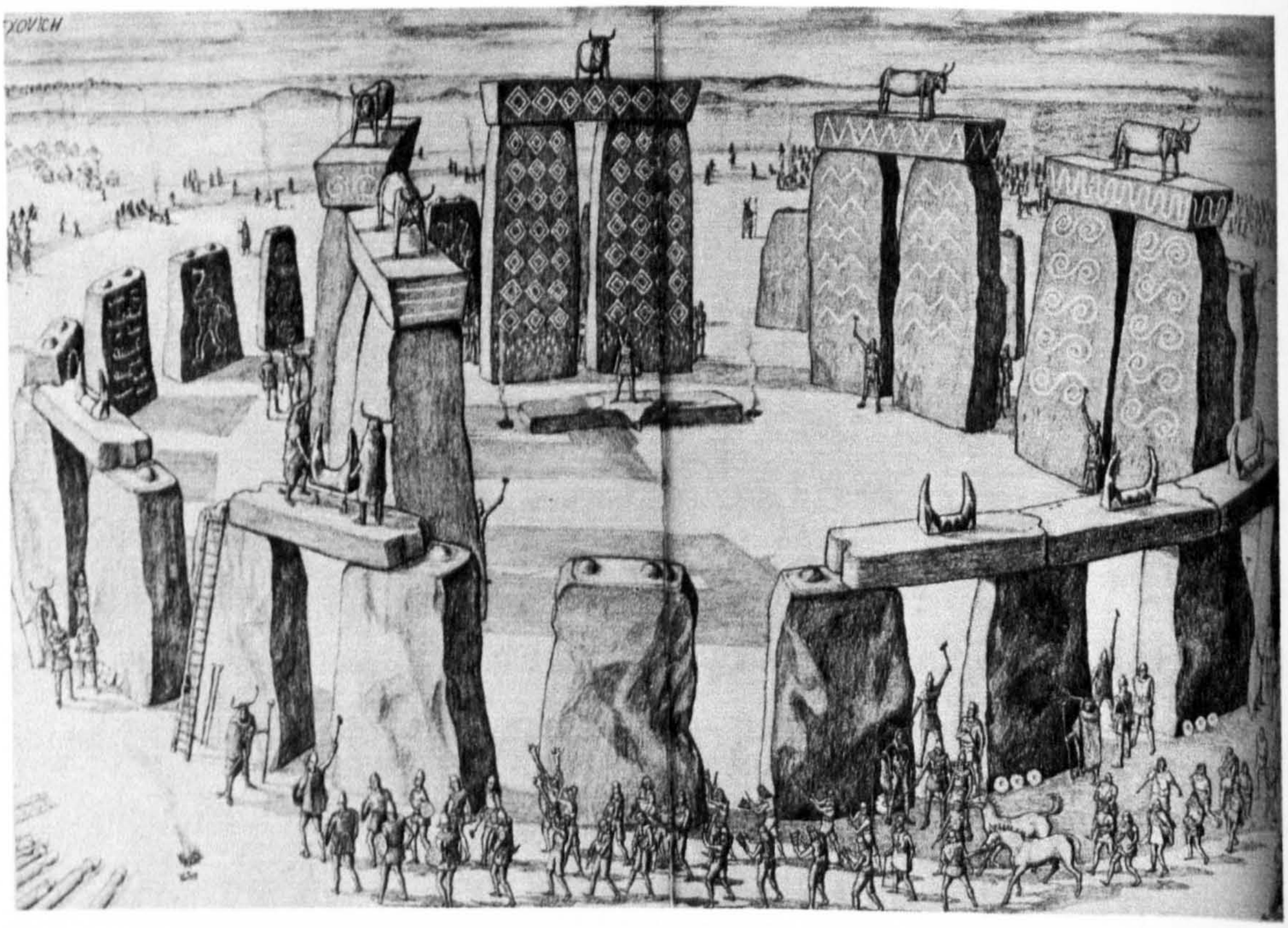


Fig. 82 David Alexovich: Illustration from "Stonehenge and the Origins of Western Culture", by L.E. Stover and B. Kraig, 1979

The theory of Mediterranean influence was extremely popular for a while, and found its way into Mary Renault's novel *The king must die,*

which is set in Bronze Age Greece (1958, p.42). It may also have influenced the reconstruction by Alexovich (fig. 82), which is more adventurous and eclectic than is usual for 20th century reconstructions.

Some elements are recognizably British in origin – for instance, the image of the Cerne Abbas Giant is used on one sarsen - but the figurines of bulls and bull's horns surmounting the lintels may well be a reference to the "Minoan connection". If so it is rather outdated, for Colin Renfrew had cast serious doubts on the connection in a 1969 article (reprinted 1979, pp. 281-92) – doubts which radio carbon dating and other research seem to have confirmed.

Alexovich shows the outer ring of the monument as unfinished, but unusually he does not use this as a pretext to avoid the ritual aspect by concentrating on construction technique. His statement seems to be that ritual formed a part of the construction, which is probably a very valid inference.

Fig. 83 Alan Sorrell: "Stonehenge, phase II, from the south-west" Illustration for the Ministry of Works, 1957

For other illustrators, construction continues to be a favourite way of portraying Stonehenge – it is, after all, an area in which the artist can make informed guesses, as opposed to the more difficult, emotionally loaded fields of religious, ritual and ceremonial practices. Sorrell made a number of paintings during the 1950s of the various phases of Stonehenge, some of which used the scene of construction as a point in time (fig. 83).

This format – graphic demonstrations of various theories concerning the transport, raising to the vertical, and lifting of the stones – remained popular after its inception in the late 19th century, and there are many examples of the genre (fig. 84).

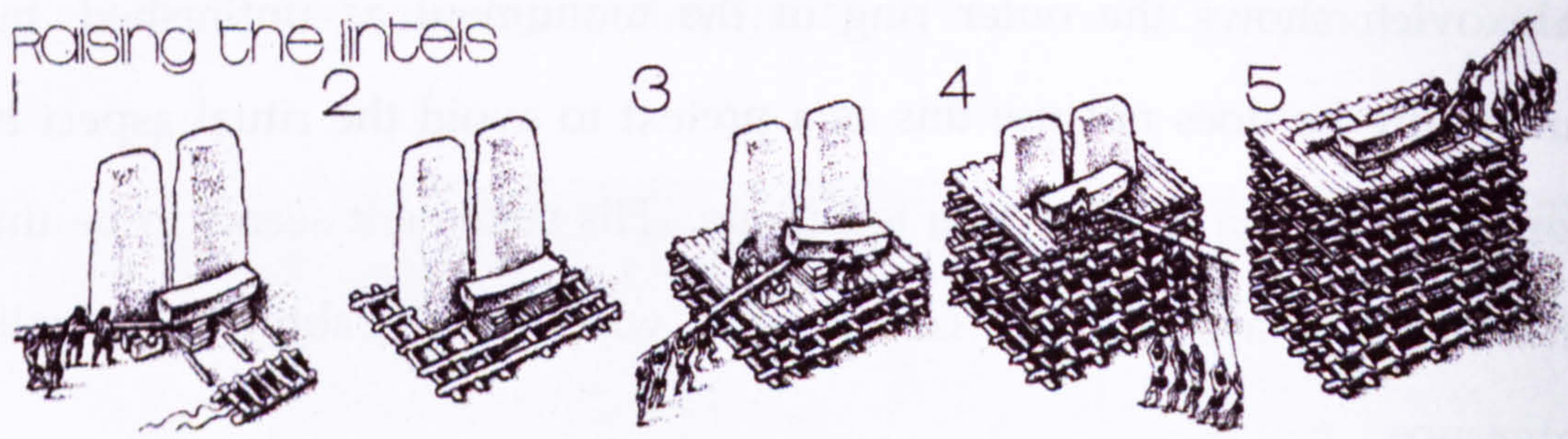


***Fig. 84** William Brouard: "A modern interpretation of how the lintels at Stonehenge were erected"*

Book illustration; original context unknown

There has also been a considerable increase in practical reconstruction of engineering technique, such as Richard Atkinson's experiments with transporting a replica bluestone in 1954, and the insatiable appetite of television for "reconstruction" programmes (eg. *Secrets of Lost Empires*, BBC 1996).

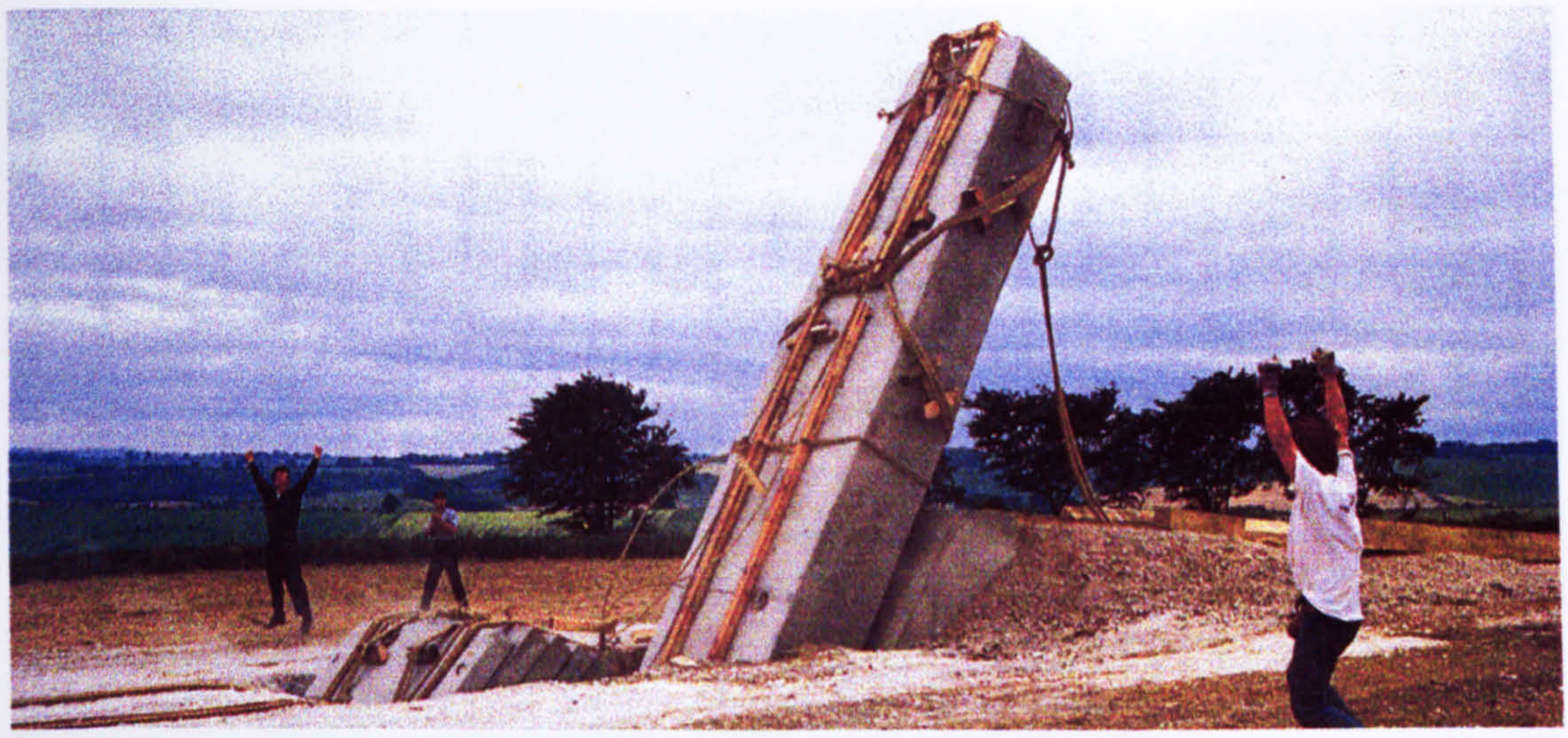


Fig. 85 *Photograph by Brian Richie. From the TV programme "Secrets of Lost Empires", BBC 1996.*

While their findings are, probably, ultimately unverifiable, these experiments may have brought representations of construction nearer to accuracy than those made with no experimental support.

In addition to the construction, Sorrell also made a number of studies of Stonehenge as a complete, functioning structure.

These are extremely atmospheric works, and it is interesting to note the similarities with the stormy skies of Turner or Martin in the 19th century, or the Benson & Hedges advertisement of the 20th (fig. 88). In the example below (fig. 86), it is the structure of Stonehenge and its wild landscape which are the central subjects; the small human figures are dwarfed and almost inconsequential. It is a tribute to Sorrell's technique that he has preserved the massive quality of the monument even when, to give a clear idea of the layout, he has raised the viewpoint: looking down on the subject usually decreases the impact of a building's size.

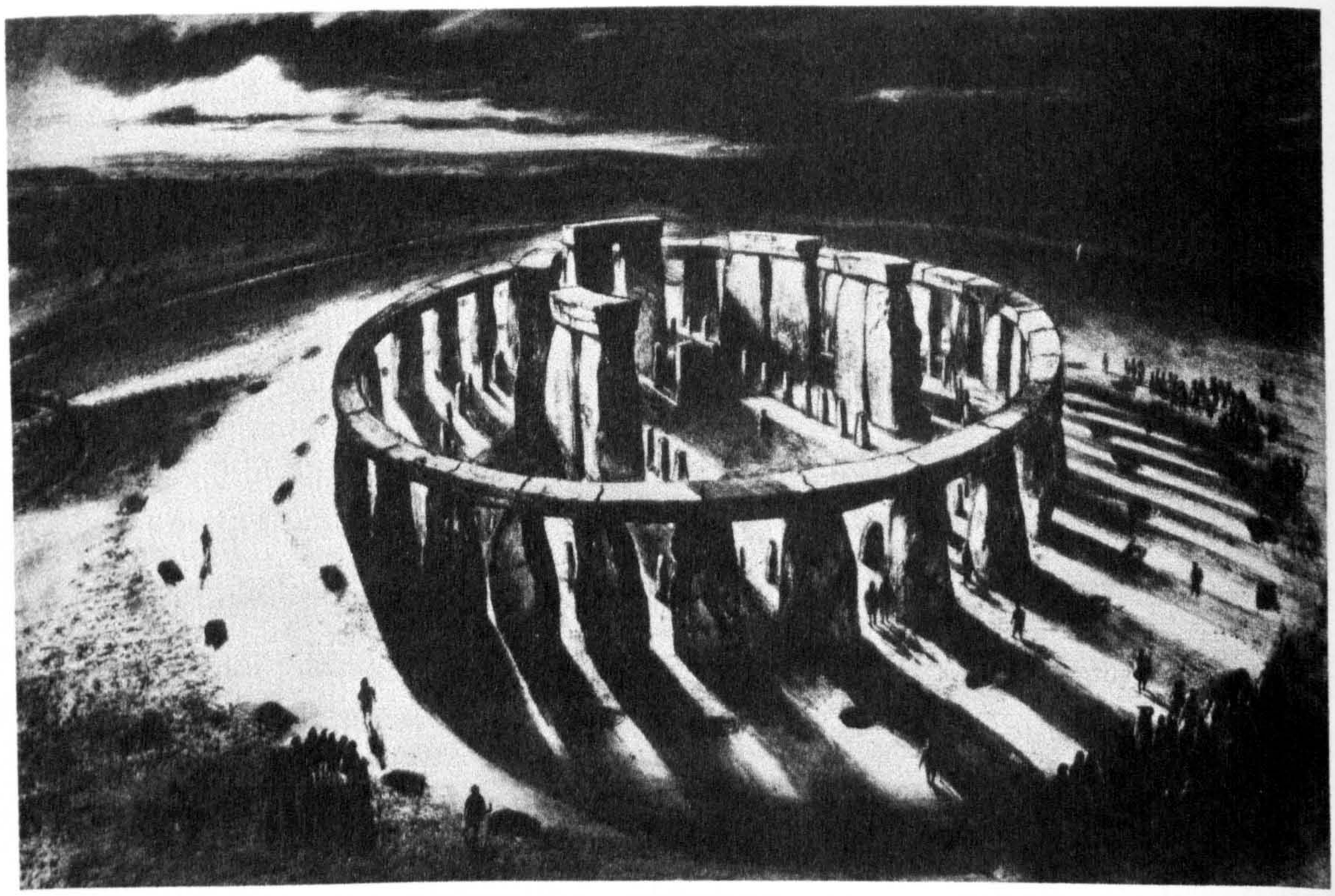


Fig. 86 Alan Sorrell: "Stonehenge, at its fullest development, about 1400BC, viewed from the east" Illustration for the Ministry of Works, 1957

In many ways, the representation of Stonehenge has been more concerned with iconography than with reconstruction. The process has continued for a long time; even for a Victorian audience, Hunt was able to use the standing stone as a symbol for a mysterious but basically threatening paganism. Visually, Stonehenge works extremely well as a symbol: the strong, simple pattern of uprights and lintels make an instantly recognizable shape, whether the whole monument or a single trilithon is used. What is less certain is exactly what it symbolizes.

This uncertainty is in itself part of the answer. The reason why representations of Stonehenge far outnumber reconstructions of the monument probably lies in the uncertainty of its function. Any reconstruction of ritual within Stonehenge must contain so much speculation as to be practically invalid. The icon, however, functions excellently. It represents a great depth of time; the more so because its elements have remained in a state of dynamic stability for so long (as

opposed to the normal, passive stability of lying on the ground surface). It also represents enigma: the unknowable, since no conceivable acquisition of archaeological data could explain its full purpose. This has become one of Stonehenge's main functions for 21st century society.

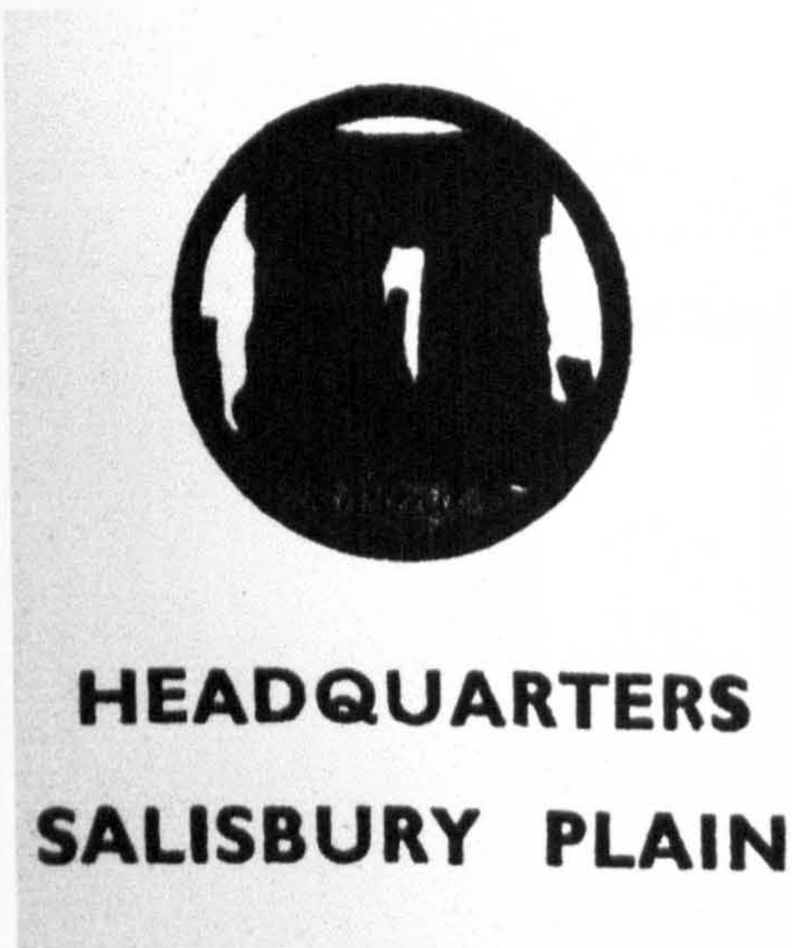


Fig. 87 Logo of Army HQ, Salisbury Plain

In the 20th century, the acquisition of iconic status is signalled by use in popular culture, and especially in advertising. It can simply stand for its place of origin (fig. 87); it does symbolize the atmosphere of its site very well (although it must be admitted that the Plain contains very few other features which could be used).

More commonly it is used to evoke the feelings and concerns mentioned above: as a symbol of the ancient past (and specifically of Britain's ancient past), and of Mystery (with, perhaps, slightly uncanny or unsettling overtones). "Stonehenge is both an enigmatic symbol and the key physical demonstration of what prehistory left behind" (Smiles, 1994, p.165). In addition, its status as the most important prehistoric monument in England gives added prestige to any product that can be associated with it.

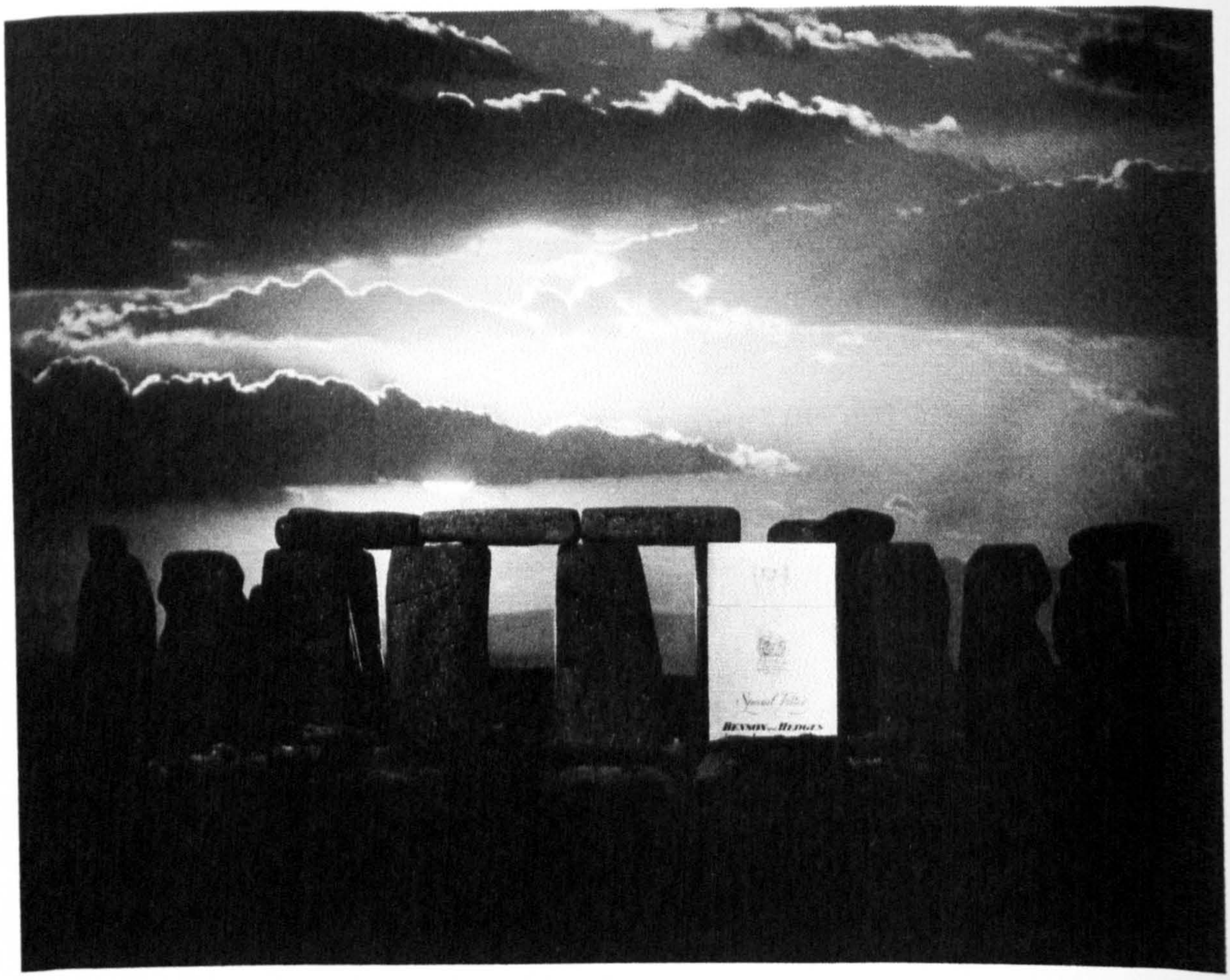


Fig. 88 Artist unknown: Benson & Hedges advertisement, 1977. Gallaher Ltd.

12.7 SUMMARY

The history of Stonehenge's reconstructions has ultimately provided a succinct précis of archaeological reconstruction in general. This particular sample commences in the 14th century, with the use of Stonehenge as a backdrop for the character of Merlin. At this point, people and their interactions are the primary concern of the historians, and places are secondary: settings in which the characters can operate. By the 16th century this is changing: although we have no reconstructions per se, the monument is being drawn and painted as a subject in its own right – something to be admired, wondered at, and speculated upon.

This speculation begins to take a more positive turn, and to become the kind of analytical interest with which we are more familiar, in the 17th

century. While Inigo Jones' reconstruction was basically flawed by its attempt to force Stonehenge into a Classical formula, he did recognise several of the key factors of the monument, and incorporated them into a fully realised representation of the original structure. In some ways this laid the foundation for Stukeley's more perceptive work in the following century, which gave the first reconstructions of the monument to have a lasting validity.

The form of the original monument had, then, been mainly established by the end of the 18th century, but other processes had also been set in motion. The association of Stonehenge with the Druids had been established, and however erroneous the association might be it held tremendous romantic appeal. The image of Stonehenge began to acquire connotations of immense age, pagan ritual and mystery; to be useful as a symbol, in graphic design of all kinds. In this form, it was extensively used in the arts of the 19th century. At the same time, the pragmatism of the Victorian age was applying its mechanical expertise to archaeology: the structure of ancient artefacts, and the means by which they were built, became a subject of interest in its own right.

The 20th century provided its own developments of these lines, especially in popular culture. While paganism was to the Victorians principally a state in opposition to Christianity, the average 20th century observer would probably see it as more of an alternative. This gives more validity, and in a way more status, to Stonehenge; it is no longer the product of "benighted natives". The sum effect is to slightly alter the character of the "Stonehenge icon"; enhancing the sense of mystery and power and decreasing the sense of malignity present in some 19th century representations.

In more mainline archaeological reconstruction, the emphasis has been largely on the construction itself: the sequence of the various phases, and how they were accomplished. Much has been discovered, and portrayed, about the *how* of Stonehenge; possibly because this is easier to tackle than the *why*. The astronomical significance of the monument's layout, and its possible use as a form of analogue computer, have been much discussed (eg. Hawkins & White, 1965: North, 1996: etc.). It is very noticeable how these factors mirror the preoccupations of the later 20th century, with the growth of space exploration and computer sciences; perhaps we are once again constructing a Stonehenge in our own image. However, it is also noticeable that there appear to be very few reconstructions of this supposed practice; of people taking sightings of the stars, or calculating the appearance of the new moon. On consideration, it is difficult to envisage what this would look like: whether it was a public or private ritual, who performed it, how it was done – and what was supposed to happen afterwards. (It is also true that night scenes are, technically, more difficult to draw or paint, although sunrises are admittedly effective.)

This brings out one major factor in reconstruction: the subject, whatever it may be, has got to make a good picture if it is to work. This may govern whether reconstructions are actually used or not. Reconstructions of ritual at Stonehenge may abound during periods when flaming torches, bearded Druids, altar stones and sacrificial maidens are seen as essential members of the cast. As William Gilpin wrote in 1786, "I know few of the less animated kind [of pictorial subject] which would admit more picturesque embellishment, than a Druid-sacrifice. The peculiar character, and savage features of these barbarous priests – their white, flowing vestments – the branch of mistleto, which they hold – the circular stones… - the spreading oak – the altar beneath it – and the milk-white steer – might all together form a good picture."(Smiles, 1994, p.97). Mr. Gilpin appears to have had

no doubts whatsoever about Bronze Age ritual practice. In contrast, a small group of nondescript figures peering at the sky does not have the same appeal.

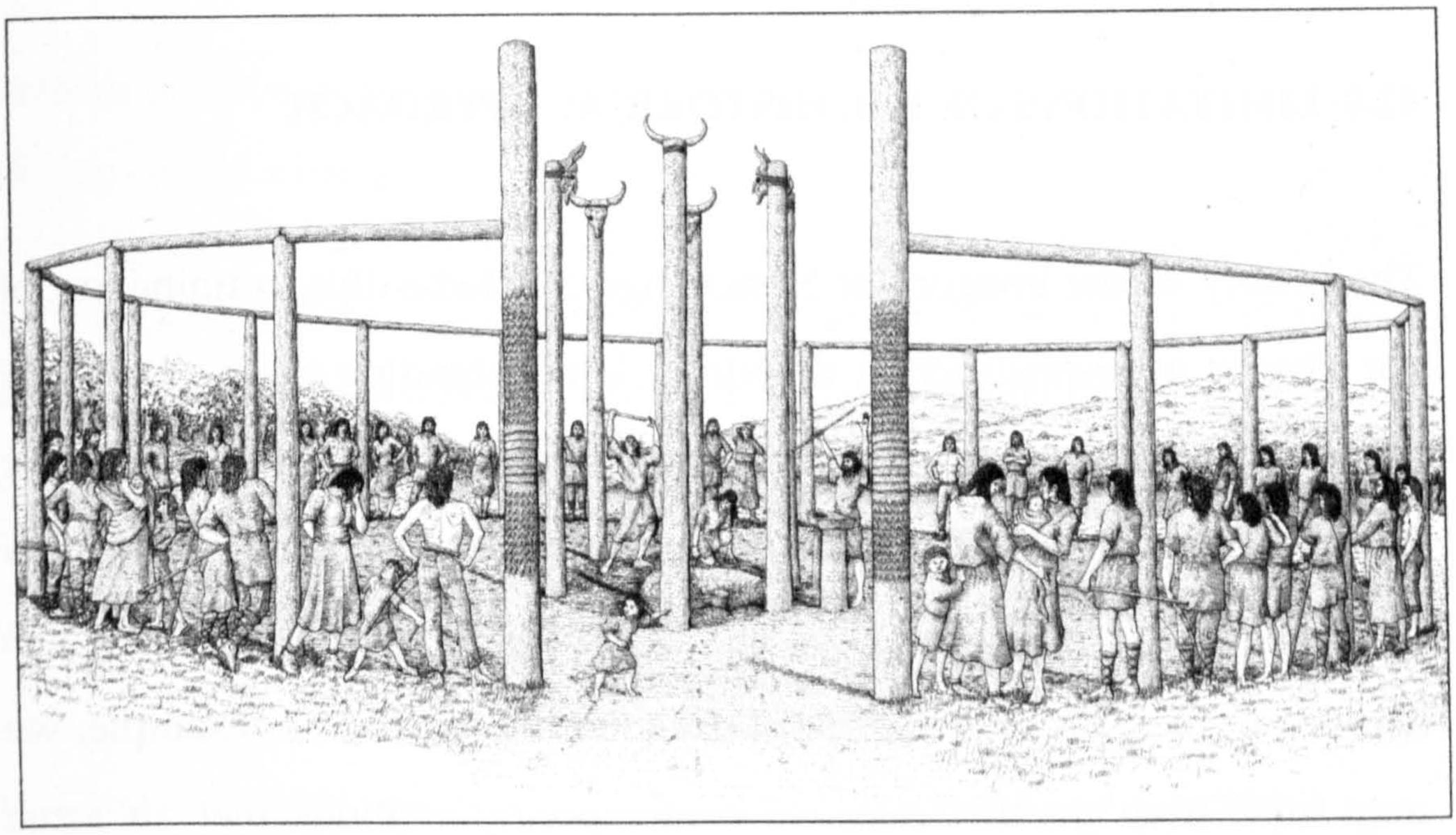


Fig. 89 *Tony Daly: "Burial ceremony at Sarn-y-bryn-caled, c. 2100BC" National Museum of Wales*

There is, finally, the aspect of control by academic archaeology, which greatly developed its understanding of Stonehenge during the 20th century. Nearly all reconstructions are now heavily influenced and advised by this discipline, which understandably prefers not to make categorical statements about uncertain areas such as ritual practice. Since it is difficult for a picture to be other than categorical (some aspects may be deliberately obscured or made ambiguous, but it is not possible to do this with all of the picture), there may well be a reluctance to commit to an apparent statement of this kind – especially on such an obscure and emotive subject as ritual, and with such a high-profile site.

One possible indicator of this factor at work is the existence of recent reconstruction drawings that do depict prehistoric ritual activity at other henge monuments – Sarn-y-bryn-caled, for example (fig. 89) – but not

Stonehenge. Smaller, and less well known, sites may appear a safer subject for conjecture of this kind, whereas the status of Stonehenge ensures that any interpretation will attract a great deal of attention; some of it, perhaps, critical.

12.9 LIMITATIONS OF THE HISTORICAL APPROACH

The history of the imagery of Stonehenge concludes this examination of the history of reconstruction drawing. Understanding the evolution of this process has been important. However, there are deficiencies in our knowledge of the process, which cannot easily be rectified by studying its history. Most of what we know about the motivations for making this artwork in the past, is the result of drawing inferences. For example, we may infer from parallel cases or contemporary writings that an artist painted a particular picture in order to exemplify the virtue of courage. However, we cannot question the artist directly on this point, nor can we know his thoughts at that particular time about his subject or his market. Similarly, we can gain a very generalized view about the artist's popularity with his audience, but we cannot gain any detailed insight into the ways in which the artist's contemporaries saw and appreciated his work. To gain these kinds of insights, we have to examine contemporary artwork, where the components of the process – design brief, illustrator, illustration and audience – are available for first-hand information.

This study of the history of archaeological reconstruction has fulfilled its main purposes of tracing the main strands of its evolution, and identifying a particular present-day form. It is with this form – the reconstruction produced from archaeological evidence, with the intention of conveying information about a particular temporal phase of a site – that the rest of this thesis is concerned.

13.0 EXAMINING CONTEMPORARY WORK: METHODOLOGY

Present practice in reconstruction artwork

Having created a background to the practice of reconstruction drawing, the focus of the study can now shift to reconstruction as it is practised in the present. This will fulfil the second of the aims of this thesis: *To examine how reconstruction drawings are constructed and are expected to function now, and evaluate their performance.*

The third aim - *To identify the factors which are contributing to good performance, and suggest ways in which they might be facilitated* - can then be undertaken.

It is now necessary to find ways of obtaining data about these questions.

The structure of the process

In dealing with illustration in the present time, more use can be made of the initiators and illustrators themselves in the field of study, as well as their products. The complete transaction can be considered in four component stages: Initiator, Producer, Product and Consumer.

The *Initiator* specifies the need for, scope and content of an illustration, which is contained in various forms of design brief. This is passed to:

The illustrator (*Producer*), who makes:

The reconstruction (*Product*), which is used by:

The audience (*Consumer*)

Obtaining the data

Two alternative strategies for obtaining data were considered:

"Real world" reconstructions: to follow a series of artworks, which had already been produced by the participating artists, through each stage of the production process in which the artist was involved. Information could be collected from the commissioner, the illustrator, and the audience.

"Model" reconstructions: setting up a specimen design brief, and asking a number of artists to reconstruct a site from these identical data sets; subsequently analysing the agreements and differences in the results.

The Real World method was attractive in that it could involve a range of different work situations, organisations, and types of reconstruction (architecture, costume, landscape etc.). However, this same factor would also produce a very broad range of data which would have been difficult to compare and quantify. In addition, it might well be difficult to access the commissioners of the various works, unless those works were very recent. The accurate memory of a particular contract also fades from the illustrator's mind quite rapidly, and it would be difficult to access the original intended audience of the work.

The model reconstruction, while not so wide-ranging as the Real World method, provides a much greater degree of control and is more easily quantifiable. This is achieved by eliminating the variables contained in a number of different design briefs, and providing identical data sets. Any differences in the images produced must then be the product of the illustrators' individual approaches to the data contained in the brief. This should yield information about the producers, the products can be the subject of factual analysis to assess various forms of content, and form the material to be used in the consumer studies.

For these reasons, it was decided to use the Model Reconstructions approach.

The next four sections consider the four component areas of initiator, illustrator, illustration and audience.

13.1 INITIATOR: THE DESIGN BRIEF

Basics of the design brief

The first consideration was whether to use a fictitious site as the basis of the exercise, or a site that really exists. Each course has its advantages.

A fictitious site can be tailor-made for the exercise: of exactly the right size and complexity, and with as much information as is required to give a detailed reconstruction. It is possible to work the process in reverse: to postulate a complete structure and then de-construct this on paper, being careful to leave evidences for every aspect of the building that is relevant to its reconstruction by the artist. The various interpretations can then be measured against the original hypothesis, to see how closely they approach it. In addition, no reconstructions of the site can exist outside of the experiment: the illustrator cannot have seen, and been influenced by, previous interpretations.

A real site does not have these advantages; it may be too large and complex, or too small and inconsequential. Information may be over-abundant in some areas, and non-existent in others. There is, ultimately, no guarantee that *any* interpretation is "the correct one", but if the site is at all well known there are likely to be pre-existing reconstruction images of its structure.

However, it is because of these shortcomings that a real site most closely resembles the situation normally encountered, when making reconstructions. This "reality", or normality of experience, seemed a valuable factor, and the other points of difficulty could be overcome. The chosen site could be a manageable size, or a section only of a more complex site could be selected. It could contain plentiful material evidence, and belong to a period with many parallel, well-documented sites for comparison. And if the site had not been extensively published, there would be no pre-existing images to influence the illustrators' interpretations.

For these reasons, it was decided to use a real site for the design brief.

Choice of site – period

While some latitude of interpretation was expected – and indeed hoped for – it seemed inappropriate to choose periods for which very little reconstruction evidence exists. Evidence becomes more tenuous, the earlier the period; details of costume, ritual, and even structures in prehistory are often very conjectural. For these reasons, a prehistoric site was decided against.

At the same time, it also appeared inappropriate to use a post-Medieval site. Curiously, the problem with more recent sites is a reversal of the prehistoric difficulty: there is *too much* information – on every aspect of life – and to be viable, the picture must allow for all of these known aspects. Given that many of the contributors were expected to have little previous experience, post-Medieval reconstruction seemed a lot to expect.

The remaining time-band covers the period from the Roman occupation to the late Medieval. Of this, the Romano-British period seemed the most

suitable. This is a visually familiar period to most people, who have at least some idea of what to expect and how to envisage it: in many ways it also has a "modern" feel, which is familiar. It is also a period with considerable quantities of material remains of all kinds, and with fairly standardised production industries, architecture etc. There is no lack of parallel sites, to fill in the blanks of a particular site record. While there is not complete agreement over the structure and appearance of buildings (given the nature of archaeologists), there is at least a general consensus about these matters.

For these reasons, it was decided to use a Roman site for the design brief.

Choice of site – place

Theoretically, this could have been set anywhere within the Roman Empire. Britain was chosen partly because my own archaeological experience is restricted to this country, and also because it was expected that most of the contributors would be British (as was, in fact, the case). It would also be possible for contributors to make a site visit, to assess the landscape and topography of the chosen site, if they wished to.

It was at this point that Dewlish Villa in Dorset was suggested to me and, after reading the site report, chosen for the project.

Dewlish Roman Villa

The Roman Villa at Dewlish was excavated, between 1969 and 1979, by W.G. Putnam and students from Weymouth College of Education (later part of Bournemouth University). Findings were published at the time in the *Proceedings of the Dorset Natural History and Archaeological Society,* but the

completion of the study and analysis, and the drawing up of the final report, has taken many years. It is now approaching its conclusion.

For the purposes of this study, an important factor is that this site has never been widely publicised. The exposed levels were backfilled; the site never published outside the *Proceedings,* and there are only two reconstructions in existence. The first, by P. Woodward, has not been published: the second, which I drew for W.G. Putnam in 2001, will not be published until after this project is completed. There are, therefore, no images to form a preconceived model: at least, not of this particular site.

The villa itself was a large, luxurious structure, very much on the standard plan of such buildings but with an interesting twist in its later history. It appeared that it would make an excellent subject: clear and relatively uncomplicated, but with abundant detail, information and pictorial potential. The design brief was formulated with these factors in mind.

Formulating the design brief

When completed, the brief was a 12-page duplicated document, comprised of a title page, 4 pages of text, and 7 of plans, maps, diagrams and photographs. (Reproduction of the photographs was not perfect, but gave adequate images of the excavations and mosaics.)

The design brief had to convey information about three main areas:

The nature and purposes of the research project

The nature and postulated functions of the reconstruction illustration

The data to be contained and conveyed by the illustration

The first part of the brief contained the overall instructions. These were made more open and general than would usually be the case in a commercial design brief. In part, it was thought that this might encourage a more creative approach by the illustrators, and also because this might make the project more attractive to volunteer contributors (see under "Illustrators").

Note to participants gave a brief outline of the scope and purposes of the project. It also gave the ground rules of the project, as in treating the process as a normal commission, asking participants to keep a record of any additional source material used, and stating clearly that funding was not available for reimbursement of expenses.

About the site: This section gave the broad picture of what was expected: the spatial and temporal parameters of the illustration. The villa had a lengthy history, with some changes of use as well as structure: one phase only was specified, to give a measure of uniformity to the subject-matter. Similarly, the physical area for reconstruction was restricted to the kitchen and triclinium areas. In this case, it was also thought that an illustration of the whole villa complex would be too large a task, and would discourage many potential contributors.

About the product: Initially, this gave the broad directive that the illustration should be concerned with aspects of the construction and / or usage of this part of the villa.

The postulated publishing medium was given as *a popular publication and / or a museum display*: this meant that either could be used later as a means of audience assessment (see under "The Audience").

The remainder of the section is concerned with the practicalities of production. The intended audience and format are fairly closely specified; creative medium, viewpoint and style are stated to be the illustrator's own choice. Again, it was hoped that this would encourage participation and creativity.

Source Material re-states the point made in the initial "Note to Participants"; that additional reference material might freely be used, and that questions about specific points might be put to myself or to W.G. Putnam. (Contact details were enclosed.)

The Dewlish Roman Villa is a section written by W.G. Putnam, drawing on his own site reports. It is fairly brief (1,480 words), but contains a great deal of information.

Brief outlines are given of the period of excavation, the local topography and the geology. There follows a much more detailed section, giving information on the structure and building materials used in the villa, with clues as to its visual appearance and finish. Finally, a short history of the complex and its various structural phases gives more information about the villa's evolution, and the changes of use which would also have affected its appearance.

References are also supplied by W.G. Putnam; both site-specific information, and more general works which would facilitate the rendering of visual detail for this period.

Maps, Plans, Illustrations & Photographs

Page 6 gives sketch illustrations of some building materials / methods used in the villa.

Page 7 : two location maps, and photographs of a mosaic and a roofing finial

Page 8 has a scale plan of the villa complex

Page 9 contains a plan of the Triclinium and associated buildings

Pages 10, 11 have photographs of the mosaic floors

Page 12 contains a plan of structures near the Triclinium

13.2 PRODUCERS: THE ILLUSTRATORS

Recruitment of contributors

A sample of thirty illustrations appeared to be a realistic target for the project. Forty would be preferable: twenty an absolute minimum. However, obtaining a sufficient number of illustrators to produce this sample was expected to be difficult. Since no funding was available for the project, it was completely reliant on the voluntary contribution of people's time. So far as professional illustrators were concerned, I was very uncertain about the practicality of asking them to participate in this experiment. I was sure many would be very willing in theory, but in practice this meant asking busy professionals to donate many hours, and labour worth approximately £500-800 at present rates, to someone else's project. It was asking rather a lot, and I was not sure what other incentives could be offered. Events proved these misgivings to be correct, although many illustrators did donate their time and expertise in an extremely generous way.

Student illustrators

An alternative, or supplementary, course was to have the illustrations made by a group of illustration or design students. This would circumvent the funding problem, and it might be possible to integrate this into their course work, in such a way that it could be a mutually beneficial exercise. The Arts Institute at Bournemouth was approached to see if this idea were feasible, and were initially very encouraging in their response: a meeting with ten interested students was set up, the project explained, and design briefs distributed. However, the follow-up meeting was not implemented: a technician explained that all the students were too busy to accommodate the project in that year.

The staff at Swindon College, which runs a BA degree course in Illustration, were also encouraging and provided more solid support for the project. The design brief was incorporated into the course work for some of their students who wished to specialise in archaeological illustration, and ultimately ten of the finished illustrations (34% of the total number of contributors) came from this source. An initial group meeting with the students was held, but this covered only the material contained in the design brief: no additional information or instruction was offered. On completion of the project, I participated in a debriefing session and evaluation of the student's work as part of their course assessment; this provided some return for the very welcome help from Swindon College.

Other contributors

It was evident that many more contributions were needed, but they were not easy to obtain. A few were supplied by use of personal contacts and networking. However, it was not until the project was more widely

advertised - with a brief statement on the Association of Archaeological Illustrators & Surveyors website - that the situation began to change.

It remained difficult to be sure of a sufficient sample, because only one in every three applicants ultimately produced a result. Between 29/01/01 and 10/04/02, a total of 72 illustrators requested design briefs: ultimately, 24 produced illustrations. Reasons for this were difficult to ascertain: of the 48 illustrators who dropped out of the project, 30 did not acknowledge receipt of the design brief or reply to follow-up correspondence: they were simply never heard from again. For the rest (apart from the "unexpected" confinement of the only Finnish contributor) the most usual reason given was pressure of other work. This was very understandable, and had always been a risk; unfortunately it was the professional illustrators who were most affected in this way. This had the effect of changing the character of the total sample: while there are some individual items of an excellent technical quality, the overall standard in this respect is not very high.

Illustrator Questionnaires

On completion of the illustration, contributors were asked to complete a fairly detailed questionnaire. The object of this was to obtain a set of ascertainable facts about the illustrator, which might have influenced various aspects of their product.

The questions were divided into five main sections:

Basic and general information about the illustrator

Specific information about their response to the design brief

Specific information about their illustration

Identifying early influences

Identifying later influences

(A guarantee was given that all information would be treated as confidential, and used only for the purposes of this research programme.)

Group 1: Basic and general information about the illustrator

Apart from administrative information (name, address etc.) in 1:1, this section gives a profile of the contributor's professional life (1:2/3/4): what they regard as their primary profession, whether they are full- or part-time illustrators, and whether they have qualifications in relevant disciplines. 1:5/6/7 establish whether they specialise in a particular period or subject area (which is the usual practice in professional illustration generally). Finally, 1:9-1:15 establish their work satisfaction, stylistic variation, and preferred medium.

Group 2: Specific information about their response to the design brief

Question 2:1 attempts to define the contributor's attitude towards design briefs: whether they are regarded as starting-points and general guidelines, or as specific instructions which must be followed to the letter.

2:2 gives a breakdown of various information areas within the design brief, and asks the contributor to score their relative importance within the total framework.

2:3 / 2:4 / 2:5 asks the contributor to assess the difficulty of this project (as compared to their normal experience), to identify any areas which caused difficulty, and to state how difficulties were resolved. (Not all the named areas of difficulty are contained within the design brief.)

Group 3: Specific information about their illustration

This section is important, in that it establishes what the illustrator believes their product to be: how accurate it is, how much information it contains, etc. This is later compared with analyses of similar areas of information, but taken from other points of view. Thus, for example, the factual content is also evaluated by comparing the illustrations with the design brief (see below, *THE ILLUSTRATIONS – Objective evaluation*), and the opinions of the audience (see below, *THE AUDIENCE*).

Thus, 3:1 asks what aspects of the illustration will attract the viewer's attention. 3:2 and 3:3 are about the picture's accuracy, and its factual information content. 3:4a/b ask whether inviting an emotive response is appropriate to this art form, and if so, what response is evoked by their picture. 3:5 identifies the illustrator's perception of their style.

Group 4: Identifying early influences

The aim of this section is to establish which illustrators grew up in family backgrounds that encouraged an interest in the past (4:1a/b), and what forms their early interest took – creative arts (4:2), computer games (4:3), or reading(4:4).

Group 5: Identifying later influences

The last section establishes some outside factors which may have influenced the illustrator in later life, such as:

- Archaeological fieldwork – the nature and extent of any experience (5:1)
- Reconstruction artwork – the relative importance of various functions of the art; the names of any artists who are particularly successful in achieving these functions, and how they have achieved them (5:2/2a/2b)
- Re-enactment societies – the nature and extent of any involvement (5:5)

Two other questions, although not strictly belonging to this group, were included at the end:

(5:3) asks whether there are any aspects of the past which, in the illustrator's opinion, are under- or misrepresented.

(5:4)) asks whether the illustrator would have preferred to live in a past period; and if so, which one.

The final questionnaire was a lengthy document, but was completed and returned by all but one of the contributors. To facilitate data entry into worksheets, most questions were framed in such a way as to be answerable either by yes/no tick-boxes, or by simple ordinal scales. However, boxes for "other" responses (ie. those outside the given set) were frequently provided as a device to collect unforeseen data, which would otherwise be missed

13.3 PRODUCTS: THE ILLUSTRATIONS

In all, 29 illustrations were produced by the 24 contributing illustrators. (Three of the contributors produced two illustrations apiece, and one, three different works.) The original illustrations were professionally scanned at

300ppi, and stored as TIFF format files on CD. The original artworks could then be returned to the owners.

It was now necessary to evaluate the works, and it appeared possible to do this in two distinct ways:

Subjective evaluation: The designs have attributes, such as attractiveness and perceived (as distinct from actual) information content, which could not be evaluated objectively but were nevertheless important. These were assessed in the Audience Questionnaires (see below).

Objective evaluation. The design brief was the set of instructions which specified what the illustration was intended to do, and the repository of the information that it should contain. Hence, the illustration can be regarded as performing successfully or otherwise, depending on how the instructions have been followed and the information presented.

In order to quantify this performance, the design brief was deconstructed into a series of identifiable instructions and facts, each with an attached question. This was a simple, yes/no query, which asked whether the instruction had been followed or the information item included.

In detail, the question set resulting from this process was as follows:

Evaluation using the design brief

INSTRUCTIONS IN "ABOUT THE SITE"

Subject area:

The main area to be depicted was the cluster of buildings in the centre of the Northwest wing: centring on the triclinium, including some of the structures on either side, and the kitchen complex.

A secondary instruction stated that other parts of the complex, background views of the surrounding countryside etc. could be included if necessary to the interpretation.

Subject date:

The scene should have been set in the third building phase, ie. post 356AD, when Dewlish thought to have acted as a religious cult centre.

Season/time:

The time of year, or of day, should be appropriate to the activities shown in the picture.

INSTRUCTIONS IN "ABOUT THE PRODUCT"

Aspects:

The brief stated that any aspect of the construction and usage of the structure would be acceptable, so long as it could be reasonably extrapolated from the evidence. The aspects which were actually depicted were classified, grouped and recorded as:

1. *Processes/Activities*
2. *Architectural*

3. *Costume*
4. *Furnishings*
5. *Other*

Intended uses:

It was proposed that the artwork should be suitable for two possible situations: *A popular publication about the site,* or *A museum gallery display.*

Intended audience

The image was required to be suitable for a non-specialist audience, of any age or social grouping - the "interested layman".

Medium (A) :

Either polychrome or monochrome images were acceptable

Medium (B):

Illustrators were free to choose any graphic medium that they wished. Those media actually chosen were classified, grouped and recorded as:

1. *pencil*
2. *pen & ink*
3. *line & wash*
4. *gouache*
5. *computer generated*
6. *any other*

Format:

Artwork was requested to be in "A" format (either A3 or A4).

Either hard or digital copies were acceptable

Viewpoint:

Illustrators could choose any viewpoint that they wished. Those actually chosen were classified, grouped and recorded as:

1. *from an elevated viewpoint*
2. *from ground level*

Style:

Illustrators could choose any style. Those used were classified, grouped and recorded as:

1. *realism*
2. *intention uncertain*
3. *"period" style*

INFORMATION CONTAINED IN "THE DEWLISH ROMAN VILLA"

(1: GENERAL INFORMATION)

Location/Geography: The geographical location was described verbally as being "...at SY 767 972. The site lies in the grounds of Dewlish House, close to the junction of the Devilish brook with the stream from Cheselbourne." There was also a location map on p.vii.

Overall Plan: An overall plan of the excavated structures of the villa was provided on p.viii.

Plan of Triclinium: Since the triclinium is central to the requested subject area, a plan was provided (p.ix)

Geology: Outline information concerning the chalk subsoil, with its shallow clay-with-flints capping, was provided in case it were needed for a particular interpretation.

Communications: Outline information was given about the branch road link from the villa to the main Dorchester-Badbury Rings Roman road, some 3km away to the south. This was also featured on the p.vii plan.

Overall size: In addition to the overall plan, the large size of the villa was emphasized by comparison with the Queen Anne Dewlish House, and the fact that the final phase of the Roman structure contained over 50 rooms.

Number of stories: The villa was stated to be a single-storey building.

Status: The high status and luxurious appointments of the building were emphasized.

2nd rebuild (c 350AD): The process of the second rebuild was described, since the date of the reconstruction is required to be post-350AD (see above, "Subject date"). The greater resources of the new owners were mentioned; the demolition of the farm buildings, and their replacement with a small square temple and a suite of offices. The living quarters were described as being totally rebuilt on almost the same plan, but with extended baths.

Also described was the addition of a whole new kitchen suite, projecting out from the back of the North range. Inclusion of this factor is recorded separately.

Religious function: The possibility was mentioned that the villa remained a private house. However, it was presented as more probable that it became a rural religious complex, dedicated to one of the pagan gods: the revival of pagan religion under Julian the Apostate in 361AD, and similar foundations of the same period, were cited in support of this view. There was, however, no evidence as to which particular deity may have been worshipped here.

The structure designated as a temple was outside the limits of the requested reconstruction, but the category was made in case any contributors wished to include this important factor in some way.

(2: STRUCTURAL INFORMATION)

Masonry detailing: The text described hamstone as being used for the quoins, and other dressed stone in windows and doors. There was also an illustration on p.vi.

The Colonnade arches were illustrated on p.vi

Window arches were illustrated on p.vi

Walls: Construction: The general construction of the walls was described in the text as being of flint, with some stone and tile. (Also illustrated on p.vi.)

Walls: External finish: The external walls were described as rendered, and probably limewashed. (Also illustrated on p.vi.)

Walls: Internal finish: The internal walls were described as elaborately painted in fresco. Most rooms had geometric designs, which included circles, squares, rectangles, diamonds and flower and leaf patterns, all in bright colours.

Dados of maroon or grey ran round the bottom of the walls, often splashed with paint to suggest marble.

Special rooms such as the triclinium had more elaborate designs, including figures, probably of gods, and a spectacular seascape

Roofing Materials: These were listed as:

Partly of Purbeck stone tiles (illustrated on p.vi.)

Partly of red clay tile. (illustrated on p.vi.)

Hamstone ridge tiles

The highest points carried hamstone finials (illustrated on p.vii)

Roof Construction: The roof was said to be constructed at a shallow angle, most if not all being 20° at the eave.

Ceiling construction: The ceilings were constructed of bundles of reeds, tied to the ceiling joists and plastered over. Plaster fragments were cited as evidence for the construction, as many still retained the impression on their backs of the structure of the ceilings to which they were attached.

Ceiling decoration: Ceilings were described as elaborately painted in fresco. Most rooms, including ceilings, had geometric designs, which included circles, squares, rectangles, diamonds and flower and leaf patterns, all in bright colours.

Floors: Information about floor surfaces was as follows:

The floors in the final phase were of mosaic in almost every room. (ill., p.x)

Plain mosaics were laid in the working rooms.

Complex designs were used in the main public rooms. (illustrations, p.vii,x)

Room 11 had a scene of wild animals in its main rectangular part, of which only one corner survives. This is of a leopard attacking a gazelle, and is of a quality rarely surpassed anywhere in the Roman world. It is displayed in Dewlish House (illustration, p.vii)

The semi-circular apse in which the diners reclined for their meal had an extraordinary mosaic with five sections decorated with candelabra-like designs including leafy twigs and hidden faces. This mosaic has remained in the ground. (illustration, p. xi)

Triclinium construction detail – sliding doors: Room 11 is described as having a sliding front partition, which made it possible to open the triclinium up to the courtyard on warm summer evenings.

DATA COLLECTION & ENTRY

This question set was applied to each of the illustrations, and the results entered in the Excel files DesBriefINFO and DesBriefINSTRUCT (according to the character of the questions).

13.4 CONSUMER: THE AUDIENCE

What the audience understands and takes from an illustration is the last stage of the transaction, and the ultimate vindication (or otherwise) of the whole process. If the intended communication does not take place, the transaction is at least partially invalid.

This evaluation is necessarily more subjective and indirect than that obtained by direct comparison of the work with the design brief. Except for a small sample with previous knowledge of the site, the audience knows only what the picture is telling them – they cannot know whether it is accurate or not. However, they can be asked about their resulting impressions, and this can give a picture of how the reconstructions are functioning at an emotive level.

The brief specified that the illustration should function ...*primarily, in a popular publication about the site,* but also as ... *part of a museum gallery display.* Thus it would be a fair test to assess its performance in either publication or display format, and it was necessary to decide which to use.

Display format could have had a number of advantages. It could be accomplished with a single set of prints and some explanatory text, and there was the possibility of a wide range of ages and occupations among the audience. If the display were popular, a large number of responses could be obtained in a short time by manning the exhibition and using questionnaires. The collected illustrations had already been scanned and stored on CD. Laser print copies were made and mounted, and an explanatory text prepared. The Dorset County Museum at Dorchester agreed to host the exhibition for one month, commencing on 16/05/02.

The display in itself was of interest to a number of people, but it proved an unsuitable format for this purpose. Owing to the arrangement of the display boards, which it was not possible to alter, the collection could not be seen as a whole: visitors would look at one or two examples, and move on. After some observation of visitors to the display, it became apparent that there could be no comparative assessments made of the relative performances of the collection.

Publication format was used instead, with far greater success. Eight sets of good quality A4 prints were made of the 29 illustrations, and encapsulated to preserve them through a number of processes and handling by different contributors. Each set was placed in a ring-binder, with a separate questionnaire opposite each illustration (see below).

In all, 8 illustrations were in vertical (portrait) format, and 21 in horizontal (landscape). To avoid the irritation of having to continually turn the book, these formats were kept within their two groups. However, while keeping

these groups together, it was thought necessary to change the sequence in which the pictures were viewed for each contributor. This would counteract the possible negative factors of initial uncertainty when starting the collection, and fatigue when finishing it, which would otherwise always fall upon the same illustrations.

The collection could have been simply rotated, by moving the first illustration to the last place, and moving each of the others up one place. However, this would mean that the pictures would always be in the same positions relative to each other, and some might suffer (or be unduly enhanced) by the comparison. The final arrangement was to assign random places within each main grouping by the use of numbered cards, and to alternate the placing of the vertical format group at the beginning and end of the collection.

Each of the questionnaire sheets carried two serial numbers: the S# was the number of the illustration in question, and the C# the number of the contributor completing the questionnaire. This ensured that each sheet was uniquely identifiable, and answers could not become transposed. Once a contributor had completed the set of sheets, they were removed and replaced with a new set, in a different order, for the next contributor.

The Audience Questionnaires

The Audience Questionnaires were designed to be as user-friendly as possible, so that contributors could work through the 29 illustrations without too much stress or boredom. This aspect seems to have been successful: the average time taken for the whole operation appears to have been approximately 45 minutes (although it was possible, with copious annotations, to make it last two hours). The contributors' verbal reactions to

the experience have ranged from "okay" to "really interesting" to "enjoyable".

Apart from the illustrations, the question sets contained three main elements:

Preface: This sheet gave a brief account of the project, the structure of the questionnaire, and how to proceed with its completion.

"About Yourself": This single sheet was designed to identify sub-groups within the total audience sample, as in:

Gender

Occupation (profession; student/not; involvement in archaeology and/or art & design)

Age group (10-year groupings)

(Names were asked for convenience in administration and reference only)

Assessment sheets: These were distributed, one sheet per illustration, as detailed above

Only six questions were used in all, which were:

Q1 "How attractive do you find this picture?": supplied with a 1-10 scale to express the degree of attraction or "pulling power" that the picture contains.

Q2 "What do you think are the picture's good points?" and *Q3 "What do you think are the picture's bad points?"* provide a framework for some aesthetic evaluation of the picture. Tick-boxes were provided for a number of standard criteria in assessing artwork: style, colour, composition etc.

Q4 "How much do you think it tells you about the site at Dewlish?": supplied with a 1-10 scale to indicate the supposed content. This was included to see if there is any correlation between the *perceived* and the *actual* information content of a picture.

Q5 "If this was the only picture you had, would you think that Dewlish was..." (followed by a list of alternatives in the form of tick-boxes labelled *farm, private dwelling, military site* etc.) This was an important question, in that the audience had no information about the original functions of Dewlish other than that contained in the illustrations. This could demonstrate how far an illustration may stand by itself, without additional material to explain and clarify what it is trying to convey.

Q6 "Does this picture make you interested in the site?" An important function of reconstructions (especially those commissioned by the tourist industry) is to stimulate interest in the depicted site.

All questions were answerable through tick-boxes for ease of data entry. An "Other" box was also provided for questions 2,3 and 5, in case unforeseen trends could be detected by this means.

The Audience Sample

A total of 50 people, of various age groups and occupations, completed assessments for the project. This sample was necessarily composed of people who were accessible, and who had the time, interest and inclination to complete the survey questionnaires. The overall distribution according to present occupation was as follows: 6 students (in secondary education), 15 students (in further education), 4 teachers (in secondary education), 8

lecturers (in further education), 9 administration / management (in further education), and 8 other occupation.

The category of "other occupation" contains single examples of a training consultant, illustrator, archaeologist, museum consultant, company director, retailer, personal assistant, and hairdresser. This diversity of occupation is probably also true of many of the FE students (especially mature students), who will have been in different occupations before commencing their courses.

14.0 CRITERIA FOR ASSESSMENT

14.1 PICTORIAL QUALITIES & APPROACH TO THE SUBJECT

An illustration operates both aesthetically, as a piece of artwork; and informatively, as a form of communication. Both of these areas interact, and both affect its ultimate performance.

The individual assessments of the illustrations, which follow this section, are based information from several sources:

- Comparison of the works with the original design brief
- The results of the Audience Assessments
- The results of the Artist Questionnaires
- Critical assessment of the illustrations by the author

A wide range of qualities are covered by this process. This introduction identifies these qualities, gives a brief description of them, and explains how they are to be assessed.

14.2 SUBJECT AREA

The "subject area" may be construed in two ways; either the physical area portrayed, or the activities and processes that are depicted. Each of these senses will naturally affect the other - a picture set in a kitchen will be very suited to a depiction of cooking – but they are distinct.

The illustrators were instructed as to which physical area of the villa complex to represent. The design brief stated that the subject was:

"... the cluster of buildings in the centre of the Northwest wing; centring on the triclinium ... but also including some of the structures on either side and the kitchen

complex. Other parts of the complex, background views of the surrounding countryside etc. may be included if necessary to the interpretation."

The choice of activity was also indicated, although with considerable latitude: *The purpose of the illustration, and the areas of information it should convey, are to some extent for the individual illustrator to decide. It may be borne in mind that the areas designated are concerned with the preparation and consumption of food, so a visual description of this process (or some part of it) would be appropriate. Equally, a recreation of the above-ground architecture of this section would be valid: in fact any aspect of the construction and usage of the structure, so long as it can be reasonably extrapolated from the evidence, is acceptable.*

There was, then, a considerable breadth of choice. While the area of the complex was circumscribed, it could vary in viewpoint, aspect, scope and choice of interior or exterior view. The area of activity – food preparation and consumption - had been suggested, but not insisted upon: even if the suggestion was taken up it still allowed considerable latitude. The freedom of choice was deliberate, and was intended to add interest and stimulate creativity among the contributing illustrators.

14.3 TECHNIQUE

In all design projects (and painting is no exception), those that succeed tend to have a clear agenda, which all the elements contribute to. A central message is supported, and enhanced, by all aspects of the picture's technique.

This section examines the technical methods used to produce the illustrations, and their effects upon the resulting reconstructions. There are a number of

areas involved: *Design and Composition, Medium, Colour, Projection, Viewpoint , Drawing* and *Lighting*

Design and Composition

"To compose is to arrange different elements in a given scale and format in such a way as to constitute a whole with its own unity, its own harmony, its own purpose, and its own beauty." (Girard, 1974, p.44). This arrangement, or "composition", refers to the construction of a picture; the way that it has been put together. Any picture contains a number of elements – shapes, areas etc. – all of which relate to and affect each other. The individual characters of these elements change to some degree as a result of these interactions, as does the overall, collective character of the picture. The aim of representational illustration is make this pictorial character, or ambience, mirror and enhance the subject.

Composition may be *symmetric* or *asymmetric*: the first conveys a static, balanced, ordered impression which can sometimes be appropriate, but is of limited application. Asymmetric composition is far more dynamic and flexible, and tends to be the more useful of the two.

The format of the illustration may be *landscape* (horizontal) or *portrait* (vertical), and these orientations are frequently echoed in the composition:

Horizontal compositions convey a restful, peaceful or quiet ambience; the natural plane of still water or sleeping figures. "..the horizontal as the stable base." (Arnheim, 1974, p.187)

Vertical compositions are arresting and noticeable: standing figures, church towers and solitary trees have a similar quality. "..the vertical as the dimension of aspiration.." (Arnheim, 1974, p.187)

Diagonal compositions have a dynamic quality, as with a running figure: they represent the unstable, transitional state between the vertical and horizontal. "Obliqueness is always perceived as a deviation, hence its strongly dynamic character." (Arnheim, 1974, p.187)

Another aspect of composition is the use of detail and space. It is very easy for a student to see unoccupied space in a painting as in some way "wasted", and to fill it with more detail. In fact space serves to set off the main subject, and to draw attention to it: a "busy" painting, full of fine detail, often has no clear aim or focus on which the eye can rest.

Composition will always affect the character and performance of a picture, whether the effects are intended or not. However, if the processes of composition are understood, they can be used and manipulated for maximum effect: for example, subsidiary elements can be used to support and enhance the main "subject" element of the picture. If composition is not understood, the effect is much less controllable. A common example of this occurs when unimportant pictorial elements assume a disproportionate role, making the overall work much less effective.

Medium

In the broadest sense, an artist's medium is the "Means by which something is communicated"(OED), such as music or theatre. In the visual arts the "medium" is the physical substance used, as in *watercolour, oil paint* etc.

Archaeological reconstruction - as practiced up to the present time - is a branch of the graphic arts. It is most closely related to book illustration, since most of its products are destined for printed publication, and follows the methods of that particular art.

Illustrators tend to use paper or board supports for their work, rather than the more durable panel or canvas. Longevity of the artwork is not a primary issue, and in fact much of it used to be discarded as soon as it was safely captured on printing plates. The paper surfaces precluded the use of oil paints, which in any case take longer to use and to dry: partly from necessity, graphic artists have always preferred dry or quick-drying media. Typically, these include:

Pencil: the graphite pencil is a simple but surprisingly effective medium, capable of a very wide range of styles, tonality, character of line and detail. The best results come from a carefully chosen match of pencil grade with the roughness or "tooth" of the paper.

Pen & ink: generally using a tubular draughting nib (although a steel dip nib or quill gives a more variable line), with a black waterproof ink. This combination gives a harder, more precise effect than the pencil line, and is incapable of true tonal gradation (although an impression of this can be created by dot texturing or cross-hatch shading). It can give bold, crisp results with extremely fine line detail, very like the effect of intaglio printing – with which it shares many techniques.

Watercolour: paints composed of various colouring agents or pigments, with a gum Arabic binder for gluing the pigment to the paper, and water solvent. It is used by dissolving the paint in water to form a thin wash which, when laid on paper, forms a transparent coating. Deeper colours and modulations can be achieved by overlaying the original coat, when dry, with more washes. Light, reflecting from the white paper through overlaid washes, gives watercolour its bright, "luminous" quality. Watercolour was used by painters for many years for making quick, preparatory colour sketches, before becoming a medium in its own right

Gouache: this is a development of watercolour paint for the graphics industry; hence the alternative term "poster paint". Watercolours are naturally transparent (see above), but can be rendered opaque by the inclusion of white pigment - usually clay or barite. This makes it possible to achieve the areas of flat, uniform colour which are frequently required in graphics, without the streakiness inherent to watercolour. Gouache has a typically chalky appearance, even with dark hues.

Line & wash: a drawing made in a waterproof medium (generally pencil or India ink), and subsequently coloured with transparent watercolour or coloured ink washes. (Monotone illustrations can also be made, using washes of sepia ink.) The technique has the advantage of combining the fine detail of penwork with the luminous hues of a watercolour.

Computer graphics may be used in a variety of ways to produce illustrations: hand-drawn artwork may be scanned and the image refined in computer, 3D images may be projected from plans and completed by hand, or the whole of the image may be created from start to finish in computer. All of these

processes – and other combinations – are in frequent use, and will probably continue to be so.

Development and improvement of graphic illustration programmes has been as rapid as any other aspect of computing, and many images made only a few years ago now appear extremely crude in colour, linework and modelling. The general public is used to seeing state of the art computer graphics, having been exposed to material produced by organisations which can afford it - the advertising and film industries in particular. It is therefore necessary to use the best systems available, if archaeological images are not to be discredited by comparison.

The conventional methods of illustration listed above were evolved for reproduction by the print technology of their time. It is worth considering that digital creation of images from their inception may be the best method for digital publication. The on-screen image has its own strengths and weaknesses, like every other format, and compatibility is very important.

Colour

The design brief stated that either monochrome or polychrome images would be acceptable for the project. The choice is individual – many illustrators do have a preference for one or the other approach – and each has particular qualities.

Monochrome can make very bold, simple statements about its subject, and yet is also capable of considerable subtlety and complexity in its detail. The deceptive simplicity of its appearance can make it a very effective medium for information; there is no distraction from the message.

The use of colour gives different, and perhaps more extensive, possibilities: certainly it can give great impact, has considerable emotional loading, and can give a closer approximation to the way that we see the "real world". However, accurate observation and effective use of colour is a complex skill. Even in representational painting, very few artists attempt a straightforward copy of the natural colours of their subject. It is much more effective to use an analogy of those colours, constrained within a chosen range, to achieve other effects as well as simple representation. (The "chosen range" of professional painters is often surprisingly small.)

As with different elements in composition, different colours are very interactive. Colours do not exist in isolation but are continually modified by their neighbours, both in hue and tonality. To some degree, changing one colour changes them all. This quality means that colour is also a great help in composition, as it can attract or suppress attention with great fluidity and control.

Colour is certainly very emotive. It probably evokes the "mood" or feeling of a painting more than any other factor, both by its hue and by its lighter or darker tonality. Other qualities are more specialised, and belong with the narrower field of representational illustration – pictures which attempt, within various degrees of stylisation, an imitation of the three-dimensional "real world" in a two-dimensional framework. All of these devices are the result of observing nature, and finding graphic equivalents to represent the scene.

Again, these factors work – in the sense of having an effect – whether they are understood by the illustrator and/or audience, or not. Informed use of colour is a powerful tool, but a lack of understanding of these factors can work against the painting's function, especially in the case of very bright, strong colours.

NOTE: TERMS USED

A number of the terms used to describe the attributes of colour have acquired secondary, unclear or inaccurate definitions. Those below are derived from the OED, Lucie-Smith (1984), and/or general usage within the visual arts professions.

Hue refers to the attribute that makes a particular colour itself (ie. red, blue etc.) rather than another colour in the visible spectrum.

Shade refers to the effect of darkening a colour to a particular extent; eg. by the admixture of black

Tint refers to the effect of lightening a colour to a particular extent; eg. by the admixture of white.

Tone or tonality refers to the degree of lightness or darkness, either of a particular area or of the picture as a whole.

Projection

A projection system attempts to describe a three-dimensional object or scene, within the limitations of a two-dimensional format. Many systems have

evolved, both within the fine arts of the world and in technical drawing practice; to deal with the requirements of particular situations.

While the individual attributes of these systems are well known, their exact relationships are not uniformly agreed. The following definitions are a shortened version of Willat's tabulation (1997), which differs in some respects from the BS1192 classification.

ORTHOGONAL PROJECTION: the principal axes of objects are always aligned with the picture plane, and the front, side or top faces of objects are drawn as true shapes. (This is the form of technical drawing most usually encountered, having linked plan, front and side elevations.)

PARALLEL OBLIQUE SYSTEMS include:

Oblique projection: the front face of the object is drawn as a true shape, and edges at right angles to the front face are represented by parallel, oblique orthogonals.

Isometric projection: when drawing a rectangular object, the side and front edges are represented by oblique lines at an angle of 30° to the horizontal, vertical edges as verticals, and all edges as true lengths. (The system gives a more naturalistic appearance than some others, especially with cylindrical objects, and was developed for machine drawing.)

Axonometric projection: when drawing a rectangular object, the side and front edges are represented by oblique lines at an angle of 45° to the horizontal, vertical edges as verticals, and all edges as true lengths.

(Alternative description: Draw the top face or plan as a true shape at an oblique angle to the picture surface, and add the verticals as true lengths.) (The system has been especially popular for architecture.)

PERSPECTIVE: the perspective drawing makes use of the apparent shrinking of objects, and the convergence of orthogonals (lines which represent the "depth" dimension in the picture) with increasing distance. The orthogonals converge at a vanishing-point on the horizon; either single (when a rectilinear object or scene is foursquare to the viewer), two-point (when the object is turned to some degree), or three-point (when it is both turned and tilted out of the vertical). The system was developed over a long period, originating with simpler versions of oblique projection but progressively refined and explored in Western art during the Italian Renaissance (Willats, 1997, pp.37-69: Gombrich, 1995, pp.228-229). However, while linear perspective is an important aspect of the phenomenon – especially in architectural reconstructions – it is by no means the only aspect of the technique. Tonal and chromatic perspective – sometimes collectively referred to as atmospheric perspective – can contribute a great deal.

Tonal perspective considerably assists the effect of "depth" in a painting - the illusion of the third dimension in a two-dimensional art form - which can add considerably to the painting's appearance of reality. This technique mimics the natural phenomenon, caused by the scattering of light by dust and water particles in the atmosphere, which makes distant objects appear progressively lighter in tone as they become farther away. (Lucie-Smith, 1984, p.145) Near objects are generally darker, and have much greater contrast within their colour range.

Chromatic perspective is allied to this, and arises from the same physical causes. However, as well as being lighter in tone, colours shift more towards the blue end of the spectrum as they become further away from the viewer (Lucie-Smith, 1984, p.145). The effect is caused by the short wavelength of blue light, which scatters more readily than the longer wavelength of red (Willats, 1997, pp.141-143). It is very noticeable in undulating landscapes, where successive ranges of hills can be seen.

No instruction was given in the design brief on this matter, so the illustrators are in theory free to use whichever system they think fit. The choice may depend on the illustrator's background, and which system they are most familiar with: for example, axonometric projection is best known to the architectural profession.

Viewpoint

Representational art which uses the conventions of perspective must, by its nature, assume a viewpoint. The assumption, or willing suspension of disbelief, is that the artist has created a "window on the world" – in the case of reconstruction, a window on the past world – and this window has to exist at a particular point.

The most normal human viewpoint on the world is "eye-level", and this is probably the most involving and intimate angle to use. Close proximity is good for showing fine detail; costume and jewellery, for example. However, it is not very good for showing overall plans and spatial relationships.

The human instinct when lost is to get to high ground; to obtain an overview, and see how the elements of the landscape interrelate. The same principle

works well in pictures, giving a feel for the structure of the scene, although this may be at the cost of a certain detachment from the human dimension of the picture.

Selection of viewpoint, from some point between these extremes, is another factor of choice for the artist. As with all the others, the eventual choice should reflect the overall aims of the picture.

Drawing: objects, figure and landscape

Representational drawing has two main aims: firstly to understand its subject, and secondly to depict it in such a way that this understanding is transferred to the viewer. The first aim is achieved by critical examination by the artist, who has been trained to observe. (The training is necessary since humans do not, in fact, "see" – or comprehend – the image which their eyes are actually receiving; it is interpolated and interpreted in a number of ways (Gregory, 1966, pp.189-219).

Some background knowledge of the object, or of its type, is also necessary. Understanding is in fact crucial to drawing, since if the artist does not understand the object, they have no idea which of its aspects are crucial and which are subsidiary. (It is usually possible to see when this has happened, especially when the viewer happens to be knowledgeable about the picture's subject. If, for example, an artist who neither likes nor understands petrol engines has drawn a motorcycle, there tends to be a misplaced emphasis on aspects which are irrelevant to the function and character of the machine.)

In sum, some knowledge of physical structure – of the nature of materials and processes in the natural world – is essential if an artist wants to draw. In

this case the "knowledge" is often intuitive, or the result of practical experience, rather than theoretical.

The problems of convincing depiction seem to become more acute with living subjects; animals – and particularly horses – being notoriously difficult. The subtleties of depiction are much greater, and the possible margins of error much smaller. The most difficult subjects for the artist to make convincing are other human beings, and the reasons for this probably lie in our extreme perspicacity where this subject is involved. We observe our fellow humans in the most minute detail, alert for the slightest clue as to their possible behaviour; hence we have an extremely well-informed view of what they look like. Variations from this experience immediately appear "wrong", even if the viewer has no idea precisely what it is that is "wrong".

Lighting

Representing a scene, by any means other than infra-red or other frequency conversion, presupposes that visible light must be falling on that scene. Except for objects which are in themselves luminous, we see the world by reflected light: a source – either the sun, or an artificial light-source – illuminates a scene, light is absorbed and reflected at different intensities and wavelengths, and a tiny proportion of the reflected light enters our eyes.

The light source is, then, of primary importance in a very literal sense: it provides the medium which enables the scene to be visible at all, and its qualities, intensity and direction have profound effects on the perception of the scene. This is true at several different levels:

Lighting affects human activity; it dictates where, when and how certain things can be done. For example, fine sewing is very difficult by firelight.

Lighting conveys a wide range if information about a scene: whether it is open or enclosed, the time of day or of year, etc.

Lighting is one of the most important tools for conveying the shape and construction of objects and scenes. Modelling objects with shading is, in western art, a readily understood convention.

Consideration of the source, direction and intensity of the lighting is thus one of the first considerations in planning an illustration. The way in which the lighting was to work in the reconstructed scenes was left to the illustrator's choice. The factor was referred to in the design brief, partly to raise this issue in the illustrator's mind: the actual instruction runs: *"Temporal (2): Season and time of day: Should be appropriate to the activities shown in the picture."*

14.4 IDENTIFICATION OF THE SETTING

This section is concerned with the placement of the subject portrayed: where, and when, the scene is supposed to be set. For an illustration to achieve this identification internally – that is, without the assistance of a title or footnote – it requires visual markers.

Temporal markers place the illustration in a particular period of time. They depend completely upon the inclusion of some item, or items, which can be recognized by the audience as belonging to an acquired vocabulary of common visual icons. Many of these are costume items, such as the Roman toga or military uniforms, Medieval doublet and hose, etc.; others may be

tools, weapons or architectural styles. (Alma-Tadema's reclining nude in "In the Tepidarium" (Fig.29) relies almost solely on a bronze strigil for temporal immunity in Victorian Britain.) There are also characteristic activities - such as the Medieval joust, or the Roman banquet with its reclining diners – which combine with other clues to give at least an approximate "fix" on the time-period portrayed.

Spatial markers exist to locate the site in space; to identify it as one particular place and no other. A place is recognized as being one particular, unique site by a combination of factors, and these factors are themselves of two kinds:

Diagnostic items – these are things, or objects, which are peculiar to a particular site and no other. This is not a common situation; it is more usual to find objects which are typical of a particular *kind* of site. For example, a forge is typical of blacksmith's shops in general, but unless it is especially idiosyncratic it is not peculiar to any one shop in particular.

Diagnostic arrangements – this refers to the *relationship* between different elements in a site, and it is much more likely to be unique than the individual elements that compose it. A forge by itself may, as we have seen, belong to many sites, but its relationship to the doorway of the smithy will probably only apply to a few cases. If we add a third factor – the distribution of slag on the floor, or the position of a window – we may well have a unique arrangement.

It can be seen that the reliable placement of a scene, in time and space, depends on a sufficiency of markers: the more there are, the easier it is to

locate. It follows that extensive scenes, which cover large areas and contain a lot of material, may be able to fulfil this role more easily than very small, confined scenes.

14.5 EMOTIVE RESPONSE

This section concerns the illustrators' attitude to the question of the varying "moods", or emotive atmospheres, that can be generated by illustrations. As was covered in the earlier section on the history of this art, archaeological reconstruction has its roots in a considerable output of narrative "fine art". For these artists, the telling of a story to evoke an emotion in the viewer was of primary importance, and it would be interesting to know if this item is still – for the Dewlish illustrators - on the agenda.

For this reason, the first question is whether this is still considered to be an appropriate quality in archaeological reconstruction. The "Artist's Questionnaire" contained the query (q.3:4a): *"Do you think that the evocation of a "mood" – i.e., inviting an emotive response – is appropriate to this form of illustration?"*

Assuming that the answer to this question was positive, it was followed by a random list of eighteen adjectives (q.3:4b), the illustrators being invited to tick any which they felt were appropriate to their own contribution (q.3:4b). These adjectives attempted to give a range of qualities, as from negative to positive, busy to quiet, etc.

15.0 PERFORMANCE OF ILLUSTRATIONS

Criteria and assessment

15.1 DEFINITION OF PERFORMANCE

First, it is necessary to state the basis of the "performance" concept. To be classified as performing well:

The illustration should fulfil its purpose, as defined by the design brief.

The purpose of the illustration can be extracted from the first page of the design brief, and stated as:

To depict a particular area of Dewlish Roman villa, bringing out certain aspects of its construction and usage. The illustration should be intelligible to a lay audience, when viewed in a popular publication or display.

The implication of this statement is that the illustration's main purpose is to convey factual information. This is supported by the definition of modern didactic reconstruction artwork, which resulted from the study of the history of this art form: *... what is new is the primary use of this kind of picture to convey factual information rather than moral, philosophical or religious concepts. In this application, the contents of the picture – artefacts, costume, architecture etc. – are components of a particular culture which is the actual subject of interest: they are no longer props, pointing beyond themselves to a purely abstract "meaning". (see above, p.133)*

Performance, then, can be evaluated by the degree to which the illustration conveys information to its audience. This is a process with several components:

Firstly, the picture must actually contain the required information.

Secondly, it must attract the attention of its audience: no transmission can occur unless this is done.

Thirdly, it must sustain interest for long enough for the transaction to occur.

Fourthly, the picture must actively convey its information to the audience.

It may be noted that these purposes are interdependent, and form a continuous chain: failure of any one will cause the failure of the end purpose.

For each of the Dewlish reconstructions, the components of the process may be assessed by reference to different areas of the assembled data, as described above. The following sections address each aspect in turn.

15.2 INFORMATION CONTENT

Assessment of the information contained in the Dewlish illustrations may be observed from three different perspectives:

Comparison with the design brief contents

The information contained in the design brief was broken down into a series of items – for example, the type of roofing material. Each illustration was compared with this list. Scoring the illustrations by this method made it

possible to establish a percentage of the available information which had actually been included in the work, in a reasonably objective manner. (In the individual assessments, this is referred to as the *Assessed Content*.)

Comparison with the illustrators' estimates

The second evaluation was made by the illustrators themselves. In their questionnaire, the illustrators were asked (Q. 3:3) *"At a rough estimate, how much of the factual information contained in the brief would you say is contained in your illustration?"* These are, of course, purely subjective impressions, but it may be informative to compare the illustrator's expectations with the assessed figures.

Comparison with the audience's estimates

The third evaluation tries to establish the audience's estimates – again, these are subjective impressions – of how much information the various illustrations are supplying. In their questionnaire, the audience participants were asked (Q. 4 on the illustration evaluation sheets) *"How much do you think it [the picture] tells you about the site at Dewlish?"* As with the illustrator's estimates, it may be informative to compare the audience's expectations with the assessed figures.

Comparison of the three viewpoints with each other is interesting, and productive, in demonstrating how perceptions of this factor can differ (see below, pp. 390-393). However, only the first of these perspectives offers a reasonable degree of objectivity (in that it deals with ascertainable facts rather than largely subjective estimations): comparison of the illustration with the design brief. In the present context – that of evaluating the illustration's performance - it is used as the sole indicator of the information content.

Rank	Illustration No.	Score: 0 - 10	Score: 11 - 20	Score: 21 - 31
1	27			24
2	15			22
3	13			21
4	23		20	
5=	10		17	
5=	24		17	
7	14		15	
8	25		14	
9	19		11	
10=	1	10		
10=	6	10		
10=	16	10		
10=	18	10		
14	5	9		
15=	2	8		
15=	3	8		
15=	11	8		
15=	12	8		
15=	21	8		
15=	26	8		
15=	28	8		
15=	29	8		
23	7	7		
24	8	6		
25	4	5		
26	9	3		
27	22	2		
28	20	1		
29	17	0		

Table1 : Information Content of reconstruction.

Evaluated by comparing illustration to design brief: maximum possible score 31

15.3 AUDIENCE ATTRACTION

The varying degrees of attraction felt by the audience for the different illustrations – how much they are liked, in other words – is an important factor, and one on which other factors are dependant. For example, an unattractive picture does not attract attention in the first place, and tends not to sustain any that it does attract. If this attention is not established, then none of the contained information can be transmitted.

Establishing the comparative popularity of the images is achieved using the Audience Assessment questionnaires. Q.1 asked the audience contributor: *How attractive do you find this picture? (on a scale of 1 to 10: 1 = not at all, 10 = very much).* The scores for each of the 29 illustrations are averaged out from the 50 completed audience assessments, and compared to give the resulting ranking (see Table 2).

Rank	Illustration No.	0 - 2.00	2.01 - 4.00	4.01 - 6.00	6.01 – 8.00	8.01 - 10.00
1	13				7.06	
2	27				6.94	
3	10				6.76	
4	15				6.66	
5	24				6.42	
6	25				6.08	
7	14				6.06	
8	26			5.68		
9	8			5.62		
10	23			5.54		
11	16			5.36		
12	19			5.34		
13	1			5.14		
14	22			5.06		
15	29			4.96		
16	17			4.94		
17	7			4.68		
18	20			4.64		
19	9			4.60		
20	5			4.56		
21	18			4.44		
22	12			4.20		
23	11			4.02		
24	4		3.80			
25	28		3.60			
26	3		3.50			
27	21		3.44			
28	6		3.28			
29	2		2.10			

Table 2 : Audience attraction of reconstruction. *Average score (scale of 1 > 10)*

15.4 AUDIENCE INTEREST

The question of sustained, rather than immediate, interest – holding the audience's attention – is of particular importance when there is a large quantity of complex information to be conveyed. Attention needs to be sustained for long enough for this process to take place, rather than an instantaneous attraction which quickly passes on to another object.

This aspect is addressed by q.6 in the Audience Questionnaire: *Does this picture make you interested in the site? (on a scale of 1 to 10: 1 = not at all, 10 = very much).* The scores for each of the 29 illustrations are averaged out from the 50 completed audience assessments, and compared to give the resulting ranking (see Table 3).

Rank	Illustration No.	0 - 2.00	2.01 - 4.00	4.01 - 6.00	6.01 – 8.00	8.01 - 10.00
1	27				7.78	
2	13				7.36	
3	15				7	
4	10				6.94	
5	16			5.98		
6	14			5.94		
7	24			5.82		
8	23			5.82		
9	25			5.76		
10	19			5.5		
11	12			5.38		
12	8			5.04		
13	26			4.98		
14	17			4.9		
15	1			4.88		
16	9			4.42		
17	22			4.42		
18	20			4.3		
19	5			4.18		
20	7			4.14		
21	18			4.12		
22	29		4			
23	6		3.85			
24	3		3.74			
25	4		3.7			
26	28		3.62			
27	21		3.42			
28	11		3.42			
29	2		2.76			

Table 3 : Audience interest of reconstruction. *Average score (scale of 1 > 10)*

15.5 INFORMATION CONVEYANCE

While attraction and interest are prerequisites for conveying information, they do not, of themselves, guarantee that the process has taken place. There were some difficulties in establishing how individual illustrations performed in this respect, since audience members probably acquired a

Rank	Illustration No.	Q.5:3 Guesthouse	Q.5:4 High status	Q.5:8 Religious	Total
1	10	13	41	13	67
2	15	22	42	2	66
3	13	9	46	10	65
4=	25	20	41	0	61
4=	23	18	42	1	61
6	7	20	40	0	60
7	14	17	41	1	59
8	8	5	36	17	58
9	27	11	37	9	57
10	19	7	41	5	53
11	24	9	36	4	49
12	26	7	40	1	48
13	18	17	27	3	47
14=	9	6	31	9	46
14=	21	14	30	2	46
16=	5	14	28	2	44
16=	12	9	34	1	44
16=	1	10	33	1	44
19	11	6	34	2	42
20	16	4	30	4	38
21=	22	11	24	1	36
21=	3	2	26	8	36
23	28	9	15	10	34
24=	17	17	14	2	33
24=	20	12	20	1	33
26=	29	9	11	8	28
26=	4	13	14	1	28
28	6	3	15	4	22
29	2	2	10	7	19

Table 4: Information conveyance of reconstruction: identifying the site.

Totals of audience votes for "correct" interpretations

composite impression of the villa while going through the collected illustrations. However, it was possible to establish at least the broad impression conveyed by each illustration to the audience, by using q.5 in the Audience Questionnaire: *If this was the only picture you had, would you think that Dewlish was*:... Nine optional identities for the site follow, of which the audience member could select any which they thought appropriate. These possible identities include three "correct" answers, i.e. those which convey the intended impression: *Guesthouse, High status* and *Religious*. These are distributed randomly amongst six other possibilities: *Farm, Military, Low status, No idea, Private dwelling,* and *Other*. Illustrations were scored on the

number of correct interpretations that the audience awarded to them, and the overall totals compared to give the ranking.

15.6 OVERALL PERFORMANCE RANKING

The question of performance - the relative success of the illustrations in fulfilling their brief - can, then, be quantified by combining the particular illustration's the rankings in each of these four respects: *Content, Attraction, Interest* and *Conveyance*. This is the process carried out in Table 5 (below).

Illustration No	Ranking according to:				Average performance ranking
	Information content	Attraction	Interest	Information conveyance	
1	10 =	13	15	16 =	13.5
2	15 =	29	29	29	25.5
3	15 =	26	24	21 =	21.5
4	25	24	25	26 =	25
5	14	20	19	16 =	17.25
6	10 =	28	23	28	22.25
7	23	17	20	6	16.5
8	24	9	12	8	13.25
9	26	19	16	14 =	18.75
10	5 =	3	4	1	3.25
11	15 =	23	28	19	21.25
12	15 =	22	11	16 =	16
13	3	1	2	3	2.25
14	7	7	6	7	6.75
15	2	4	3	2	2.75
16	10 =	11	5	20	11.5
17	29	16	14	24 =	20.75
18	10 =	21	21	13	16.25
19	9	12	10	10	10.25
20	28	18	18	24 =	22.00
21	15 =	27	27	14 =	20.75
22	27	14	17	21 =	19.75
23	4	10	8	4 =	06.50
24	5 =	5	7	11	07.00
25	8	6	9	4 =	06.75
26	15 =	8	13	12	12.00
27	1	2	1	9	03.25
28	15 =	25	26	23 =	22.25
29	15 =	15	22	26 =	19.50

Table 5: Method of establishing overall performance ranking

This information can be more usefully arranged in order of the overall performance ranking, which is the order used in Table 6 (below). For convenience in handling and analysis, the total sample of twenty-nine illustrations has been divided into three performance zones: **upper** (ten), **middle** (nine), and **lower** (ten). These are designated in the spreadsheets by the colours blue, green and red respectively. This is, of course, an artificial demarcation: each of these zones shades into the next with no sharp differentiation, and there are many instances of crossover in certain categories in what is essentially a more gradual process, but it does enable broad trends to be identified.

Overall performance ranking	Illustration No	Information content	Attraction	Interest	Information conveyance	Average performance ranking
1	13	3	1	2	3	02.25
2	15	2	4	3	2	02.75
3	27	1	2	1	9	03.25
4	10	5	3	4	1	03.25
5	23	4	10	8	4	06.50
6	25	8	6	9	4	06.75
7	14	7	7	6	7	06.75
8	24	5	5	7	11	07.00
9	19	9	12	10	10	10.25
10	16	10	11	5	20	11.50
11	26	15	8	13	12	12.00
12	8	24	9	12	8	13.25
13	1	10	13	15	16	13.50
14	12	15	22	11	16	16.00
15	18	10	21	21	13	16.25
16	7	23	17	20	6	16.50
17	5	14	20	19	16	17.25
18	9	26	19	16	14	18.75
19	29	15	15	22	26	19.50
20	22	27	14	17	21	19.75
21	21	15	27	27	14	20.75
22	17	29	16	14	24	20.75
23	11	15	23	28	19	21.25
24	3	15	26	24	21	21.50
25	20	28	18	18	24	22.00
26	6	10	28	23	28	22.25
27	28	15	25	26	23	22.25
28	4	25	24	25	26	25.00
29	2	15	29	29	29	25.50

Table 6 : Overall Performance Ranking of reconstructions

It is apparent, even with the data in tabulated form, that the illustrations are forming definite groups: especially towards the top end of the performance scale and also, to some extent, at the bottom. It is also apparent that performance tends to be sustained across the various fields: illustrations 13, 15, 27, 10, 23, 25 and 14 are within the top ten places in all categories, and not only as an average. The collective ranking will be used for the remainder of the study as an indication of performance, with which various qualities – both of the artwork, and of the illustrators – can be compared.

THE RECONSTRUCTIONS OF DEWLISH VILLA:

16.0 INDIVIDUAL ASSESSMENTS

(Note : For the purposes of data entry and subsequent analysis, each reconstruction of Dewlish Villa was given a serial number, which it retained throughout the process. These have been retained for identifying the pictures, although they are also supplied with the Figure Numbers in the common sequence used in this thesis.)

Fig. 90 : Dewlish reconstruction No. 1

SUBJECT AREA: Interior (Triclinium)

TECHNIQUE

Design & Composition

The painting has a strong vertical emphasis, created by the format and also by the shapes of the tables, doors, chairs and painted panels in the background, and the figure in the right foreground. The strength of this

layout is emphasised by the careful symmetry of the components, and is very suitable for suggesting an ordered, prosperous and stable household. The figures of the servant and the cat stand out because of their asymmetry, which acts against this general plan.

There is certainly some alternation of detail and space, and some areas are well contrasted: the complex mosaics with the plain covers on the couches, for example. However, the superimposition of detail-on-detail makes it difficult to disentangle the heads of the two seated women from the wall painting behind them.

Medium

Although the colours are thinly applied this is basically a gouache painting, with each area of colour standing alone: very little use is made of overlaid washes. There is some delicate brushwork in the detail, especially of the fabrics. There is some overlaid linework in coloured pencil.

Colour

A very full palette of colours has been used, with warm tones (red to yellow) predominating by a small margin. This does not appear to be a conscious design element. The rendition of the floor mosaics as black and white patterns is curious: the brief states that they were multi-coloured, and these monochrome areas seem disassociated from the rest of the painting. It may be an accidental omission.

Projection

The linear perspective of the painting works fairly well, especially on the floor features and the foreground tables and couches. It becomes more

uncertain in the semicircular apse: the table here is not following the same perspective lines as those in the foreground, and the frame of the wall painting is incorrectly drawn. A comparison of the seated figures with that in the foreground, and with the actual dimensions of the apse, would probably show that they are too large.

Tonally, the perspective does not work at all; in fact some aspects are negative. Some of the darkest and sharpest elements are in the mid-ground (mosaic detail) and the background (window arches), which reverses the proper order of tonality in the picture. The colour abets this tendency, since the foreground contains muted browns, greys and whites, and the strongest red is reserved for the background - the apse wall. The result is a painting with a reduced sense of depth, in which the structure and layout of the room is quite difficult to interpret: important elements have no stronger colour or tone than their backgrounds.

Viewpoint

The slightly raised viewpoint works well, in that it gives a good view of the floor mosaics (an important element) without sacrificing the intimacy of the human activity in progress. For this combination, the angle seems exactly right.

Drawing: Object, figure & landscape

The drawing of the seated human figures is fairly successful, but the foreground figure is uneasily proportioned (the knees are wrongly placed), and its right leg at a different orientation to the rest of the body. The cat

works well, although the forelegs need some redrawing (and the tail could be considered "cute" by a severe critic).

Not much of the building structure has been attempted, which makes this aspect more difficult to assess. The series of small windows in the apse wall is probably incorrect, as a summer dining room would be likely to incorporate larger "picture-windows"(in the excavator's opinion). The sliding doors, and the groove in which they ran, have been realised and incorporated; this is a good point. From a constructional point of view, the planking with a mitred trimming frame seems likely enough, although it is less likely that a feature of this kind would have been left undecorated in such a high-status interior. The flat lintel above the door, however, is even less likely: this is a load-bearing flint wall, which would require an arch for such a wide span.

Lighting

The lighting of this scene would have been quite complex. Bright daylight, coming from behind the viewer through the portico, is suggested by the shadows cast by the foreground figure and the cat. However, no daylight shows in the apse windows (which are actually darker than the wall in which they are set). Given its structure and colour scheme, the room would have been dark without torches, lamps or higher windows, but there is no suggestion of these - only an undifferentiated brightness.

IDENTIFICATION OF THE SETTING

The painting contains a number of features - most notably, the sliding doors - which, although not unique, make the painting more specific to Dewlish. This is as well, since it could otherwise easily be a generalised picture of "Life in Roman Britain".

INFORMATION CONTENT:

Assessed content - 32% ; Illustrator's estimate - 75%

ATTRACTION: Audience ranking: 13th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Friendly, relaxed, tranquil

CONCLUSIONS

The painting, then, has a number of technical defects, and they do combine to lessen the picture's effectiveness. It appears rather flat, the structure of the scene is not immediately apparent, and some of the detail obscures more important elements. However, it is attractive and engaging as a genre scene, it has been conscientiously researched, and gives a high level of information on how this room may have appeared and functioned.

Fig. 91 : Dewlish reconstruction No. 2

SUBJECT AREA: Exterior (Overview)

TECHNIQUE

Design & Composition

The painting uses a horizontal format and composition, which fits the shape of the chosen area well. Tonally, the areas work well together, with the large mid-toned area of the foreground setting off the white walls. There is some textual variation, as between the tiled roofs and smooth walls, and a little clustering of the detail elements (the apse windows are really the only instance); however, this seems to be fortuitous rather than intentional. The main problem in discussing this painting is that it contains very little to discuss.

Medium

Although the paint has been applied very thinly, the effect is still that of a gouache painting in that the areas of colour remain discreet: there is no interaction of overlaid washes, which is the essential characteristic of watercolour. The patchy paint cover resulting is not manipulated to best effect; especially in the foreground, where a controlled horizontal brushstroke could have given an impression of the ground surface.

Colour

The colour – very light and delicate in tonality – is actually a pleasant and restrained range of warm tones, using a light red and purplish brown for the major areas. The use of yellow for shading on the white walls is effective, and keeps the overall tone very light. However, the light grey window spaces do not work; they are too light, and give the impression of blocked windows rather than openings.

Projection

The perspective of the picture is uneasy. There has been no attempt to use either tonality or colour to give the illusion of depth: from these points of view, the picture operates all in one plane. Some elements of linear perspective have been employed, but very inexpertly. This may be partly accounted for by the irregularity of the ground plan, in that some of the small structures abutting the main range have trapezoid rather than rectangular foundations. These are certainly difficult to represent convincingly, but even the apse – a simple semicircular ground plan, not difficult to render in perspective – does not recede properly because the line of the eve has too great a curve. The most striking feature is the corridor range on the left of the

picture, where the vertical line of the windows is progressively splayed outwards. The technique may be borrowed from photography (very wide-angle lenses can have a similar effect), but it does not work in isolation – the other lines of this building would also have been distorted, not ruler-straight as they are.

Viewpoint

The viewpoint is raised, which gives some idea of the ground-plan of this part of the building range.

Drawing: Object, figure & landscape

As to the drawing technique, there is not a great deal to comment on as not much has been attempted; there are no people, activities or other elements apart from the building exteriors. These have made fairly good use of the information provided, so far as roofing, wall finish, and window frame construction is concerned: the multiple windows of the apse have been well represented. The roof angle (as shown by the apse roof, and that on the corridor building to the left) is much steeper than the 20^0 required, and the same corridor roof stops short at its junction with the small annexe, rather than continuing to the main building as it should have.

Lighting

The lighting is extremely diffuse, and gives no indication of the orientation of the building or time of day. The resultant faint shadowing gives a little modelling to the buildings, and is reasonably effective.

IDENTIFICATION OF THE SETTING

The painting is certainly specific to the site, as it incorporates enough of the ground-plan to be identifiably Dewlish, and nowhere else – if the viewer already knows the building. However, there are no people, costumes or artefacts to identify the scene with the Roman period, or with any particular human activity: it is simply a range of buildings – perhaps with a slightly Roman air, but not necessarily even connected with that era.

INFORMATION CONTENT: Assessed content - 26%; Illustrator's estimate - 70%

ATTRACTION: Audience ranking: 29th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Quiet

CONCLUSIONS

The problem with the picture is that it contains so little, that its period and purpose are far from clear. The buildings are represented, but not explained or commented upon; it does not evoke much involvement or interest from the viewer.

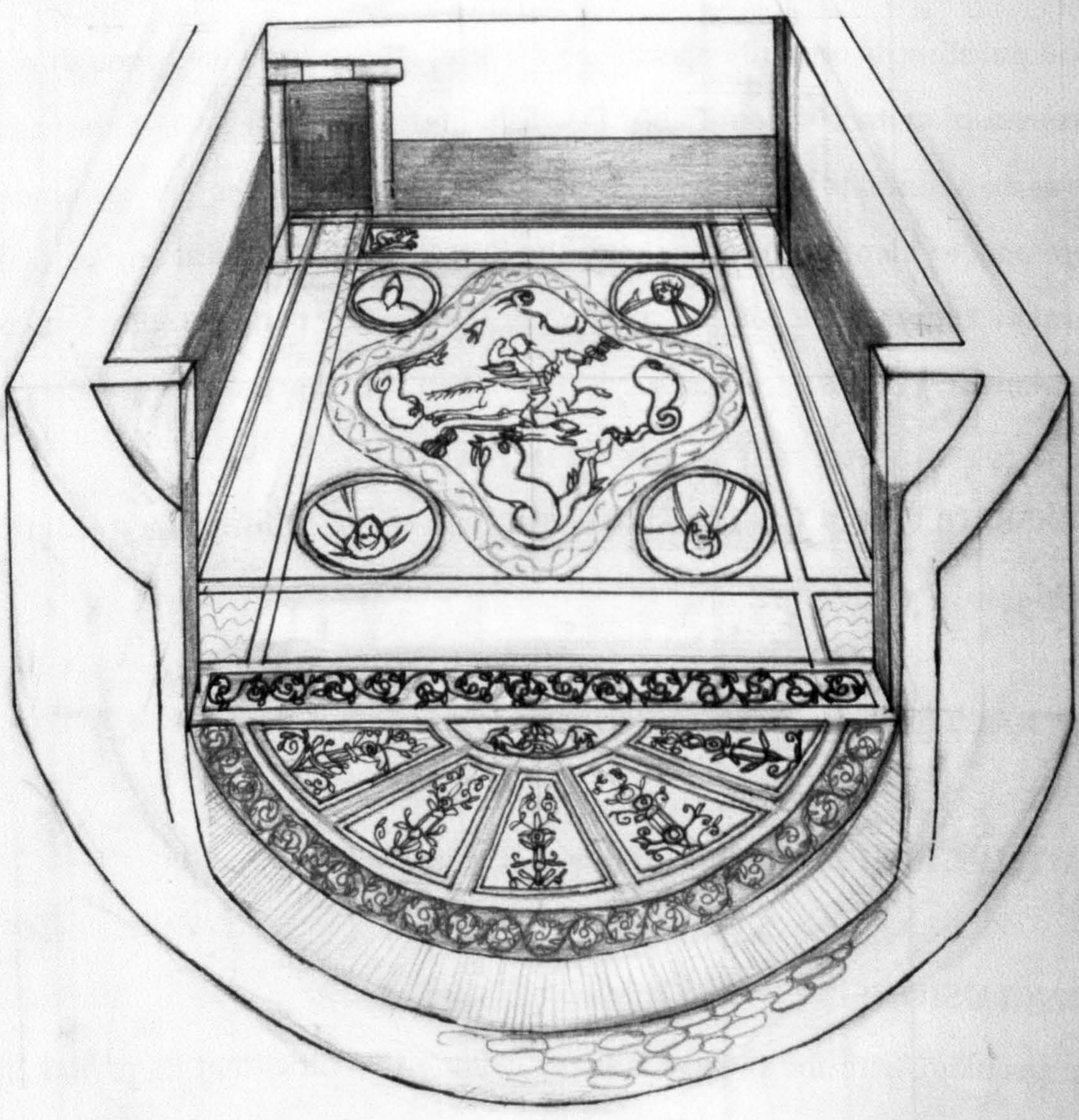


Fig. 92 : Dewlish reconstruction No. 3

SUBJECT AREA: Interior (Triclinium)

TECHNIQUE

Design & Composition

This drawing ignores the design brief's specification of an A-format, and is approximately square in shape. Apart from this, it is a pleasingly compact form for the design, with all the component parts contained within a firm

outline. The strongly symmetrical layout is very appropriate to the subject, as it echoes the formal character of Roman design and architecture: the only dissonant element is the oddly-placed doorway on the left (see below).The sparse handling of the walls contrasts well with the intricate, busy patterning of the floor mosaics. However, there is some doubt as to whether this design has been fully completed; some areas of the floor are sketchy or unfinished.

Medium& Colour

The artist has chosen a monochrome technique with pencil linework and shading, reinforced with a hard ink line. This works fairly well, although the range of tonality in the shading is not well handled or distributed for the best effects. This is probably because the artist is trying to use it to suggest colour differences, rather than to model the scene with shading.

Projection

The linear perspective of the scene has been well constructed, and gives some depth to the picture. However, this is not reinforced by the tonality of the different areas, which does not grow lighter with distance – in fact, the dado and doorway in the background are the darkest, heaviest areas in the picture. This has a flattening counter-effect on the apparent recession.

Viewpoint

The viewpoint is well chosen; it gives a view down the main axis of the triclinium which reinforces its symmetry, and is high enough to see the designs of the floor mosaics (apparently the main subject).

The architectural elements in the picture are puzzling; there are many omissions and some plain mistakes. There is no attempt to show the construction of the walls, apart from some texturing at the front of the apse: if these ovoid shapes are intended to be flint nodules they would have been laid with their long axes at right-angles to the wall face, not as shown. The omission of construction detail is odd, as it could easily have been shown at the tops of the walls.

A large gap appears at the end of the apse wall, but it is unclear whether this is intended to be a window or a cutaway device for showing the mosaic in the apse floor. In either case, the artist has become confused with the linework: on both sides of the gap, a line joins the top inside face of the wall to the bottom outside face, as in one of Maurice Escher's paintings. There is a similar mistake in the back wall; the lines defining the room corners progress down beyond the base of the wall, to meet a line in the mosaic design.

The placement of the door in the corner, rather than in the centre where the main sliding doors were situated, has no justification in the brief. It is an odd mistake, as it is so obviously wrong – it breaks the symmetry of this design, just as it would have for the original room.

There are no other elements – figures, artefacts or activities – within the picture. This is unfortunate, as it means the picture has very little to either engage, or to hold, the viewer's interest. Even if the picture is intended to be purely architectural, human figures could have given scale to the scene: the doorway gives an indication, but only a very approximate one.

Lighting

The lighting of the scene has not been explored, as the shading was used only to indicate colour tonality and not the modelling of shapes.

IDENTIFICATION OF THE SETTING

The picture certainly suggests Dewlish, but this is not the only villa to possess an apsidal triclinium and none of the rest of the building is shown. Again, the design of the mosaic is only partly shown, and is not definitive evidence.

INFORMATION CONTENT: Assessed content - 26%; Illustrator's estimate - 30%

ATTRACTION: Audience ranking: 26th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Passive, quiet

CONCLUSIONS

In all, the picture does not have a very ambitious programme, and does not fulfil it very well. The mosaics would be better appreciated in a plan drawing, and the relationship of floor to walls is simplistic. Almost the only element of genuine reconstruction is the rendition of the dado painting on the interior walls. The main framework could have contained a good drawing, but lack of content and errors in basic technique have defeated this aim.

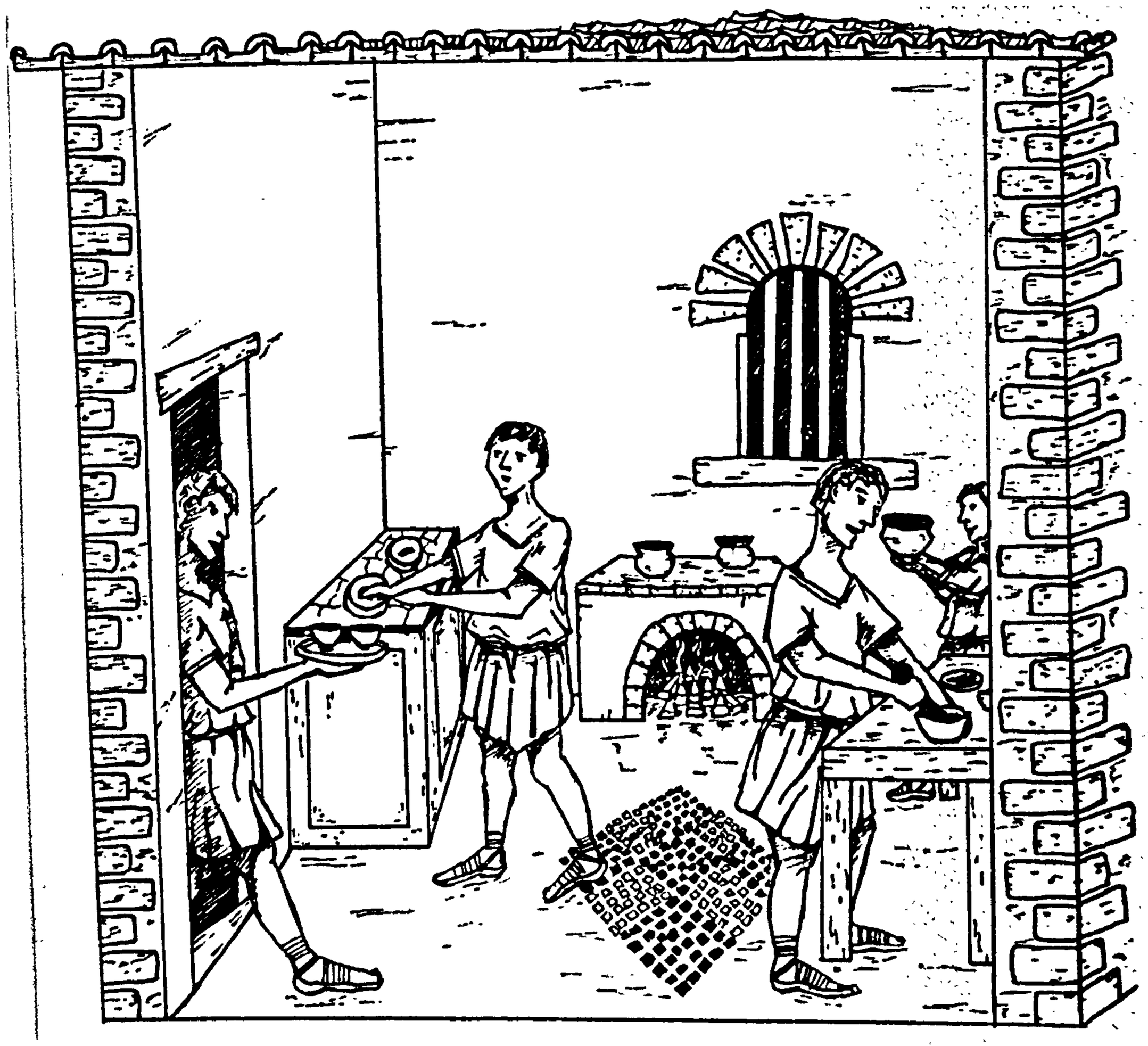


Fig. 93 : Dewlish reconstruction No. 4

SUBJECT AREA: Interior (Kitchen)

TECHNIQUE

Design & Composition

The illustrator has chosen a square format, which ignores the requirement for an A-format specified in the brief. However, the foursquare framework of walls and roof contrasts strongly with the central area of busy figures, emphasising their activity; it also contains them effectively, and this aspect of

the composition works very well. There is also an effective contrast between the space of the high, bare walls, and the busy detail of figures and objects in the lower part of the picture.

Medium& Colour

This illustration is carried out entirely in black and white, using pen and ink linework. There is no intermediate shading, apart from the close crosshatching used for a few dark areas. The particularly mannered style – verging on naive - is reminiscent of Medieval manuscript illumination, but departs from it in its partial use of linear perspective. In general, it is not easy to tell which aspects of the rendition are intentional and which are fortuitous.

Projection

In the case of the linear perspective: two of the three axes - height and width – are exactly parallel to the picture margins, so that this would normally be a single-point perspective exercise. In this situation, the lines on the "depth" axis would all project to converge on a single vanishing-point. In fact, at least seven vanishing-points can be projected, so that either the artist is either deliberately using a naïve style or does not fully understand the principle. (There must be some knowledge of the principle, or the lines would not converge at all.) There are similar inconsistencies in the rendition of the various pots, trays etc.: most of the tops of these vessels are shown in perspective, i.e. as oval shapes, whereas a Medieval or naïve artist would paint them as round. Chromatic perspective does not apply here and, since the artist is using a purely black-and-white technique, nor does tonal perspective. In consequence there is very little sense of depth in the picture: this "flat" appearance is a usual feature in this style of illustration.

Viewpoint

The chosen viewpoint – only slightly above eye-level – is good for this informal, intimate look at the kitchen quarters.

Drawing: Object, figure & landscape

The figures in general work well, if the artist's vocabulary of form is accepted: they too have been stylised in an almost cartoon-like manner. Costume appears accurate, and has been well rendered, as have the vessels being used. An effort has been made to represent processes – eg. serving drinks, grinding foodstuffs – and the atmosphere of busyness comes over well. However, more could be done: for instance, there are no raw materials or ingredients in sight, and the operation of the stove – or possibly range – is far from clear.

Lighting

Because of the linear, unshaded style, lighting could not be used to add modelling to the scene. Another rather odd aspect of the drawing is the heavy shading in the doorway and, especially, the window: this seems to indicate that it is a night scene, but there are no lamps, candles or other sources of light.

IDENTIFICATION OF THE SETTING

Probably the main criticism of this illustration is that it is not in any way specific to Dewlish Villa. While the kitchen shown does not particularly conflict with the evidence for this structure at Dewlish (except that it appears to be rather smaller), it could equally be a scene from almost any Roman villa in Britain – or for that matter, the rest of the Empire. It does not represent any of the factors which, singly or in combination, make this site unique, and it remains a rather generalised picture of "Roman Life".

INFORMATION CONTENT: Assessed content - 16%; Illustrator's estimate - 75%

ATTRACTION: Audience ranking: 24th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Absorbed, busy, concentrated, lively

CONCLUSIONS

In summary, the choice of style may at first sight be unusual, but it is by no means a bad decision. A more stylised rendition can sometimes offer more possibilities than a naturalistic painting; for example, perspective can be a constraint rather than an advantage. However, the stylisation must be consistent and fully exploited. In this case there are some uneasy fusions of the two approaches.

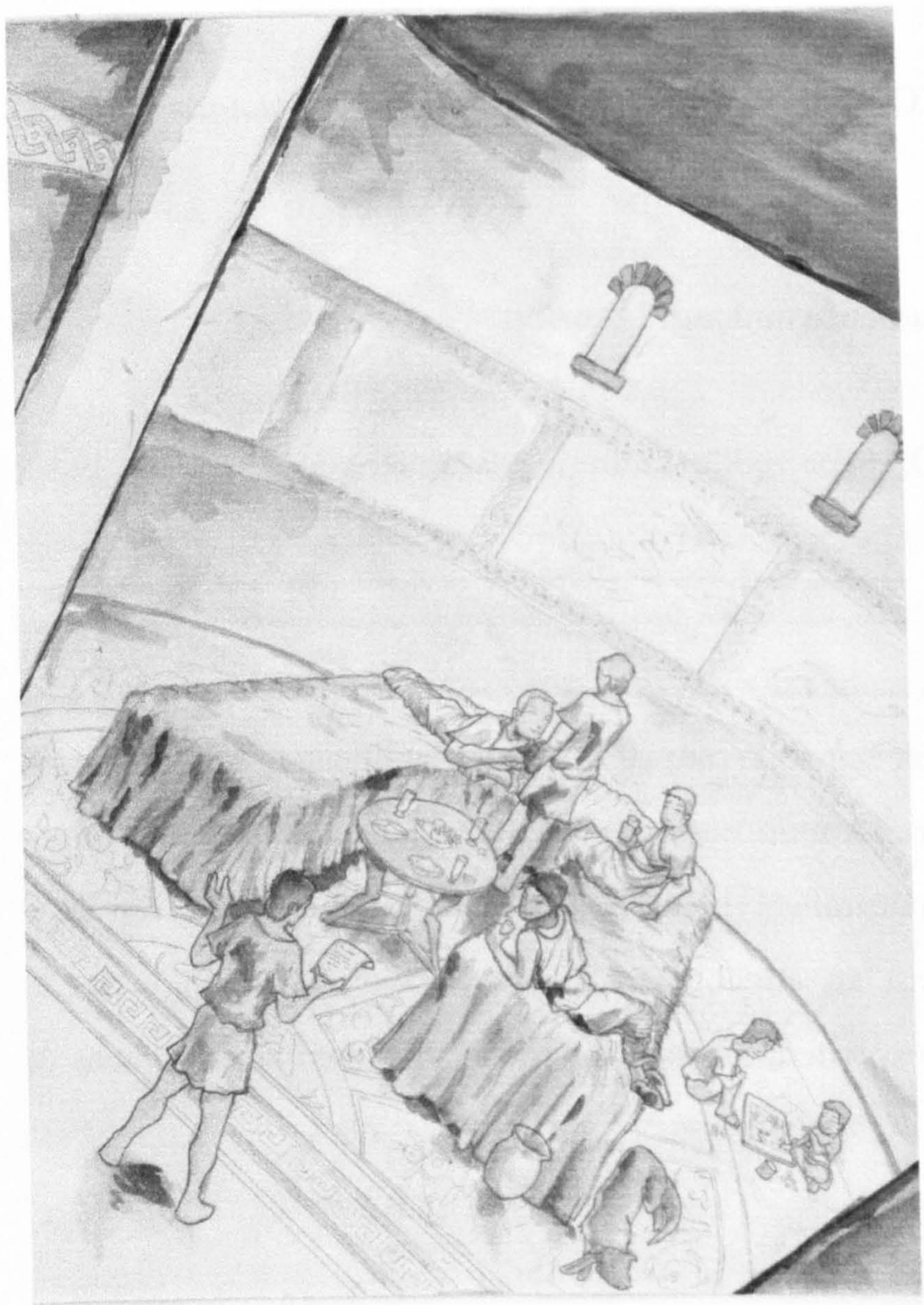


Fig. 94 : *Dewlish reconstruction No.5*

SUBJECT AREA: **Interior (Triclinium)**

TECHNIQUE

Design & Composition

The artist has used a tilted angle for the main picture axes, giving an unbalanced (or dynamic, depending upon the observer's approach) appearance to the composition. In conversation, the artist claimed that this

made the picture "more exciting", and it may be aimed at attracting audience attention. Another benefit of the device is that glimpses of the surroundings (ceilings, side walls etc.) can be shown. This places the main subject area in context, without reducing its scale or devoting too much picture area to side-issues.

The approach has enabled the artist to emphasise the spaciousness of the interior, contrasting the complex figures and furnishings of the lower half with the light, empty spaces of the upper. The pillar at top right acts as a link between the two areas, and it is unfortunate that it is an invention – there is no evidence for the Triclinium being a pillared structure. The wall frescoes are only lightly sketched in; this avoids the problems encountered in some other illustrations, where the figures in the frescos are so strongly represented that they actually compete with the "real" people in the scene.

Medium

Combining pencil line and tone with very light watercolour washes has given a delicate, lively feel to the picture, although there are a few places – such as the standing figure on the left – where the outline is rather heavy and regular.

Colour

The colour has been applied as very light tints, mainly for flesh tones, and the work is best regarded as an embellished monochrome drawing.

Projection

The linear perspective of the drawing is, in the main, adequate, but it becomes more uncertain in the curved lines of the apse. This is apparent in the lines of the mosaic, and also in the framing of the wall frescoes: some

complex geometry is taking place, which the rendition is not quite equal to. The tonal perspective – keeping the background wall light – is good, but the very dark tone of the ceiling tends to work against this to some extent.

Viewpoint

This is a fairly high viewpoint for a "human interest" picture, which is essentially what this is – we have no very clear image of the overall structure, or even of the apse mosaic. However, it succeeds because of its relative closeness to the supper-party.

Drawing: Object, figure & landscape

The figure drawing is fairly accurate, but seems to have been strongly influenced by cartoon art: the faces especially are reminiscent of Japanese *Manga*. There is, of course, nothing intrinsically wrong in using this or any other stylistic influence; the important factor is whether the style is appropriate and fulfils a function. In this case, the point is arguable.

Style apart, it is noticeable that the faces are drawn much more lightly than the rest of the figures, which have a more confident line. This may be particular problem area for the illustrator. Drapes, costume and furnishings are fairly successful, and the lighter anecdotal areas of the children and dog are good.

Lighting

Apart from giving a general impression of a well-lit interior, the lighting is diffuse: we have no idea of its source or direction. The arched windows shown are small and high, the probable larger windows in the curved apse wall have not been shown: this is an unresolved issue.

IDENTIFICATION OF THE SETTING

This is a rather generalised picture; a representation of a meal in the Triclinium of a Roman villa. The semicircular apse could belong to many sites, and even the mosaic pavement is not sufficiently detailed to locate it at Dewlish.

INFORMATION CONTENT:

Assessed content - 29%; Illustrator's estimate - 80%

ATTRACTION: Audience ranking: 20th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Busy, friendly, joyful

CONCLUSIONS

In some ways, the picture is trying too hard to make an effect. With a less idiosyncratic layout and style, and development of the core of good design ideas and drawing, a more valuable work could have resulted.

Fig. 95 : Dewlish reconstruction No.6

SUBJECT AREA: Exterior (Overview)

TECHNIQUE

Design & Composition

The painting has a quiet, slightly dull atmosphere, emphasised by its horizontal format and the main lines and masses of the composition. While the main range of the building is placed at a slight angle to the horizontal, the diagonal is not strong enough to change this impression. The lines of the main roof are very dominant, and tend to lead the eye off to the edge of the picture: it would have helped the painting if some measures had been taken to bring attention back to the main subject area.

Medium

The original design was created with computer graphics, and this version made with opaque gouache on a printout of the original. Unfortunately the brushwork is neither smooth enough to appear airbrushed, nor articulated enough to be textural and interesting; it probably contributes to the rather dull impression.

Colour

The chosen colour-scheme is also rather uninspired, with a palette of only three colours for the main areas. These are basically unmodulated; the minor variations do not read very well.

Projection

The perspective of the building is interesting. It appears to be a modified isometric projection rather than a perspective projection: probably the product of the original computer model made from the ground-plan. This is most apparent in the main roof, which does not diminish - as the eye expects it to - towards the left hand side. In consequence, the building looks slightly lopsided. While iso- or anaxometric projections are excellent for the *measured* recording of buildings (since they can work with linear scales), they do have limitations for purely pictorial work. Their differences from normal visual experience are an obstacle, and the provision of accurate scales is unnecessary – a human figure is usually all that is required. In this case, it would have been better to use a different program setting (if available), or to have adjusted the drawing's perspective manually before painting.

Tonal and colour perspective are not used, which may be a stylistic decision: the picture is very reminiscent of some posters which have used

unmodulated colour areas. One curious decision (or it may be an error) was the use of the darker green, which denotes shade in the foreground, all over the background – where there is no cast shade at all. This dark shade tends to bring the background forward (as it were!) and to flatten the picture.

Viewpoint

The viewpoint works well for showing the relationships of the main building masses in this area of the site, which appears to be the main aim of the painting.

Drawing: Object, figure & landscape

The structural drawing is adequate for the architecture; factors such as the shallow roof angle have been assimilated and used, although the asymmetric arrangement of small windows in the Triclinium is very unlikely (and possibly a mistake). Similarly, the rendition of materials – roof tiles, whitewashed walls, stone quoins etc. - is accurate. However, the painting does not attempt a great deal: only the outside surfaces of the buildings are shown, and there is no hint of internal structures. The building itself is plonked in the middle of, apparently, a recently mown golf-course: there are no gardens or livestock, no people, artefacts or activities, and the scene is rather lifeless.

Lighting

The lighting is strongly directional, and correct in showing that direction to be from the south, but because of the chosen viewpoint all the wall surfaces are uniformly shaded. Moving the light source a little to the south-west would give much more modelling to the buildings, and hence depth to the painting.

IDENTIFICATION OF THE SETTING

The drawing fulfils the spatial criteria, in that it is unlikely that this particular arrangement of structural components would exist elsewhere. However, there is not even a hint of the time period: this could be a projection for a modern building.

INFORMATION CONTENT

Assessed content - 32%; Illustrator's estimate - 60%

ATTRACTION: Audience ranking: 28th of 29

EMOTIVE RESPONSE: Illustrators' assessment: None

CONCLUSIONS

In general terms, this is a painting that works adequately for a very limited agenda: showing the spatial relationships in a small area of the building complex. As it stands, it does no more. With more content – for example, the use of cutaways, figures, activities and surroundings – this view could contain a great deal more.

Fig. 96 : Dewlish reconstruction No.7

SUBJECT AREA: Interior (Triclinium)

TECHNIQUE

Design & Composition

The first impression of this picture is of a quiet, rather restful event; perhaps convivial, but in a fairly low-key manner. A number of factors contribute to this, but the generally horizontal or near-horizontal lines convey a quiet atmosphere, as does the landscape format. The artist considered that the picture conveyed a quiet mood, of relaxation and tranquillity.

Ambience apart, this is a dynamic arrangement of form which works very well: the sweeping curve of the mosaic pattern encloses the figures and leads the eye around the drawing in a strong, compact composition.

The drawing may be considered rather "busy"; there is a lot going on, and very little clear space to contrast with the close detail of figures, mosaics and paintings. However, such clear areas as there are have been well used – for example, behind the head of the figure on the left – and to some degree the artist uses fainter, less detailed drawing to stand-in for empty space.

Medium& Colour

This is fundamentally a line drawing (although it appears to have tones), in pencil on warm-tinted paper, which gives a subtle, low-key and informal effect. The linework is flexible but well controlled, more heavily accented for objects of importance, and gives a confident impression. Shading is used in the form of a close, vertical crosshatch, but this only indicates variations in the tone of colours – light and shade are not rendered, or used for modelling the scene.

Projection

Linear perspective is well handled; in particular the difficult combination of the curving motifs in the floor mosaic with the rectilinear furnishings (although the left leg of the main couch is slightly too long). The wall paintings in the background do not fit quite so well; in addition, if the section on the right is part of the curving wall of the apse, then the central one must be the straight eastern wall – and should be stepped back. The tonal perspective is good, since the artist controls the weight of the line very well:

although the heaviest line occurs in the mid- rather than foreground, this relates to the importance of the figure elements in the picture.

Viewpoint

The slightly raised viewpoint – perhaps that of a standing participant in the party – is sufficient to show more of the scene, without loosing too much of the informality and involvement: as audience, we are perhaps a little distanced by the framing band of the mosaic.

Drawing: Object, figure & landscape

In spite of the "sketchy" nature of the style, the artist has succeeded in characterising his figures with great economy. Age, gender and something of the personality are immediately apparent, and the style lends a feeling of freshness and spontaneity. It is probable that the reclining positions of most of the figures contributes to the restful atmosphere of the drawing; identification with the position of human figures by the audience will often work in this way. The anatomy of the figures is generally good, as is the rendition of the furnishings: drapery and costume is rather less successful, but adequate.

Lighting

The general lightness of tone suggests a well-lit scene, but there is no evidence that this is the case. There is no attempt to render lighting: to explain its direction, source, or whether it is natural of artificial. The absence of shading gives none of these clues.

IDENTIFICATION OF THE SETTING

The chosen area is a very small sample of the site, and can only locate the time-period of the picture. Spatially, the mosaic is the only item specific to Dewlish, and even this is probably similar to many other examples: we are not shown the particular aspects of this site that make it unique.

INFORMATION CONTENT

Assessed content - 23%; Illustrator's estimate - 60%

ATTRACTION: Audience ranking: 17th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Absorbed, passive, quiet, relaxed, tranquil

CONCLUSIONS

This is an attractive picture of a meal in a Roman household, and works well in this role. Beyond this, it says very little about Dewlish: its situation in the landscape, its functions as an institution, or structure as a building.

Fig. 97 : Dewlish reconstruction No.8

SUBJECT AREA: Interior (Triclinium)

TECHNIQUE

Design & Composition

The artist has used a horizontal or landscape format, with strong converging diagonals pointing to the focus of the end door. This is a very symmetrical treatment – in fact, all elements except for the ceiling decoration (and some elements in the floor panels) are perfectly mirrored about the centre line. Calling attention to the symmetry in this way is appropriate, as this is an important factor in Classical design.

The composition certainly achieves spaciousness, which is again appropriate to the building: this is helped by certain changes to the probable décor of the interior (see below) and by the absence of any figures or furnishings.

Medium

The design was created in computer, and appears to be intended to be viewed on screen: the resolution is rather coarse and does not print well. Given the postulated functions of the design (enlargement for display, or publication in print), this is not good practice.

Colour

The palette of colours chosen is fairly low-key; an overall modulation of blue-greys for the walls and ceiling, and a more greenish hue for the floor. There are a few accents of warmer browns, but the overall balance is in the cool end of the spectrum.

Projection

The linear perspective is, as already noted, extremely strong. This device is helped by the large number of converging parallels available: the diminishing side walls and rows of pillars, the ceiling, and the grid pattern of the mosaic. All of these converge on a vanishing point in the centre of the doorway, which gives a strongly theatrical feel to the composition. It could be said that this is a painting which is waiting for figures to make their entrance, and which will then begin to function.

Colour and tone are not used to aid the depth of the painting; their intensity remains fairly uniform.

Viewpoint

The viewpoint represented is probably eye-level, although without human figures for comparison it is difficult to be quite sure. This is a good stance for involving the spectator in the scene.

Drawing: Object, figure & landscape

The drawing of the interior is, from the point of view of its perspective and modelling, viable enough. What is far less satisfactory is the architectural and decorative structures that it is representing.

Architecturally, the strangest additions are the two rows of side pillars, and those flanking the end doorway. There is no justification at all for these: the absence of foundation pads in the excavated ground plan of the triclinium shows that they cannot have existed, and pillars of this size could hardly have existed in Roman Britain outside of a major public building. (Even if all these objections could be met, Classical pillars generally have a degree of taper towards the top – not to mention a capital of some kind.)

The decorative motifs on the far wall and ceiling have been borrowed from Pompeian frescoes. There is nothing particularly unlikely about this – designs were frequently the result of ubiquitous copying – but the way in which they have been used has a rather "modern" feel. There is no framing of discreet scenes, and there is none of the dado painting of the lower walls which was such a common feature – and for which evidence was found on site. Nor has the actual colour scheme (as evidenced by plaster fragments) been followed. The mosaic floor has been sketchily represented, with none of the intricate decorative work.

Lighting

The lighting is problematic: a light, well-lit interior is indicated, but there are no lamps. The scene must be lit by windows, but the only possibility seems to be that the frieze of white rectangles just above the pillars are intended to be a type of clerestory window. If this is the case (which is by no means certain), it might solve the lighting but would leave an architectural problem: the impossibility of supporting the roof weight on the pillars, without a lintel beam running along the very lines where the windows are represented.

Apart from this point, the light is represented as diffuse but falling from above. This effect is only countered by the floor, which is represented in too dark a tone. According to our normal experience, surfaces that face upwards receive most light, and reflect more.

IDENTIFICATION OF THE SETTING

The Roman "period look" of the room is created by the pillars and the classical busts on each side, none of which have any factual basis within the context of Dewlish Villa. As to the location of the site, all that is represented is a rectangular room which – if we were to take the pillars as being factual – would bear little resemblance to the triclinium at Dewlish.

INFORMATION CONTENT

Assessed content - 19%; Illustrator's estimate - 70%

ATTRACTION: Audience ranking: 9th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Absorbed

CONCLUSIONS

The illustration appears to have been made with a reasonable amount of technical skill; the illustrator can use the medium fairly effectively. However, there seems to be very little knowledge of what a reconstruction tries to achieve, and what it should involve. The archaeologist's factual evidence, in particular, is given only casual consideration, and the illustrator has very little knowledge of the period on his own account. Given these factors, the picture's shortcomings are inevitable, and it is a matter of some concern that it should rank as high as 9th in the "audience attraction" rating.

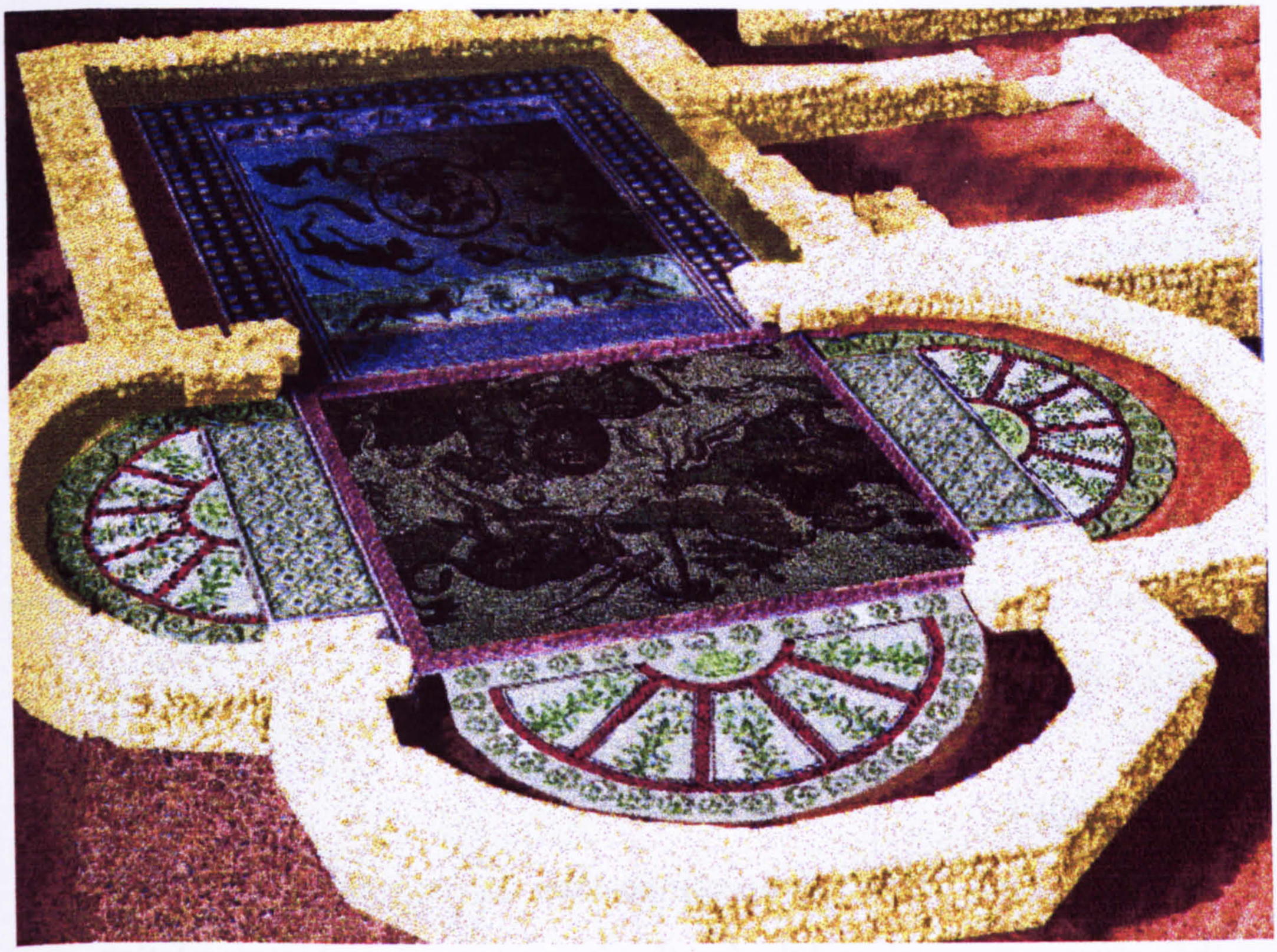


Fig. 98 : Dewlish reconstruction No.9

SUBJECT AREA: Interior (Triclinium)

This illustration was presented by the same artist who produced reconstruction no. 8. It has been included in this sample because it represents a possible response to the design brief, and to the information it contains. However, it is in a different category to the rest of these reconstructions because it is not an original work.

It is, in fact, a reversed and coloured copy of a published photograph; originally a site photograph of the Roman villa at Littlecote. There is a passing resemblance to Dewlish in the semicircular apse, but Dewlish certainly never had the two side-apses in any phase of building, or mosaics

such as those shown in the main area of the hall. The original photograph is quite well known: a number of archaeologists, on seeing this illustration, have commented on the original source.

It is not easy to understand what the artist was trying to achieve by presenting this. The resemblance to Dewlish is slight, and the resultant work shows excavated remains rather than a reconstructed building. As with #8, it seems that the artist has not fully understood the nature of reconstruction drawing, or assimilated the information and instructions contained in the design brief.

TECHNIQUE

Further analysis of the colour, composition etc. appears unnecessary, given the nature of the work and the fact that it is not an original interpretation.

INFORMATION CONTENT: Assessed content - 10%; Illustrator's estimate - 70%

ATTRACTION: Audience ranking: 19th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Absorbed

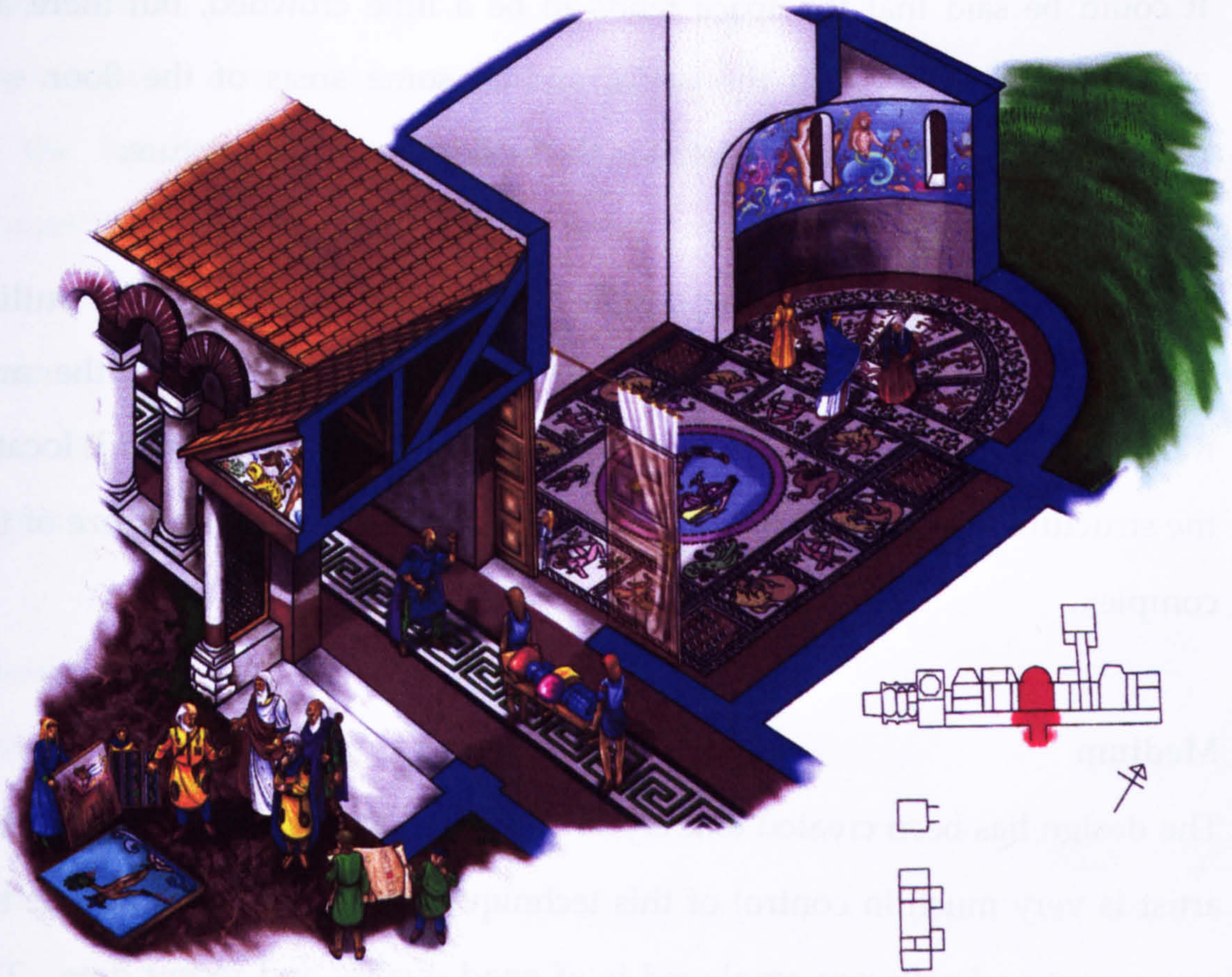


Fig. 99 : Dewlish reconstruction No.10

SUBJECT AREA: Exterior (Overview - cutaway)

TECHNIQUE

Design & Composition

This illustration conveys a dynamic, lively feeling, much of which is due to its overall composition. The main axis of the picture – which is also the main axis of this part of the building range - cuts across the format in a strong diagonal, which is echoed by many of the component lines. Diagonals tend to produce a feeling of instability and movement, which is very well suited to the artist's chosen approach.

It could be said that the space tends to be a little crowded, but there are enough blank areas – in the walls, and in some areas of the floor - to compensate for the wealth of detail in the busier parts of the picture.

One very useful feature of the design is the inclusion of the small outline ground plan of the whole villa, with highlighting to indicate the area illustrated. This is a useful device for placing the picture in context: it locates the structures illustrated, and gives some impression of the overall size of the complex.

Medium

The design has been created entirely in computer, and it is apparent that the artist is very much in control of this technique. It is also apparent that the equipment and software employed is of good quality and recent date. The image quality and resolution were excellent, and could produce good printed copies.

Colour

A wide range of colour has been used, but there is a preponderance of warm tones; browns, oranges etc. In contrast, the various cutaway surfaces are coloured with a strong blue; this is a fairly successful indicator as the colour is little used elsewhere. One criticism of the colour scheme is that, while if does not contain any full blacks, it is tonally rather dark. There are a number of areas where strongly-coloured figures are being lost against a dark backgrounds of very similar tone. This is unfortunate, because it detracts a little from the various enactments that have been portrayed; it is also less easy to see the structure of some components – for example, the porch roof.

Projection

The computer programme used has, of course, produced a perfect projection of the building, but by the isometric rather than perspective method. Isometric projections are very well suited to measured records, but perhaps less so for pictorial reconstructions: the lack of diminution with distance looks a little odd. The intensity of colour and range of tonality remains constant throughout the picture; these factors have not been used to create depth.

Viewpoint

The high viewpoint chosen has given very clear view of the sequential nature of the entrance, without loosing the very human and involving aspects of the picture.

Drawing: Objects, figure & landscape

One of the most attractive aspects of the picture is the abundant human activity and depiction of processes. There are three separate narratives unfolding within the illustration, and all are appropriate to the scene and add something to the audience's understanding of the building. The figures themselves are well constructed, but also lively and with considerable characterisation.

The artist also shows an understanding of building structure. The rendition may not be totally correct, but some effort has been made to explain how the building was put together – as, for example, with the roof timbers of the porch. The design also shows, very clearly, how the entrance sequence of porch, colonnade and sliding doors led the visitor into the triclinium. The arches of the colonnade have not been fully understood, and the pillars are

represented as too massive: in addition this artist – like many others – has underestimated the probable window area in the triclinium apse. However, the richness of the mosaics comes across very well; also the high-quality joinery of the sliding doors, and the mural in the gable-end of the porch. These details help to indicate Dewlish's status.

Lighting: Some effort has been made to show the direction and distribution of the lighting; in particular, how light would have entered through the porch and sliding doors to give some illumination in the triclinium. This is an important point, which is generally under-represented.

IDENTIFICATION OF THE SETTING

The juxtaposition of the various building elements place this structure firmly at Dewlish, and this is helped by the small inserted building plan. The details of décor and costume give a good indication of the period.

INFORMATION CONTENT

Assessed content - 55%; Illustrator's estimate - 40%

ATTRACTION: Audience ranking: 3rd of 29

EMOTIVE RESPONSE: Illustrators' assessment: Bustling, busy, lively

CONCLUSIONS

In all, this is probably one of the best of the illustrations in a several respects. It makes a number of intelligent statements about the structure of the original building, it peoples that structure with inhabitants and activities, and it represents Dewlish as a living and working community.

Fig. 100: Dewlish reconstruction No.11

SUBJECT AREA: Interior (Triclinium)

TECHNIQUE

Design & Composition

The composition of this work is held together by the very heavy, rectangular frame, formed by the black verticals in the wall painting and the horizontal lines of the couch. The figures are largely contained within this frame, and there is a tendency for the lower part of the painting to appear detached: this is probably because it is in black and white, while the upper portion is in full colour. (There is a possibility that the painting is unfinished, or at least was not completed as originally intended.)

To some extent the painting has a good balance of detail and space, but the placing of the components is often awkward. The standing figure combines with the vertical black frame immediately behind it, to form a distractingly strong element in the picture. The two seated figures are so similar, in tonality and treatment, to the painted figure behind them that there is a confusion of these details; the "real people" do not dominate the scene as they should. This problem is made worse by the black framing in the wall-painting; easily the strongest and most obtrusive element in the picture.

Medium

The paint is generally applied in the transparent washes usual with watercolour. However, in some areas the treatment is more similar to gouache, and the heavy, solid blacks are unusual in watercolour: the overall tones are usually too delicate for this kind of contrast to work well.

Colour

The colour balance is fairly even, with equal areas of warm reds and browns in the couch, dado, furnishings and drapes, and colder blues and greens in the wall paintings and costumes. There is a similar, rather static balance in the tonality of the colour: with the exception of the black and white floor and the black framing, all the polychrome areas are in a similar band of mid-tones. This accentuates the tendency of the figures to become lost in their background.

Projection

It is uncertain whether the artist intended a scene in conventional perspective, or whether this is a more stylised representation. However,

certain clues such as the lines of the small circular table and the couch suggest that perspective was intended, but has not been consistently applied. The lines of the dado panels, and their relationship with the floor mosaic, do not work in a linear perspective framework. Using colour and tone to create depth would have helped, but as previously stated the tones are all very similar.

Viewpoint

The viewpoint has probably been raised in order to show the mosaic design more clearly; in fact, at this close distance to the subject, a normal eye-level would have worked as well.

Drawing: Object, figure & landscape

The two seated figures have some attractive characterisations about the faces, and are believable personalities. Unfortunately the bodies do not live up to this promise, especially with the woman on the left: it is difficult to see any lines of a solid human figure under the robe, especially in the lower half. The standing figure at the extreme left appears out of scale with the other two; even if it is intended to be a child, the head is too large for the rest of the body.

The drawing of the furniture is rather better, but the room decoration – mosaics and wall decoration – is not functioning well.

Lighting

Some cast shadow has been indicated beneath the various pieces of furniture, but beyond this there has been no attempt to define the light source or direction.

IDENTIFICATION OF THE SETTING

The picture does not give the audience much information about this particular site. It is a pleasant enough scene of Roman domestic life, but only the mosaic design actually links the picture to Dewlish.

INFORMATION CONTENT

Assessed content - 26%; Illustrator's estimate - 60%

ATTRACTION: Audience ranking: 23rd of 29

EMOTIVE RESPONSE: Illustrators' assessment: Relaxed

CONCLUSIONS

The artist has clearly had difficulty with this painting, and it is probably inexperience that has led to a confused hierarchy within the picture: subsidiary elements are dominant, and important features fade into the background. If it had been constructed as a coherent "naïve" painting it would have worked better, but it contains incompatible elements from two different approaches.

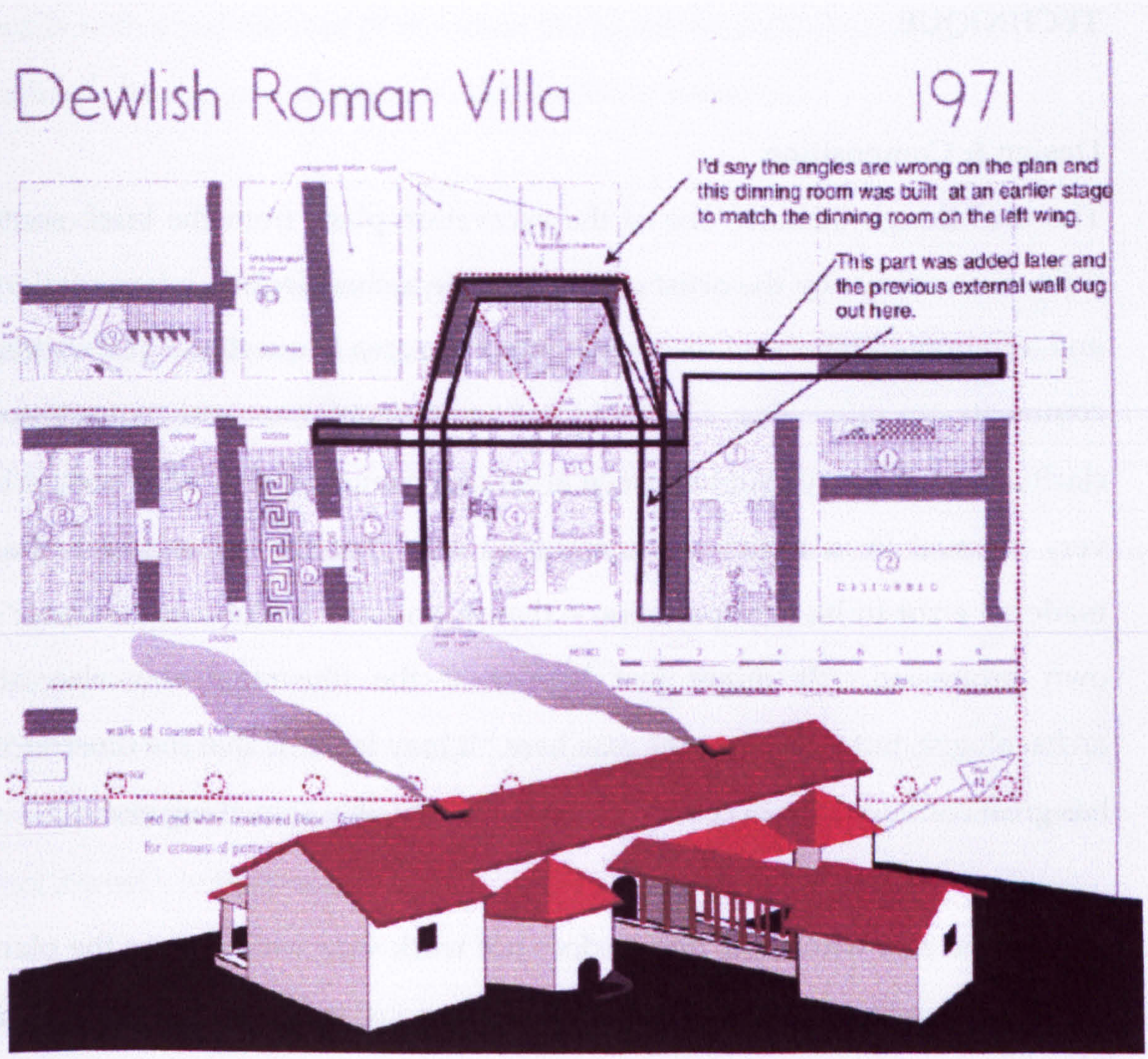


Fig. 101 : Dewlish reconstruction No.12

SUBJECT AREA: Exterior (Overview)

Note: This particular design is unique in the collection, in a number of ways. It should be said that this represents a "sketch stage" in the artist's interpretation, rather than a finished work. At this point, the contributor realised that the project was more complex than he had expected, and that he would not be able to complete the design he had envisaged (communication from the contributor). Nevertheless, the design represented a valid response to the brief, and it was included.

TECHNIQUE

Design & Composition

The total design includes one of the excavation plans from the brief, some written comments by the artist concerning the archaeologist's interpretation, and a computer-generated reconstruction of the area in question. The written comments are interesting. Discussion of an interpretation, and requests for clarification, are very usual between artist and commissioner. However, it is very unusual for a technical illustrator to state that the commissioner has made an error in his interpretation – that is, an error in the commissioner's own profession. It might just happen if the illustrator was also an archaeologist, but that is not the case here. It may indicate that the illustrator has great confidence in his own judgement, or possibly something else.

Considered as a whole, the design does not work very well because the plan and the reconstruction are at different orientations; it would be difficult for anyone unfamiliar with the site to correlate the two images. This is unfortunate, as it would otherwise be a good device for linking the archaeological findings with the interpretation.

Medium

The reconstruction is very simple, and has been created on computer using relatively unsophisticated techniques.

Colour

The palette is restricted to three colours, which in fact are surprisingly adequate for representing the building: the exterior is, after all, only white

walls with a red tile roof (if the stone tiled sections are forgotten). The choice of black for the ground plane is odd, but fairly successful.

Projection

The programme used has been able to render a perspective projection, rather than the isometric projections frequently encountered. This gives a reasonably authentic feel to the diminution of the building elements with distance. Colour and tone stay constant rather than fading with distance, but this option may have been unavailable.

Viewpoint

The raised viewpoint has enabled the artist to show the relationships of the various elements – the main block, and the various ancillary structures to the northwest – with greater clarity.

Drawing: Object, figure & landscape

The structural drawing works adequately for the most part, within a very restricted agenda: not much is attempted, and the programme may not have the capability to produce any more. The colonnade connecting the kitchen to the main block is a feasible interpretation of the passageway; more windows – and of the correct shape – would have improved the exterior. The structures behind the kitchen passageway – especially the triclinium apse, which seems to have a faceted rather than a rounded wall – appear to be considerably distorted.

Lighting

Lighting the scene from due west – possible with a summer sunset – has enabled the artist to use a modelling shadow on the north-east faces of the

buildings, which gives them more solidity. A cast shadow on the ground would also have helped, although the illustrator would have had to change the black ground colour to achieve this.

IDENTIFICATION OF THE SETTING

The reconstruction probably contains enough information (although this is of doubtful quality in places) to be identified as Dewlish; and, considered as a total design, the included ground plan would confirm this. There is, however, no indication of its date; this could be a part of a modern "Mediterranean-style" development.

INFORMATION CONTENT

Assessed content - 26%; Illustrator's estimate - 40%

ATTRACTION: Audience ranking: 22nd of 29

EMOTIVE RESPONSE: Illustrators' assessment: None

CONCLUSIONS

It would have been interesting to see what this artist would have produced, given more time on the project. The chosen angle is unusual - not surprisingly, as it places the triclinium in the background – however, it does give a fresh view of the subject. The greatest unknown is whether the artist would have been able to work with the information given, or whether he would have insisted upon his own interpretation of the data.

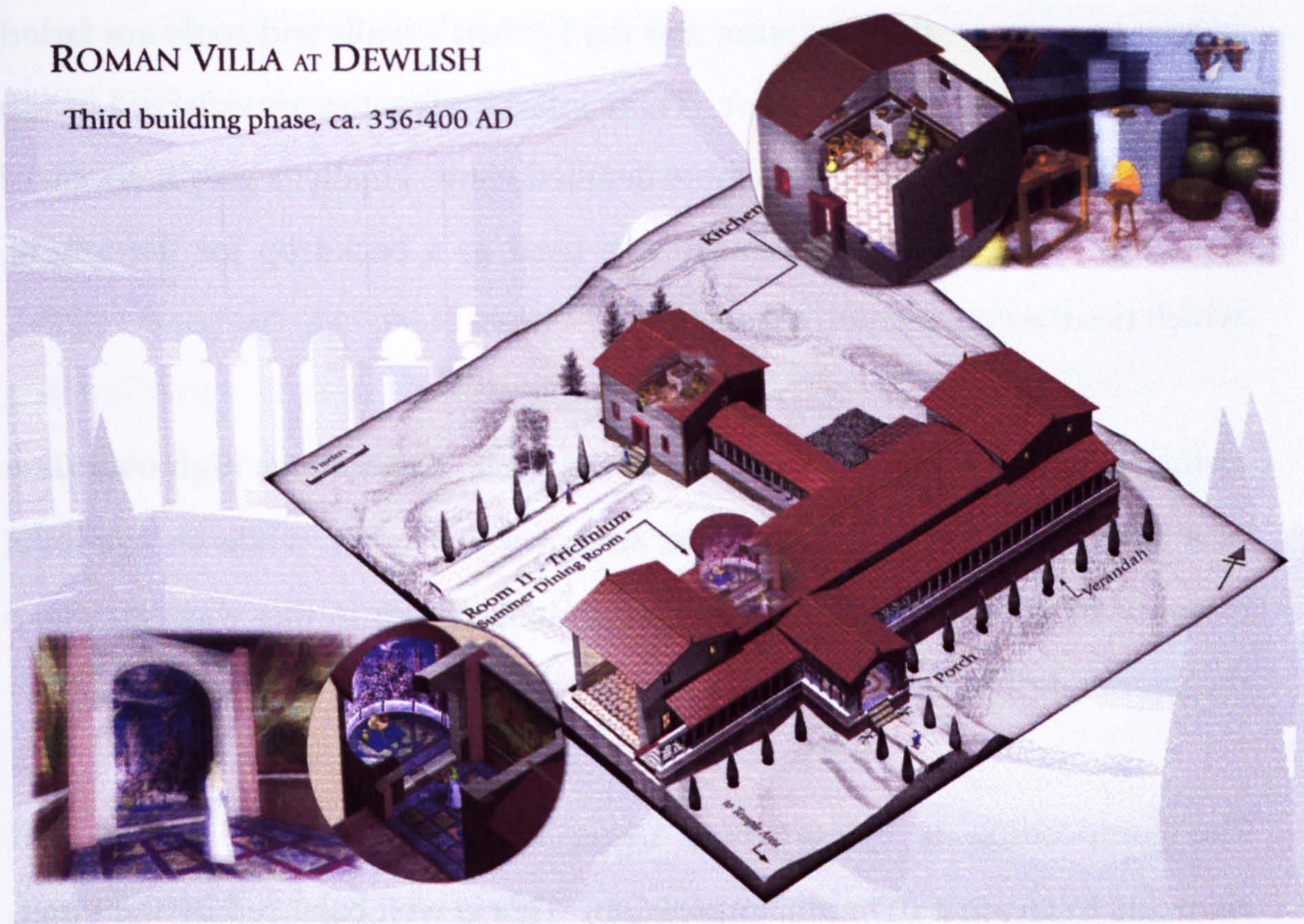


Fig. 102 : *Dewlish reconstruction No.13*

SUBJECT AREA: Exterior (Overview-cutaway)

TECHNIQUE

Design & Composition

This is the most complex of all the reconstructions contributed, and it is probably the most comprehensive answer to the requirements of the brief. This is achieved by using a package of interdependent elements within an overall design.

The main element is the reconstruction of the north-east wing, with its ancillary structures. This is very much like a picture of a site model, and it effectively isolates the subject. The reconstruction is made in great detail, and

in two key areas – the triclinium and the kitchen – walls and roofs are faded out to give a view of the interior. These interior vignettes are enlarged at top right and bottom left, to give a more detailed view. Finally, a grey halftone of the front elevation of the colonnade is used as a backdrop for the whole, which ties the composition together.

Using this method has a number of advantages. Generally, a high overview of a subject shows its structure but cannot show detail, while an eye-level close-up has the opposite attributes. Combining both in this way can make the overall design work very efficiently.

The composition is eye-catching, using a mainly diagonal format and elements to create a dynamic impression. This is well balanced by the quiet, understated greys of the background image, which also makes a contrast to the very close, intricate detail in of the buildings.

Medium

The picture has been created entirely in computer, and the artist is obviously extremely competent in this medium. It is also apparent that the equipment and software used are of very good quality; the image contains some very subtle and detailed effects, and has ample quality and resolution to supply excellent prints at a large scale.

Colour

The contrast inherent in the design is augmented by the colours used, for the predominantly red roofs of the villa buildings are in contrast with the blue-grey tones of the background. (Reds are always more foreground, attention-

seeking colours.) In a similar way, the sharp colours of the circular vignettes stand out against their softer backgrounds.

Projection

Being a computer-generated image, there is no problem with the projection of the buildings: it is an isometric rather than a perspective projection, but because of the high viewpoint the lines do not appear distorted (which is often a problem with mechanical projections). Colour and tone are not used to give depth; this is partly because they are being used for other effects, but also because the high viewpoint entails less depth contrast in the picture anyway. (At the extreme, a plan view has no depth at all.)

Viewpoint

The isometric projection automatically gives a high overview of the site for the main illustration, and also the two circular enlargements of the kitchen and triclinium. The two interiors are rendered in a more "natural" perspective view.

Drawing: Object, figure & landscape

The rendition of the architecture is good, certainly as far as the external finishes and appearance is concerned: the low-pitched roofs, finials and tiles are especially attractive. The colonnades are also effective, and suitably modest in the dimensions of their pillars. Windows have been represented as square, although a round arch would be more in line with the information supplied. Interior structures – roof timbers, for example – have not been attempted, although there are a few opportunities to do so.

One unusual feature (in this collection) is that the artist has placed the building in a context: the ground around the villa is represented as changing level, perhaps terraced in places, and formally planted. It may not all be factually correct, but it does make the villa far more involved with the landscape – perhaps more of a "real place". Some colour here might have worked well, but the artist may have thought that it would distract attention from the buildings.

The two interiors work well, although perhaps the kitchen, with its wealth of furnishings and artefacts, is a shade better than the triclinium. Certainly the role of the triclinium as a status-indicator comes across very well, but the windows have been omitted – there are none at all in the apse – and the very large single-panel mural does not seem right for the situation.

There are a number of figures in the scenes, but generally too small to do more than indicate the scale. The only larger figure (vignette, bottom left) is a disappointingly vague blonde lady in a white dress.

Lighting

There are no cast shadows to indicate the sun's position, but the lighting of the buildings indicates a possible quadrant between due north and due west. Summer sunset is a possible time of day.

IDENTIFICATION OF THE SETTING

The rendering is certainly detailed and accurate enough to identify the site with Dewlish. Curiously, although it can be identified as of Roman date, this is not immediately apparent – costume details are not easily observable at this scale, and the architecture can look surprisingly modern.

INFORMATION CONTENT

Assessed content - 68%; Illustrator's estimate - 75%

ATTRACTION: Audience ranking: 1st of 29

EMOTIVE RESPONSE: Illustrators' assessment: Quiet

CONCLUSIONS

This is a very successful work, which is closer to the actual requirements of the design brief than most of the others. The only aspect unexplored was the link between the food preparation and food consumption areas: both ends of the process are shown, but not the middle. However, it still contains and conveys a great deal of the information: this is one of the few artists whose estimate of the information content was close to the picture's actual content.

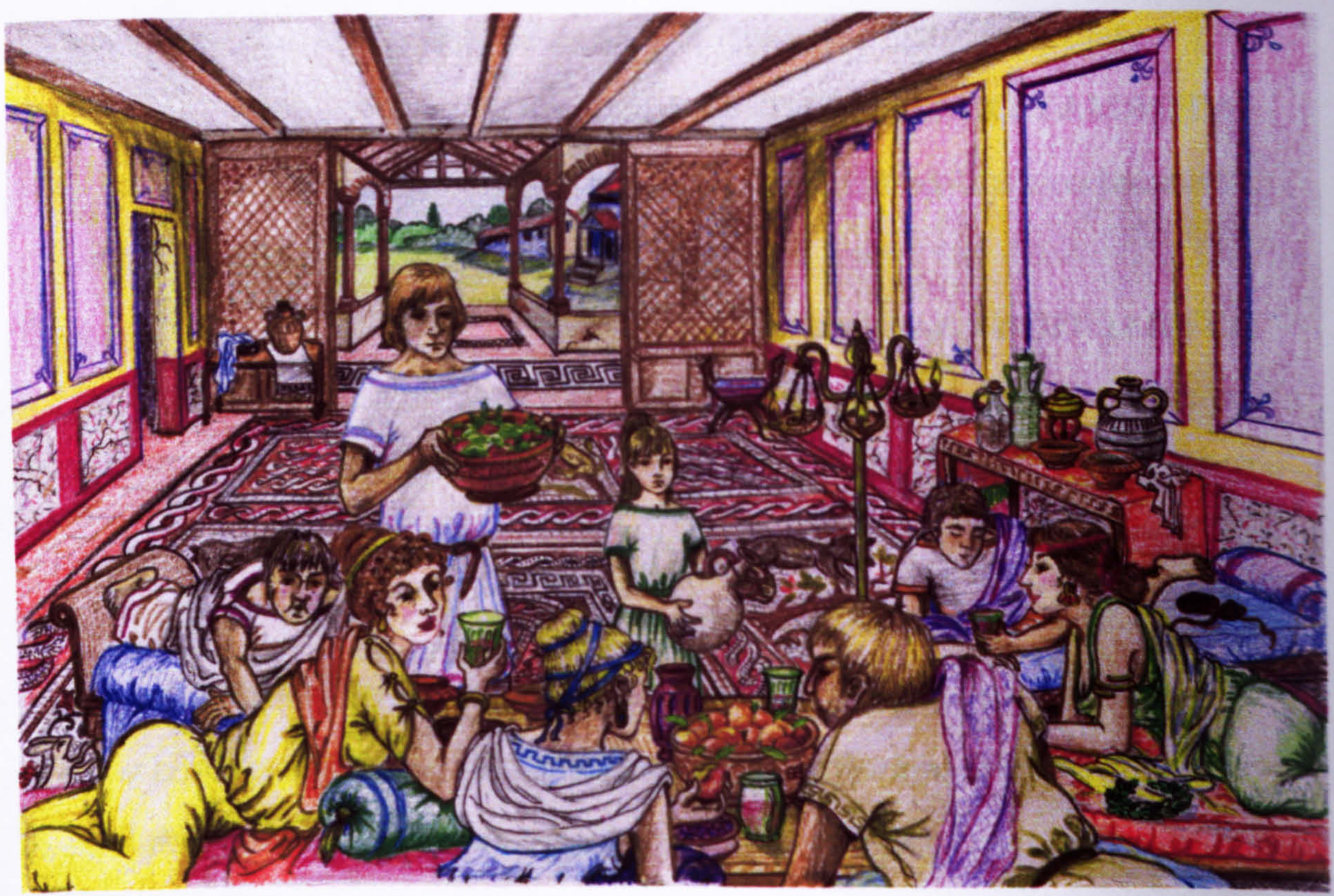


Fig. 103 : Dewlish reconstruction No. 14

SUBJECT AREA: Interior (Triclinium)

TECHNIQUE

Design & Composition

The scene has a very structured feeling, based in the rectangular framing of the walls and the strong lines of the room; in fact this feeling of structure even dominates the more casual and random arrangement of the figures in the foreground. The dynamics of the picture are interesting: even though the supper-party in the foreground is clearly the main subject, the lines of the picture are constantly drawing the eye away from these figures and towards the distant view through the doorway.

This is an extremely busy painting, and the great wealth of detail is in some ways working against its function: it is difficult to isolate an item when its background is equally full of detail. This is best seen in the case of the foreground figures, which are largely lost against the intricately detailed, and strongly coloured, patterns of the mosaic. The blank spaces of the wall panels and the ceiling offer some welcome contrast, but they are rather separated from the lower half of the picture.

Medium& Colour

The medium in this case is coloured pencils, with a little additional linework in ink. This can give an unusual, lively feeling to a painting, and tends by its nature to be used in a linear manner rather than in broad areas (as with brush painting). It can result in areas which are single-coloured, rather than modulated, and for some reason there is a tendency to use a great many colours – as is the case here. The result is that, while the picture is very colourful, there is no structure or theme to the use of the colour. Colour is not setting a theme, directing attention, or representing depth in the picture.

Projection

The linear perspective of the architecture is well handled, and the off-centre vanishing point makes for a more interesting composition than a purely symmetrical picture. At the same time, the point of the symmetry of Roman architecture is still made. Unfortunately, the perspective is faulty in both of the tables, which have their tops tilted forward towards the centre of the room.

Tonal and chromatic perspective are both absent: the colours are as strong and as dark in the far distance as they are in the foreground. (There is even a

strong red in the distant temple roof.) This is a pity, as using the devices of lightening colours, reducing detail, and moving to bluer tones for more distant areas would have solved many of the painting's problems of over-dominant detail.

Viewpoint

The viewpoint is well chosen, in that although the apse of the triclinium cannot be shown, it is possible to bring out the relationship of porch, colonnade and triclinium. This view also contains a glimpse of the temple; at this time the *raison d'etre* of the whole site, but which is not represented in any other of the works. The slightly elevated viewpoint gives an overview of the room, but preserves the immediacy of the foreground dinner-party and the domestic nature of the scene.

Drawing: Object, figure & landscape

The structure of the triclinium works well, but the porch and colonnade less so – in particular, the pillars are far too thin to bear the load of brick arches, their associated masonry, and the colonnade roof. It appears that the sliding doors are represented as constructed of lattice-work, and that they could be slid back to open the whole of the south-east wall: this would not tie in with either architectural feasibility or archaeological evidence. The furnishings and tableware are well researched and represented, with a good range of pottery types and glassware. The figures are probably the most successful element in the picture, in terms of anatomy and characterisation; it seems likely that this is the part of the painting that the artist most enjoyed. Costumes and drapery are also good, with well observed detail.

Lighting

Lighting is presumed to be from the porch and open sliding doors; also, perhaps, from windows in the apse behind the viewer. Light and shade are not much used for modelling, and the general effect is of a fairly bright, undifferentiated interior.

IDENTIFICATION OF THE SETTING

While the site cannot be positively identified, the picture contains a reasonable amount of site-specific information, especially in the architectural relationships of triclinium, colonnade, porch and background structures. Period identification is very good, owing to the wealth of costume and other artefact detail.

INFORMATION CONTENT

Assessed content - 48%; Illustrator's estimate - 20%

ATTRACTION: Audience ranking: 7th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Busy

CONCLUSIONS

This is potentially a very useful illustration: it takes a unique viewpoint that says much about the building's internal arrangement, combines this with a hint of the further structures in the south-west wing, and gives a detailed, human narrative about the uses of the triclinium. Its drawbacks are that it may be trying to include a little too much, and that some technical shortcomings are obscuring or confusing the information that it contains.

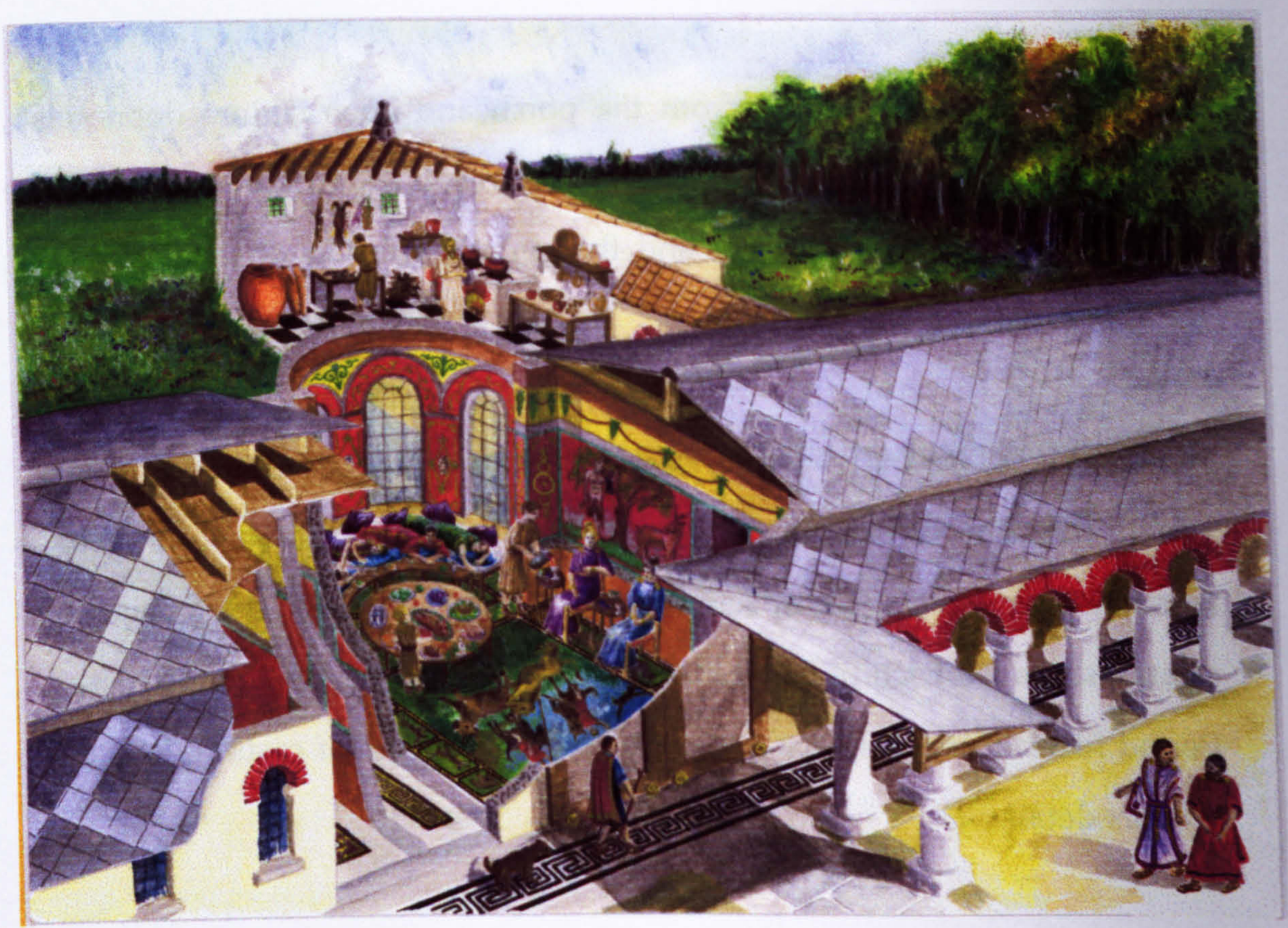


Fig. 104: Dewlish reconstruction No.15

SUBJECT AREA: Exterior (Overview-cutaway)

TECHNIQUE

Design & Composition

This is a bold and inventive design, with the main line of buildings cutting diagonally across the picture plane, and the interruption of these lines calling attention to the cutaway sections in the centre. It could be argued that, with a slightly higher viewpoint, the overall format could have been vertical instead of horizontal: the artist could then have lost some areas to the left and right where nothing much is happening, and devoted more space to the complex cutaway scenes in the centre. However, the main premises of this composition work well.

The rhythm of detail to space also works quite well in this painting, with large stretches of relatively featureless roofing, grassland and sky interrupted by the busyness of the interiors. Detail on the roofing has, wisely, been kept to the minimum necessary for describing its pattern.

Medium

This is essentially a gouache painting, since the areas of colour are treated as separate entities, rather than the overlapping transparent washes of a watercolour. The fine brushwork in the detail is extremely delicate, and can only be properly appreciated in the original work.

Colour

The colouring of the picture is not unattractive, and brings out the polychromatic nature of the interiors. The problem is that the unrestrained use of a full palette – for example, in the triclinium interior – tends to give an equal value to everything. Thus the seated "real" figures have no precedence over the painted walls and floor mosaics, and they tend to be lost in what should be their backgrounds. Making out the structure of the scene requires concentration.

Projection

The linear perspective of the buildings has been well thought out, and is consistent within the complex itself. However, the structure of the painting is slightly uneasy because the horizon has been placed too low: given the height of the viewpoint, it is probable that the sky would not be visible at all within the margins of the picture.

The line of the main roof recedes well, since the tone has been lightened and the detail progressively reduced as it becomes more distant. More general use of this technique would have helped the illustration; although the most distant hills have a bluish hue, the general colour scheme is of equal tone and intensity throughout the picture.

Viewpoint

The viewpoint works well in a number of ways; for containing the two key areas of kitchen and dining room, and for giving the relationship of triclinium, colonnade and porch. The height is sufficient to give an overview of these arrangements, although it does invalidate the position of the horizon in the picture.

Drawing: Object, figure & landscape

The artist has made considerable efforts to render the structure of the building, and has succeeded in many areas; in the roof and ceiling timbering especially, but also in the wall sections and such details as the sliding doors of the triclinium. The representation of both stone and ceramic tile as roofing material is a welcome change, since most artists have concentrated solely on the more archetypal pattern of tegula and imbrex. He is also one of the few artists to represent large, light-gathering windows in the apse – although these might have gone a little too far, as the quantity and size of the glass panes is perhaps more than Roman Britain could easily afford. Similarly, the pillars of the colonnade are taller and heavier than the examples found. In all, however, the analysis of the building is intelligent and perceptive: the only drawback is that the artist's technical skill is not always quite equal to his perception - as in the handling of some areas of the cutaways.

Considerable use has been made of human figures, and although there is a little stiffness here and there they are generally excellent. Those in the Triclinium interior are especially so; it is a pity – as stated above – that they are rather difficult to see. The rooms have been furnished and decorated with considerable imagination, and are evidently well researched.

The surrounding landscape has been rendered as pastureland, with woodland in the distance and to the north of the complex. While this is not impossible, it seems heavily wooded for a Romano-British landscape in this area. The effect of bare tree-trunks shown in the northern wood is normally only seen when the woodshore has been felled, and while other scenarios may be possible, any ground-clearance for the building of the villa would have healed long before the time of this picture.

Lighting

For once, we have clear sunlight and a cast shadow to give the sun's position: east-south-east, so with the additional evidence of the trees we can presume a fine late summer's morning. Lighting has been consistently treated, although a more definite cast shadow at the rear of the building would be an improvement.

IDENTIFICATION OF THE SETTING

The use of a large area of the building structures gives a strong identification of the site with Dewlish, as the plan is well displayed. The period is also well established through costume, décor and artefacts.

INFORMATION CONTENT

Assessed content - 71%; Illustrator's estimate - 90%

ATTRACTION: Audience ranking: 4th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Absorbed, friendly, laborious, passive, relaxed.

CONCLUSIONS

The painting repays close attention, as it is one of the most considered and intelligent of the entries, and contains a great deal of the available information. With some apparently slight, but important, amendments to the technique, this would be much more apparent, and its content more accessible.

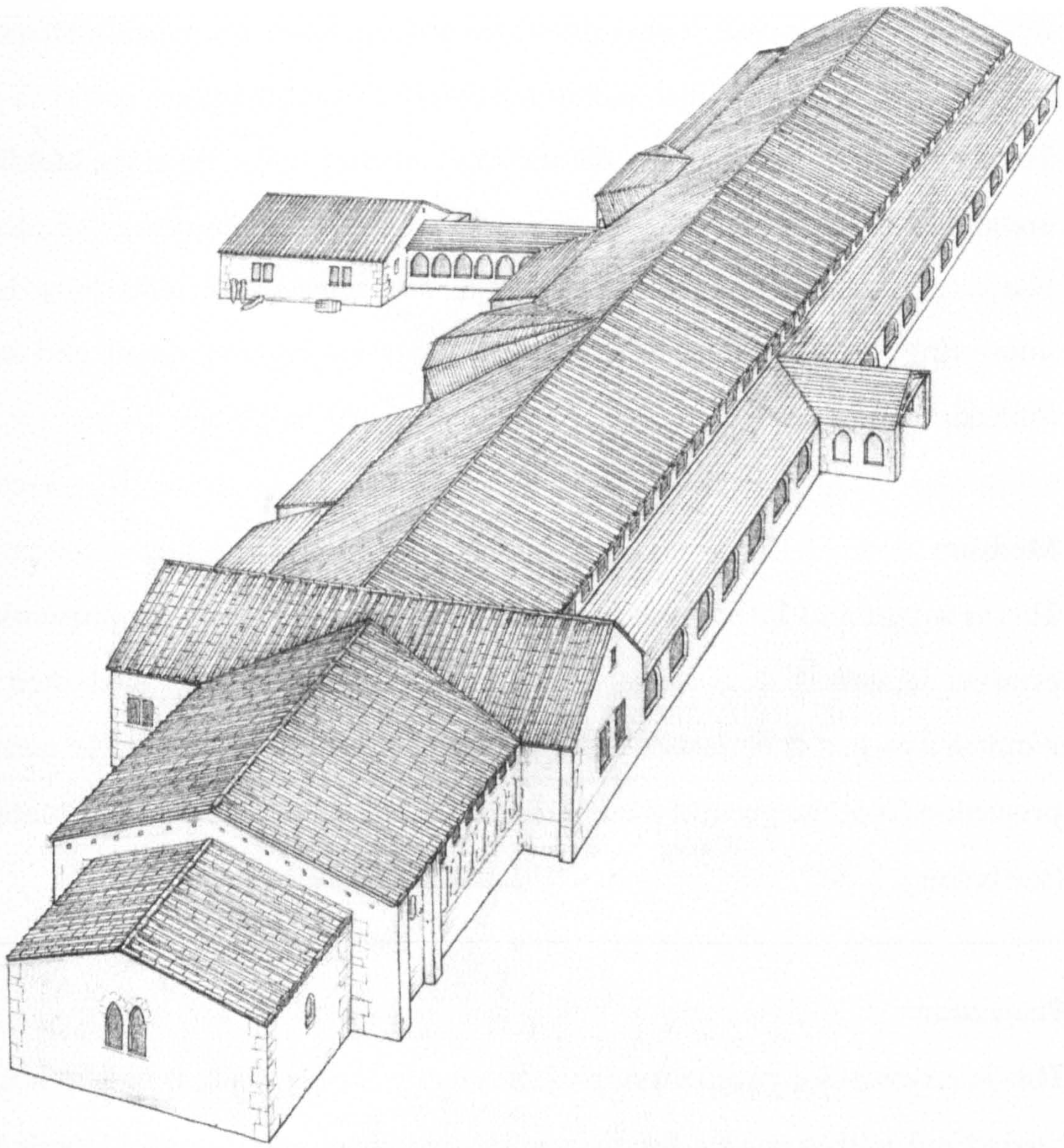


Fig. 105: Dewlish reconstruction No.16

SUBJECT AREA: Exterior (Overview)

TECHNIQUE

Design & Composition

Reconstructions of rectangular buildings are often made from an oblique or corner view. Some advantages are that two elevations of the structure can be shown at once, and that the visual possibilities are much greater and more

interesting. In this case, it also allows the artist to use a dramatically diagonal layout for the picture, which will immediately attract attention.

This is an extreme example of the use of detail and space, since the buildings are almost entirely covered with detail and the surroundings are completely blank. While the picture works on its own terms, it would have been interesting to see the effect of some restraint on the building detail, and some indication of the use of the ground surrounding the buildings.

Medium

This is a pen and ink drawing, which relies almost entirely on linework to produce its effects: small areas of a grey tone have been used to darken the window spaces. It is possible that a computer was used initially to make a projection from the ground plan, but some inconsistencies make this doubtful (see below).

Projection

This is a two-point perspective projection and , in the main, it has been well carried out with some fairly intricate shapes. The only doubtful area is the kitchen block, the lines of which do not quite fit with the rest of the projection. No attempt is made to use tonal perspective; the weight of the lines and their tonal effect, and the density of detail, do not vary between the nearest and furthest points of the building.

Viewpoint

This angle is good for showing the whole of this range, and the raised level an overview of the site.

Drawing: Object, figure & landscape

The drawing is solely concerned with the external appearance of the building, and from this angle the roof comprises much of the visible structure. A considerable amount of detail has been expended on it, and it appears that the close parallel lines running from ridge to eave are the artist's motif for rendering tegula and imbrex. This is very effective, but it appears that a different roof covering is indicated in some areas – the colonnade, for example – by the use of close horizontal lines. This is not a good symbol for the rendition of Roman stone tiling, which gave a crossed-diagonal, diamond effect (as shown in p.6 of the design brief). The very shallow roof angle has been well observed, and there are some ingenious solutions to the problems of the many intersecting roof planes: notably at the rear, where various additional structures abut the main block (e.g. the apse of the triclinium).

As to the walls, the artist has been fairly successful with the dressed stone quoins, but there are a number of problems with the window spaces. Several are represented as square: while timber lintels are possible, a round brick arch was given as the probable form in the design brief. Where the artist does use an arch, it has an alarming tendency to become pointed (as in the SW end wall); an easy mistake to make, but the form postdates this building by about 800 years.

There are also problems in the rendition of the colonnade, which is shown as a series of arches pierced through a wall instead of supported on short pillars. There is also an imbalance between the number of arches either side of the porch. This porch is exactly central to the colonnade if the chamber adjacent to the baths is included in its length, and to give a balanced façade this would very probably be done - possibly with blind arches at the SW end. The clerestory windows above the colonnade roof are certainly probable, but there are unlikely to be so many of them.

There are no human figures in the scene, which results in some uncertainty about its scale; in fact, there is almost nothing except the structure – apart from a few large amphorae by the kitchen wall.

Lighting: The direction of the light is not indicated, and in fact some cast shade, and variation in the tonality according to the orientation, would have helped the building's three-dimensionality.

IDENTIFICATION OF THE SETTING

The drawing contains a large part of the villa's buildings, although in the absence of any cutaways or other devices the interior arrangements can only be partially inferred by the configuration of the roofs. In the same way, the period of the building is uncertain: the only artefacts are the indistinct amphorae by the kitchen, and it appears *probably* rather than *certainly* Roman.

INFORMATION CONTENT

Assessed content - 32%; Illustrator's estimate - 50%

ATTRACTION: Audience ranking: 11th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Quiet

CONCLUSIONS

At first sight this appears to be a good and workmanlike rendering of the villa's external appearance, taken from an unusual and effective angle. While this is to some extent true, much of the drawing's value is lost because of its structural inaccuracies. The picture has a limited agenda, and does not contain a large percentage of the available information: if some of its content is also incorrect, its actual contribution is relatively small. This is unfortunate, as there are certainly some attractive points about the style and presentation.

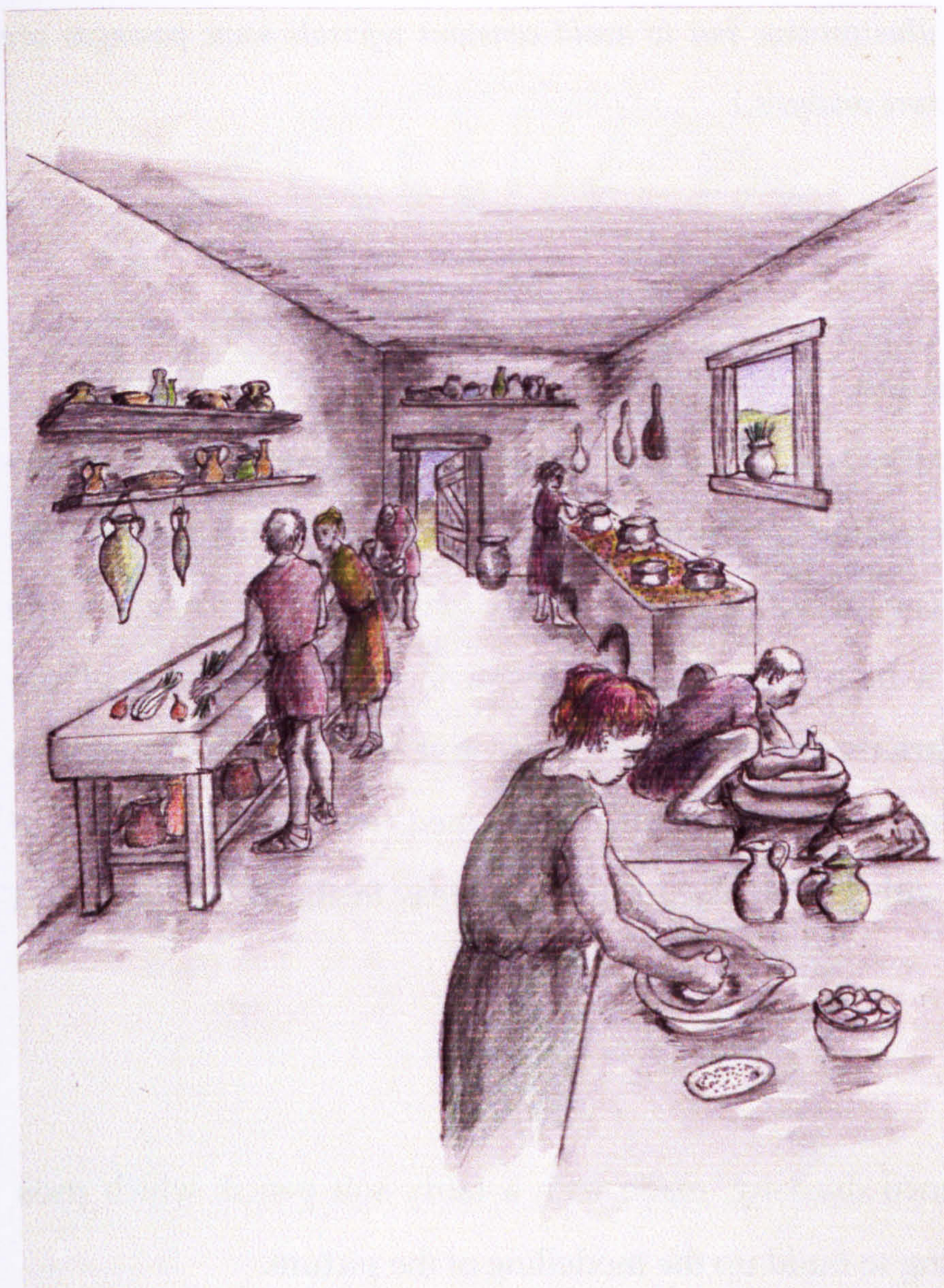


Fig. 106: *Dewlish reconstruction No.17*

SUBJECT AREA: Interior (Kitchen)

(Note: scans 17,18 and 19 were made by the same artist, and to a certain extent should be considered as a series. Having said this, it is also true that the design brief consistently refers to "the illustration" (singular), and that each illustration should be capable of standing on its own. A series – although it is a generous response – was not requested. Certain aspects such as colour and technique are naturally common to

each of these three illustrations, but to avoid constant referrals some passages are repeated for each picture analysis.)

TECHNIQUE

Design & Composition

The picture is built around a single-point perspective grid, and the conformity of the building and furniture lines all lead the eye to the end wall and its doorway. The line of the nearest table counters this tendency to some extent, and gives a more interesting curve on the right hand side of the composition; the various groups of figures also give the eye resting-points on the way. Detail and space are well proportioned, with compact areas of detail alternating with the blank, uncluttered areas in the walls, floor and ceiling.

Medium

This is a tinted pencil drawing, made with a fairly soft pencil, which uses both line and shading to build up the modelling of the picture.

Colour

Very soft areas of colour have been added, with coloured pencils in some cases, and also watercolour wash. The colour is very subtle, and serves as an accent rather than an essential element of the picture: there is no overall colour bias or chromatic plan.

Projection

The linear perspective is very simple, with a single vanishing point in the centre of the picture. Walls, ceiling, floor, figures and furnishings all conform

to this plan, with the single exception of the foreground table. There is no visual explanation as to why this is set crookedly in the midst of such a parallel layout, and it may have been done to improve the composition (see above). The medium tones and strong linework do not vary with distance, and hence there is not so much effect of depth in the picture as there might have been if, for example, the far wall, far figures and cooking range had been lighter in tone.

Viewpoint

The central viewpoint gives a balanced, stable picture, but one perhaps rather lacking in visual excitement. Raising the viewpoint a little above eyelevel has given an overview of the kitchen, but retained the involvement and human interest of this domestic scene

Drawing: Object, figure & landscape

The figure drawing is generally very successful, both anatomically and in terms of characterisation. There are some fairly complex poses in the picture, such as the operation of the mortaria and quern, but the only definite error occurs in the waist and hips of the standing figure, on the extreme left of the picture. As to the architecture and furnishing, the artist is rather deficient in their understanding of structure. The thickness of the wall (as shown by the window on the right) is far too thin for a mortared stone wall, especially one of flint. In addition, the three shelves – although crowded with a variety of vessels – have no brackets or other means of support.

Utensils and vessels are well represented, in a wide variety of sizes and styles. The drawing wavers now and again, as in the vessel at the bottom right, where the top and base are represented in different planes.

Lighting

The impression is of a moderately well-lit scene, with suggestions of the light entering by the door and window. The dark corners could perhaps have been darker, and the figures on the left may have found it difficult to work in their own shadow: a window above the bench would have been appropriate. Firelight coming from the charcoal range would also have clarified its character and function.

IDENTIFICATION OF THE SETTING

The picture is not site-specific. It is certainly an effective scene of a kitchen in a large Roman house – the period is effectively identified by the amphorae and other pottery - but the house may have been anywhere in the Empire; nothing in the scene relates it to Dewlish villa in particular.

INFORMATION CONTENT

Assessed content - 0%; Illustrator's estimate – unknown

ATTRACTION: Audience ranking: 16th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Busy

CONCLUSIONS

The most serious difficulty about this picture is its exact location; what structure it is representing. The furnishings and activities make it evident that it is a kitchen, but this is a long, passage-like building, and quite different from the square structure labelled on the overall plan as the kitchen. It is possible that the artist mistook which structure was indicated, or that this is a technical error: in any case, the building is misrepresented.

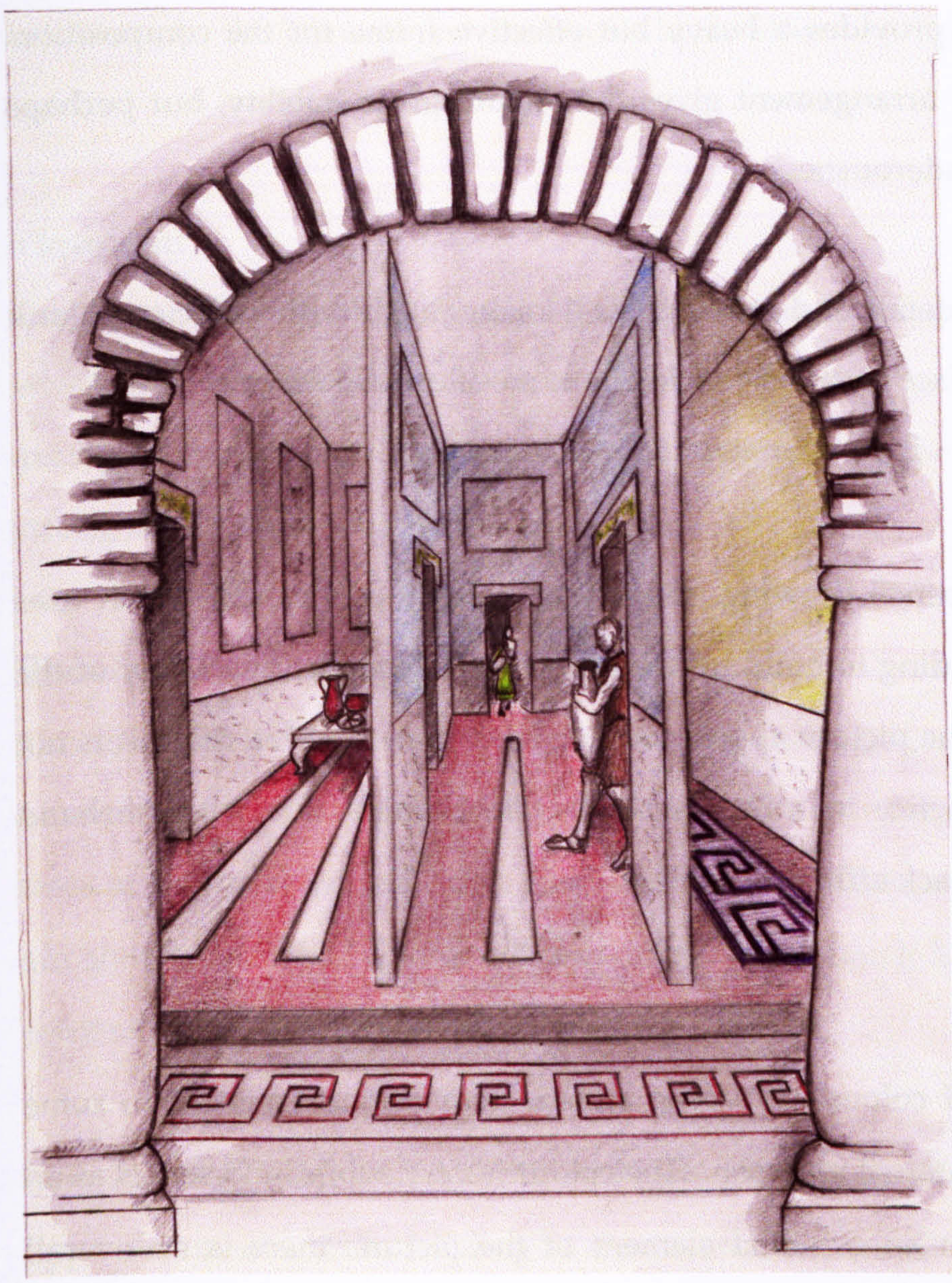


Fig. 107: Dewlish reconstruction No.18

SUBJECT AREA: Interior (Kitchen-corridor)

TECHNIQUE

Design & Composition

This picture, like its predecessor, is built around a single-point perspective grid, and again the conformity of the building lines all lead the eye to the end wall and the figure in the doorway. The scene is viewed through a pillared

archway, which provides a heavy but effective frame for the composition. The symmetrical arrangement gives the picture great stability, but perhaps also a certain ponderousness.

The contrast of detail and space is well maintained, with sufficient blank fields of wall surface to set off the details of mosaic and masonry.

Medium

This is a tinted pencil drawing, made with a fairly soft pencil, which uses both line and shading to build up the modelling of the picture. Many of the straight lines in the picture appear to have been drawn with a ruler; it is not usually good practice to mix this style of mechanical line with freehand drawing, as they lack affinity.

Colour

Very soft areas of colour have been added, with coloured pencils in some cases, and also watercolour wash. The colour is very subtle, and serves as an accent rather than an essential element of the picture: there is no overall colour bias or chromatic plan.

Projection

The linear perspective is very simple, with a single vanishing point in the centre of the picture. Walls, ceiling, floor, figures and furnishings all conform to this plan, but unfortunately the foreground archway was left out: the pillar-bases, capitals, and underside of the arch are presented on a different axis.

The medium tones and strong linework do not vary with distance, and hence there is not so much effect of depth in the picture as there might have been if,

for example, the far wall and the figure in the doorway had been lighter in tone.

Viewpoint

Once again, the central viewpoint gives a balanced, stable picture, but one which is lacking in visual excitement. The viewpoint elevation is, in this case, exactly at eyelevel, but the viewer is too distanced from the figures to have a strong feeling of participation in the scene.

Drawing: Object, figure & landscape

The figure drawing is less successful in this drawing than in the previous example, and the mid-ground figure certainly has a discrepancy between the sizes of the lower leg and head. Such articles of furniture and table vessels as are shown work fairly well, but this drawing has much less of this kind of content than the artist's kitchen scene.

The drawing of the architectural details shows, once again, a lack of appreciation and understanding of structure. The two dividing walls in the centre appear on the plan (p.xii, design brief) to be at least 60cm. thick, but those in the painting are similar to a modern studding partition – about 7cm. There are also a number of other inaccuracies (discussed further in *Conclusions*)

Lighting

The impression is of a moderately well-lit scene, but darker in the further reaches of the hall; this would be correct if the light is coming from behind the viewer. It is probable that more light (rather than darkness) would be

coming in through the far doorway, from the passage linking the kitchen to the main block.

IDENTIFICATION OF THE SETTING

This is difficult to assess: certainly the intended area of Dewlish can be identified, but it is a limited area which could probably be fitted into a number of other sites. The period, however, is certainly established by the décor and artefacts.

INFORMATION CONTENT

Assessed content - 32%; Illustrator's estimate – unknown

ATTRACTION: Audience ranking: 21st of 29

EMOTIVE RESPONSE: Illustrators' assessment: Busy

CONCLUSIONS

This scene can be placed; it represents rooms 5, 6 and 7, a series of passageway rooms on the route from the kitchen to the triclinium. The view is taken through one of the colonnade arches, with the SW-NE bounding wall of the main block removed to give a clear view. But there are some surprising inaccuracies: the key-pattern mosaic has been moved from room 6 to room 5; light-coloured strips have been laid into the plain mosaic floors (which survive, and are unpatterned); and the thin partition walls stop short of the bounding wall, instead of bonding into it. Certainly this picture represents Dewlish Roman villa, but it is not giving an accurate picture of the site's structure.

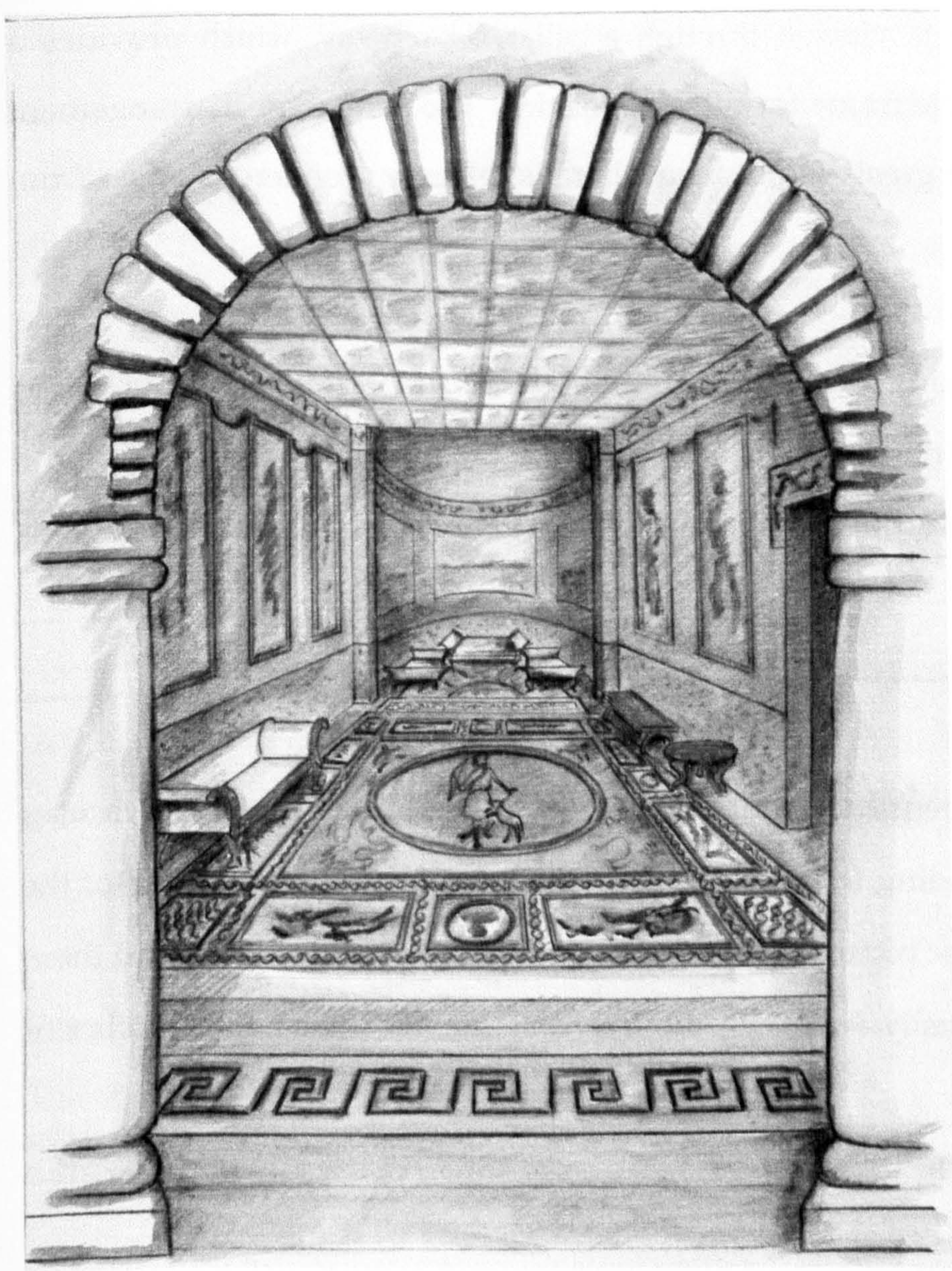


Fig. 108: Dewlish reconstruction No.19

SUBJECT AREA: Interior (Triclinium)

TECHNIQUE

Design & Composition

Again, this picture is built around a single-point perspective grid, which gives a similar motif to each of the three pictures in this series. In this case, the building lines all lead the eye through the triclinium, to the apse at the far

end. The scene is viewed through a pillared archway, which provides a heavy but effective frame for the composition. The symmetrical arrangement gives the picture great stability, but there is a heavy, ponderous effect from the archway.

The picture contains less clear space than the others in this series, but this is partly due to the nature of the decorations in the triclinium. To some extent, the pillars and wall space above the arch give some contrast to the busy interior.

Medium

This is a tinted pencil drawing, made with a fairly soft pencil, which uses both line and shading to build up the modelling of the picture. Some of the straight lines in the picture appear to have been drawn with a ruler, and these do not mix especially well with the freehand drawing; there is a conflict of approach.

Colour

Very soft areas of colour have been added, with coloured pencils in some cases, and also watercolour wash. The addition of colour in this case is minimal, and serves as a slight accent rather than an essential element of the picture: there is no overall colour bias or chromatic plan.

Projection

The linear perspective is very simple, with a single vanishing point in the centre of the picture. Walls, ceiling, floor and furnishings all conform to this plan. The medium tones and strong linework do not vary with distance, and hence there is not so much effect of depth in the picture as there might have

been if, for example, the further end of the triclinium and its apse had been lighter in tone.

Viewpoint

The central viewpoint gives a balanced, stable picture, but one which is lacking in visual excitement. There is some uncertainty about the exact viewpoint elevation, since the size of the furniture does not seem to fit the height of the doorway on the right.

Drawing: Object, figure & landscape

This scene – unlike the other two - contains no figures, and seems a little sterile in consequence. Furniture is adequately represented, but the mosaics in the floor do not work very well: this is partly due to the very strong tonality and contrast, which destroys their character as a flat surface.

The interior detail is correct in showing the dado painting, the framing of separate elements in the wall paintings. The panels in the apse appear to be paintings as well; once again, there are no windows in this part of the summer dining-room, which was probably designed to let in light.

The foreground arch which frames the picture is puzzling. In no. 18, a nearly identical arch was clearly part of the colonnade; however, at this point the colonnade is broken by the intrusion of the porch. To get this view, the observer would have to be standing inside the porch, and while an arch might be a part of the porch's structure it would certainly have to be much larger than the colonnade units. This does seem to be another instance where the structure of the building has not been clearly visualised.

Lighting

The impression is of a moderately well-lit scene, becoming darker in the further reaches of the triclinium; this would be correct if the light is coming from behind the viewer, from the porch and through the sliding doors. With no apse windows to light the far end, and no clerestory windows, this would have been a very dark room.

IDENTIFICATION OF THE SETTING

The internal architecture and décor of the room certainly suggest the Roman period, and also agree with those found at Dewlish. To that extent they are specific to the site, although the limited area chosen means that the picture could probably be applied to other locations as well.

INFORMATION CONTENT: Assessed content - 35%; Illustrator's estimate – unknown

ATTRACTION: Audience ranking: 12th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Busy

CONCLUSIONS

This is a valid interpretation of Dewlish triclinium, albeit with reservations about the rendition of some decorative and fenestration details. The architectural inaccuracies noted above are the main cause of concern: while the framing arch is an interesting design device, it seems to be leading to some basic misrepresentation of the structure.

Fig. 109: *Dewlish reconstruction No.20*

SUBJECT AREA: Interior (Kitchen)

TECHNIQUE

Design & Composition

The composition of this work is unusual, in that the activity appears to concentrate around the peripheries of the painting: the focus is actually the empty area of floor to the left of centre. (There is a secondary focus in the top left corner, which arises because of the diagonal emphasis created by the three figures in white. This diagonal appears to be accidental, but is echoed by a surprising number of objects: the broom and hanging hare on the far wall, and even the knife and carrots on the table. The cumulative effect is quite marked, although this remains a basically horizontal-format work.)

Detail and space are quite well balanced in the painting; there is a great deal of activity, and the bare walls make a good backdrop for this. However, this effect would work much better if there were greater contrasts of tone and colour: too often, objects tend to fade into their background because they have very similar weighting in these respects.

Medium

This is essentially a line and wash painting, but the line is less dominant than is usual with this medium, and the colour rather stronger. It appears that semi-opaque gouache paint has been used, instead of the more usual watercolour washes, and the pen lines are a dark brown instead of black.

Colour

The picture is built up from an attractive, warm palette of reds, yellows and browns, with a few minor contrasting notes of green. This gives a comfortable and friendly ambience, which is appropriate to its people-oriented subject: the domestic activity of the kitchen.

Projection

A scheme of linear perspective is clearly intended for this painting, and the main lines of the walls, and of most of the items of furniture, follow one arrangement. The exception is the foreground table, which has a markedly different vanishing-point for its construction lines. This is unfortunate, since it is a major component: as a result the structure of the whole picture is uneasy. The error is compounded by the pattern of tesserae in the floor, which could easily – and quite plausibly – have been arranged to augment the lines of the room's perspective. The point does not seem to have been

realised, and instead the tesserae follow a rectilinear arrangement which destroys any sense of recession with distance.

In addition to these problems, the perspective of colour and tone is working almost in reverse. The darkest tones, and the strongest colours – many in the red end of the spectrum – are seen at the far side of the room, whereas the heads of the two figures in the extreme foreground are in subdued mid-tone colours, very little different in tone from their background. This is seen very clearly with the boy's head: because of its darker tone, the table behind the head actually stands out more. While we can work out what is happening in the picture by observation, the technique is not helping us at all.

Viewpoint

A central viewpoint of this kind gives a stable and simple layout, but not a particularly exciting one. Raising the viewing position a little has given more of an overview to the situation and layout, and yet it is not so high as to distance the viewer too much from the picture's action.

Drawing: Object, figure & landscape

There are six figures in all, and the two foreground heads are well drawn: the slightly cartoon-like emphasis is used to point the sub-narrative that they are enacting. Similarly, the effort of the figure who is lifting the bucket onto the table comes across well, although the feet would probably be planted wider apart for this operation. The three background figures appear more awkwardly posed; especially the central one, which cannot – judging by the image presented – have a second leg.

The vessels, utensils and ingredients shown are much more successful; they are fairly well drawn, obviously functional, and presented in an abundance and variety that we would expect to find in a large, busy kitchen

Lighting

The lighting does present some anomalies, in that we are shown a light, bright interior with no apparent sources of illumination apart from two heavily latticed windows. It seems very unlikely that the interior would be so bright or so evenly lit, and a darker interior would show up brighter features – the fire in the range, for example – with greater contrast.

IDENTIFICATION OF THE SETTING

This is another illustration which is really about Roman life in general, not Dewlish in particular. The kitchen could be at Dewlish, but also it could be anywhere else in the Roman Empire: there is nothing in the painting that locates it firmly to this site. The period is fairly well established – in particular, by some of the pottery – but the costume and much of the kitchen fittings could equally belong to a later period.

INFORMATION CONTENT

Assessed content - 3%; Illustrator's estimate - 50%

ATTRACTION: Audience ranking: 18th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Bustling, busy, friendly, joyful, relaxed

CONCLUSIONS

The artist has tried to bring out the human side of Dewlish Villa, and to portray some of the life and domestic processes that happened within its buildings. This is a very anecdotal painting, with its smashed pot, cat lapping up the milk, and kitchen-boy being scolded, and the aim to bring out the everyday life of the villa is a very worthwhile one.

That it does not altogether succeed is largely due to the artist's technical difficulties. There are a number of areas, identified above, where unskilful technique actually obscures what the artist is doing, and the painting is more difficult to understand than it should be.

Fig. 110: Dewlish reconstruction No.21

SUBJECT AREA: Interior (Triclinium)

TECHNIQUE

Design & Composition

In this picture, the artist has used the shape of the triclinium apse as the theme for a strong circular composition. This is achieved by using a circular table as a central focus, which echoes the semicircular apse wall with its paintings at the top of the picture. The circle is then closed by the reclining figures in the foreground. It is an attractive composition, which manages to combine a lively feeling with the sense of repose always engendered by reclining figures. Very little of the surface is completely unmodulated, but there are areas which are spacious and undetailed. Most of the detailed work

occurs in the in upper half of the painting, which tends to divide the picture and disturb its sense of depth.

Medium

The medium used is line and wash, but using a faint brown linework, and with the paint treated as gouache rather than watercolour: colours are applied as single units rather than built up from washes. Curiously, the artist uses two distinct styles of brushwork: very clear, dense colour for the decorative features of the room, and a much lighter and more tentative treatment for the human figures and draperies.

Colour

There is a preponderance of yellow in the colour scheme used, but otherwise a full palette of both primary and secondary colour is applied without any apparent plan. The strong red on the extreme right tends to unbalance the composition. In general, there is very little tonal variation in the colour, and this is one of the painting's major weaknesses: in many cases objects are fading into their backgrounds, and do not register at all well. The limbs of the various figures, being yellow-brown against a yellow-brown ground, are a case in point.

Projection

The linear perspective is reasonably successful; there is some flattening of the curve of the apse wall in the central portion, but otherwise the rendering of the architecture and the recession of the figures works well. However, the chromatic and tonal perspectives are tending to negate this, as they are reversed in several important aspects. The strongest colours and sharpest lines occur, as stated above, in the background paintings and floor mosaics,

while the reclining figures and draperies in the mid and foreground are rendered in a much softer and uncertain fashion. The reason for this cannot be ascertained; possibly the artist is not confident when drawing the human figure. The overall effect is to bring the background forward, conflicting with the structure deduced from the linear perspective, and flattening the picture's sense of depth.

Viewpoint

The viewpoint is well chosen for this particular composition, as the raised position brings out the circular character of the apse and the table much more than would be apparent at eye-level. The viewer is close enough to the table not to be excluded from the scene.

Drawing: Object, figure & landscape

The thickness of the apse walls, as shown by the window openings, is underestimated: on the excavation evidence they would have been approximately twice as thick. However, the artist has provided large, light windows for this summer dining room, and the rendition of the wall paintings, dado and mosaic is substantially correct.

As stated above, the drawing of the human figures appears rather uncertain, and this is almost certainly not a mannerism: there is a lack of expertise in anatomy, and the characterisation is not very marked. The artist seems much happier with the pattern-making of the room's decorations, which are far more successful.

Lighting

The lighting is very bright and omni directional, with almost no use of shadow. (The shadows on the window-ledges at either side appear to show

that the sun is in the north-west.) It is true that the scene is set in the centre of three large windows; nonetheless the wall spaces between them would be very much darker than the windows themselves. It is because of this sameness of tone that they do not immediately register as windows. The rest of the painting would benefit immeasurably from some cast shadow, to give modelling and solidity to the forms.

IDENTIFICATION OF THE SETTING

The difficulty with representing such a restricted area of the site is that there are very few factors to give it positive links with Dewlish. The connection with a particular, unique place becomes very tenuous on this small scale. The Roman period, however, is well established: the Classical custom of reclining at table seems to be a well-recognized icon, and the wall paintings are also helpful in this respect.

INFORMATION CONTENT

Assessed content - 26%; Illustrator's estimate - 50%

ATTRACTION: Audience ranking: 27th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Bustling, busy, friendly, joyful, relaxed

CONCLUSIONS

The painter has depicted a meal at a high-status Roman house; a valid subject and an interesting composition, although hampered by technical shortcomings. However, while this could be Dewlish, it could also be many other sites as well.

Fig. 111: Dewlish reconstruction No.22

SUBJECT AREA: Interior (Kitchen)

TECHNIQUE

Design & Composition

The general feeling of this composition is calm rather than bustling; an atmosphere which is enhanced partly by the wide expanses of uncluttered space, and partly by the frequent horizontal motifs – the dado on the far wall, patterned band in the paving, the shelf, benches and yoke across the man's shoulders. The picture is well framed on three sides but left open on the right; this factor – perhaps accentuated by the turn of the woman's head

towards that side – gives an impression that the painting is incomplete, or cropped.

There is abundant space in the painting; in the whitewashed walls and tessellated floor, against which the contents of the room can be clearly seen. These objects do appear rather sparsely distributed around the room: they also tend to be isolated, instead of being clumped together, overlapping, and forming natural groups - as objects in use tend to do.

Medium

This is a true painting rather than a coloured drawing, in that the artist has used brush and paint for all the operations. It is painted with gouache; opaque watercolours which are mostly applied in discrete areas, rather than being built up from overlapping washes.

Colour

The colour-scheme of the painting is largely in the warm end of the spectrum: large areas of red floor and cream walls predominate, and many of the smaller objects are in warm browns, yellows and oranges. There are only two counterpoints. The blue gown of the figure on the right is one, and this might well unbalance the painting were it not for the second – the basket of green apples on the left. The artist appears to be exercising control over the choice of colour, and using it to some purpose.

Projection

The projection of the scene is an interesting combination. A scheme of linear perspective is clearly intended, and followed through in the lines of the dado; however, the two tables and the cooking-hob have different vanishing-points

to their projected parallels. The various cooking vessels around the room are drawn in the round, but the two foreground figures especially have no foreshortening – they are quite flat, like the figures in a Medieval manuscript illustration. The mixture of two distinct approaches in one painting gives an unreal atmosphere to the work. There is no use of tonal or chromatic perspective in the painting; colour, tone and detail are the same in both fore- and background.

Viewpoint

The raised viewpoint gives a better overview of the room, but what it mostly shows is an expanse of empty floor. In this instance, an eye-level view would probably have worked better, and would have maximised the "human interest" which is the picture's main strength.

Drawing: Object, figure & landscape

Perspective apart, there is some very attractive painting in this work. The two foreground figures are well observed and drawn, as are their costumes: the kneeling figure at the top right less so, although still adequate. The various items of pottery and other utensils are good, with a satisfying solidity of form. The architectural details are sparse; not much has been attempted, but the wall decoration and window follow the evidence well. The treatment of the floor is strange: there is a detailed representation of coarse red tesserae on the left, which ceases abruptly near the left-hand figure and is replaced by a uniform red wash. Taken literally, it appears that the floor was repaired with concrete (possibly opus signinum), but it is more probable that this was a change of the artist's plan – the original rendition with individual dots was taking too long. A more gradual blend of the two techniques would have

worked better; it would also have helped the depth of the picture if the detailed treatment had been reserved for the foreground.

Lighting

The lighting of the scene is bright, completely unmodulated and unidirectional. It is difficult to accept that the kitchen interior was really so well lit, especially as only one small, barred window is shown. A few tentative shadows are used, but there is no concerted lighting plan for the scene.

IDENTIFICATION OF THE SETTING

As with many of these examples, this could be any Roman villa in any part of the Empire: the area reconstructed is so restricted that it contains nothing specific to the site of Dewlish. As for its period, the only items definitively Roman are the amphorae and possibly the gridiron – the other furnishings of the kitchen, and even the costumes, could belong to later periods.

INFORMATION CONTENT

Assessed content - 6%; Illustrator's estimate - 20%

ATTRACTION: Audience ranking: 14th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Absorbed, concentrated

CONCLUSIONS

For all the oddities of style, this is in many ways an attractive work, showing a part of the domestic economy of the Roman villa. The main drawback is its lack of focus on this particular site.

Fig. 112: Dewlish reconstruction No.23

SUBJECT AREA: Exterior (Overview-cutaway)

TECHNIQUE

Design & Composition

The rectilinear character of the composition has been made more interesting by its tilt, which transforms the geometry into a series of diagonals. The strong L-shape of the main and kitchen blocks is echoed by the area of light

brown ground, while the lawn and small cypresses at bottom right form a chevron, pointing to the main areas of the composition.

Detail and space alternate in the picture in a very effective way; for example, the detail of the two interior cutaways contrasts well with the plain, empty ground surfaces. The artist has shown a skilful handling of these factors.

Medium

The picture is carried out in line and wash, with a very delicate watercolour technique.

Colour

The choice of colour is attractive, and consists mostly of the warmer hues – even the greens tend largely towards yellow rather than blue. The colour range is fairly low-key for the exterior, but uses brighter, more strident colours on the interiors.

Projection

A very high viewpoint has been chosen, which begins to approach a plan view. Perspective projections become more complex at this angle: there is less convergence of the building's horizontal lines –which is the effect we are accustomed to – and there begins to be a distortion and convergence of the verticals. These factors have not been fully appreciated. For example, the viewer would be looking down much more on objects in the foreground: the trees at the bottom right and the kitchen block. However, the anomalies are not serious, and the scene can still be easily read.

Viewpoint

As stated above, this is a very high viewpoint, which begins to approach a plan view. The audience is quite distanced from the scenes of human life below; perhaps less elevation would have worked as well. It might also have been better – using a vertical format, perhaps – if some of the area to the right of the picture had been cropped; in this way more space (relative to the whole picture) could have been used for the interiors.

Drawing: Object, figure & landscape

The plan of the buildings comes across well, and the reconstruction of their appearance is an intelligent extrapolation from the evidence. The internal structure of the buildings has not been much explored; there is no attempt to show roof timbering, for example. Such walls as are shown in cutaway have a good thickness of material, which is important in a masonry wall.

The external appearance of walls and quoins is exactly as given in the brief; the windows are perhaps rather large, and the blue infill colour does not read well – they have something of the appearance of blocked or false windows.

The roofing materials have been well rendered: the clay tiles are perhaps more successful than the stone, but this is still a rare case of the artist showing both types of tile – a factor which was mentioned in the brief.

The interiors are good; the drawing a little shaky in some respects, but packed with incident, information, artefacts and characters. Because the painting uses quite a large section of the villa as its subject area, these sub-pictures of the interior scenes are relatively small, and some of the detail is less easy to appreciate.

The scene is well populated with figures, both inside the building and out. Although very small (and consequently difficult to appreciate in a reduced reproduction) they are well drawn and individual, with a hint of caricature to enhance the action and character at this scale.

The artist has made a good attempt at representing the use of the surrounding land as an area of formal garden. The interpretation is quite probable in the villa's courtyard or enclosure – the area to the SE of the main block – although perhaps less likely in the area of the kitchens, which may well have been put to more domestic and mundane uses. However, this is by no means certain, and the painting of the grass, trees and other elements of the garden is very attractive.

Lighting

The lighting of the scene is uniform and unremarkable, suggesting an overcast day in early summer. This is perfectly acceptable – the sun does not always have to shine in pictures! – but some more positive lighting would have given more contrast and modelling to the scene.

IDENTIFICATION OF THE SETTING

The painting has encompassed such a wide area of the structure that this is unmistakeably Dewlish; the reconstruction would not fit any other site. The same is also true of its sense of time; the accumulation of architectural, landscape, décor, and costume detail give a strong sense of the intended period.

INFORMATION CONTENT

Assessed content - 65%; Illustrator's estimate - 70%

ATTRACTION: Audience ranking: 10th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Friendly, lively

CONCLUSIONS

In terms of fulfilling the brief, this is one of the best examples in the series. It has used a great deal of the available information, it shows the relationship of the key areas of kitchen and dining-room to the whole villa, and shows the villa in its surroundings. Finally, it is in many ways an attractive painting.

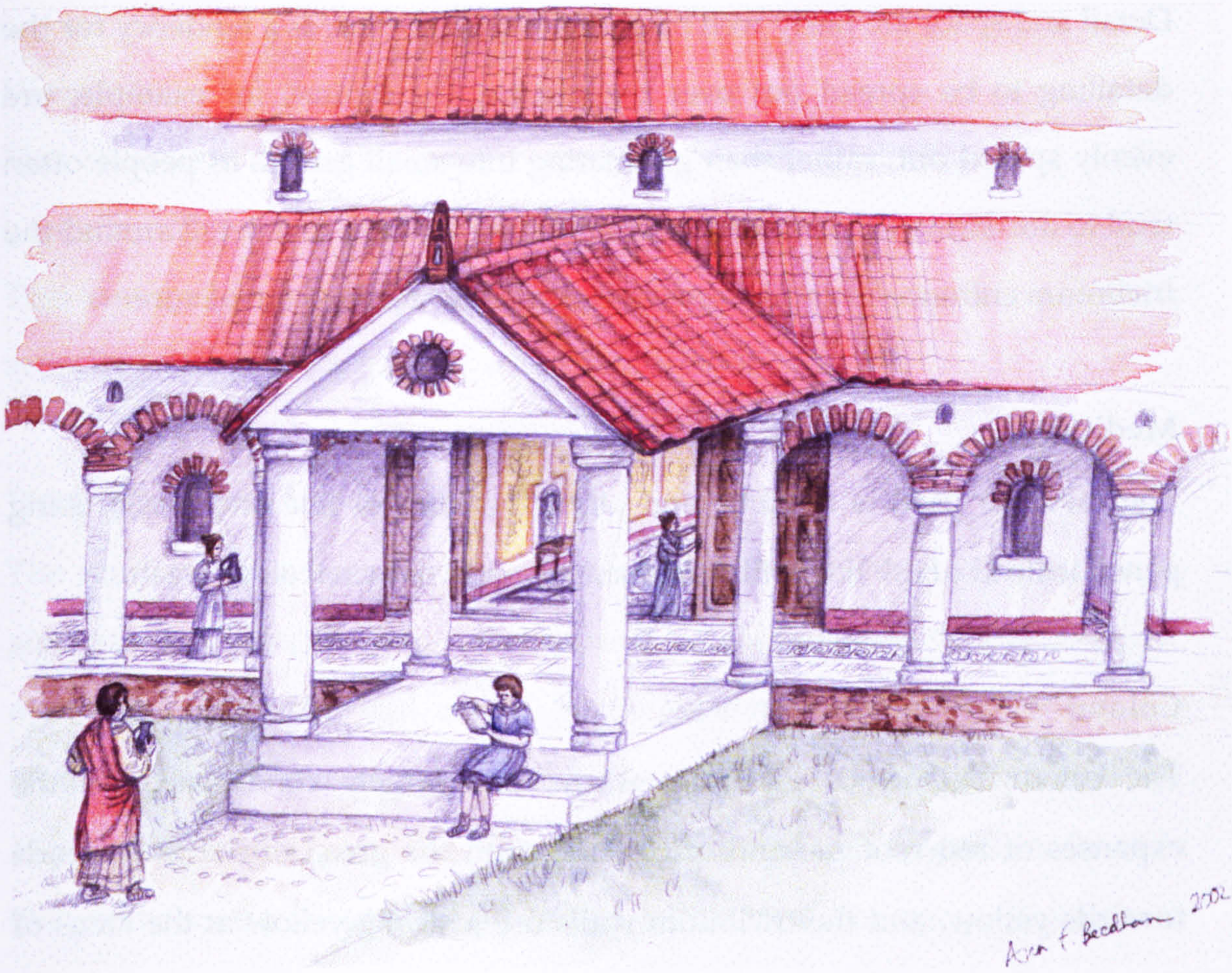


Fig. 113: Dewlish reconstruction No.24

SUBJECT AREA: Exterior (Overview)

TECHNIQUE

Design & Composition

This is a quiet, undramatic composition, which is largely formed by the repeated horizontals of the roofs and colonnade. The unexpected angle of the porch (see below) results in the formation of a chevron in the bottom left of the picture. This is probably fortuitous, but it has the effect of leading the eye from the figure at extreme bottom left into the centre of the composition.

Detail and space are fairly well balanced, although there is a tendency for the detailing to be spread out over the picture: the figures, for example, are evenly spaced out, rather than gravitating into small groups as people often tend to do. However, there is a concentration of energy and detail around the triclinium entrance, and this serves as an effective focus to the picture.

Medium

The medium used is a subtle and attractive form of line and wash, using pencil instead of ink line with some sensitive use of watercolour wash.

Colour

The colour balance is generally warm, and largely conditioned by the expanses of red roof tile and brickwork: even the green of the grass tends towards yellow, and the triclinium walls use a strong yellow at the focus of the painting.

Projection

The projection of the scene immediately appears odd, and the reasons are quickly apparent. It is possible that a form of oblique projection is intended, but it would be most unusual to see this used in a naturalistic painting of this style. If linear perspective is intended, there is a basic error: the main block and colonnade are foursquare to the viewer (as shown by the pattern of roof tiles), but the porch is shown at an angle; so, too, is the interior wall of the triclinium that we can see through the door. The picture could only be a true representation if these elements were strongly skewed in the ground plan, which is not the case: they are at right angles to each other. This is not an easy point to assess: on balance, it has been assumed that a perspective view was intended.

Viewpoint

The viewpoint has been raised above eye-level, but this is not really necessary: the picture attempts little more than a view of the entrance façade. This aspect of the building was intended to impress, and this intention would actually be more apparent with a lower viewpoint.

Drawing: Object, figure & landscape

The rendition of structural features only covers external appearances, but is accurate and effective for such features as roofing, finials and window openings. The gable-end of the porch appears, judging by the circular window, to be a masonry construction, but a stone lintel would be impractical for this span. The pillars of the colonnade, and especially those in the porch, are too massive for a building of this kind: however, this has been a common misconception, which may derive partly from an unclear instruction in the brief.

The figures in the drawing work well, being naturally posed and characterfull; probably the woman operating the sliding door is the most expressive, although the apparent lack of effort may raise some questions (see below, reconstruction no. 25)

Lighting

Lighting is fairly general, and there are no clear cast shadows. However, some shading on the walls beneath the colonnade roof, and under the eaves, has added a little modelling to the structure.

IDENTIFICATION OF THE SETTING

The combination of costume and architectural detail certainly place the picture in the right chronological context, and it gives the relationship of portico, colonnade and triclinium at Dewlish. It is still a rather limited area of features which are not uncommon; it runs the risk of being another generalised view of "Life in Roman times".

INFORMATION CONTENT

Assessed content - 55%; Illustrator's estimate - 50%

ATTRACTION: Audience ranking: 5th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Friendly, tranquil

CONCLUSIONS

This artist contributed two works (no. 25 is the other), and appears to have divided their agenda of representing the triclinium and its relationship to the main entrance into two pictures. While this is not invalid, it does not seem altogether necessary. Other artists have included both of these, and more factors beside, in one painting by the use of cutaways or fading-out (e.g. no.s 10, 15). As it stands, this painting by itself does not tell the viewer a great deal, and what it does impart would be equally applicable to many other sites.

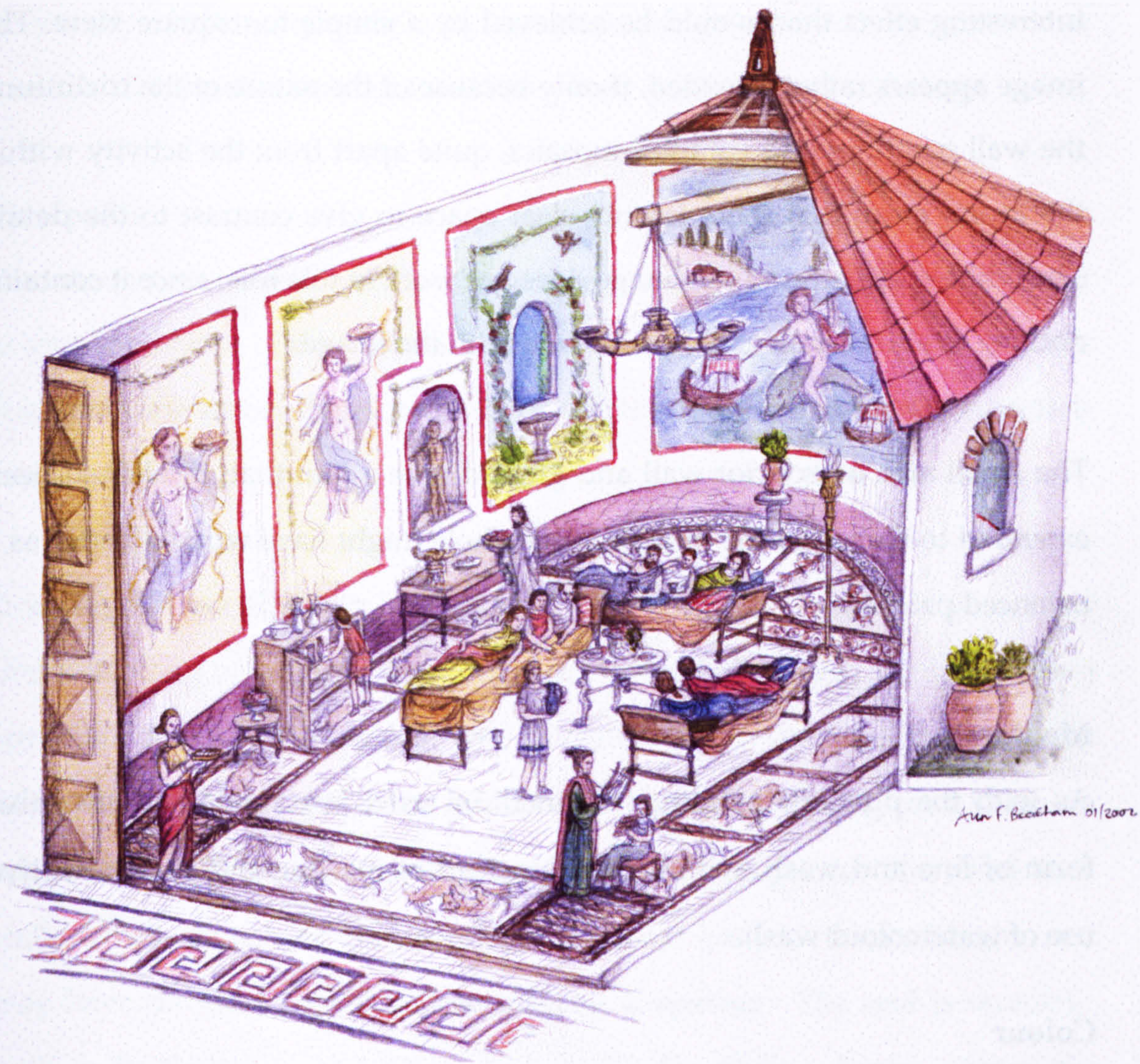


Fig. 114: Dewlish reconstruction No.25

(This is the second of the two works by this artist: the first gave a glimpse of the triclinium interior, and this illustrates it more completely.)

SUBJECT AREA: Interior (Triclinium)

TECHNIQUE

Design & Composition

Choosing an angle of view which traverses the room, from corner to corner, has resulted in a diagonal composition on the page; a more dynamic and

interesting effect than would be achieved by a simple foursquare view. The image appears rather crowded, if only because of the nature of the triclinium: the wall paintings and complex mosaics, quite apart from the activity within the room, mean that there is little clear space to give contrast to the detail. The white space around the image does not work in this role: since it contains nothing at all, it is not actually involved with the image.

The small area of exterior wall and ground give a hint that, if this had been extended to surround the building, the whole might have worked better as a balanced painting.

Medium

As with the previous painting, the medium used is a subtle and attractive form of line and wash, with a pencil instead of ink line and some sensitive use of watercolour wash.

Colour

The colour balance is more evenly distributed in this work, although still tending towards the warmer hues: colours have been chosen to express the busy, crowded nature of the décor rather than establishing an ambience (although it would not have been impossible to do both).

Projection

The room's perspective is slightly uncertain in the main rectangular area, since the floor and side wall do not recede according to the same guidelines. This uncertainty increases in the more difficult area of the semicircular apse, where the interior fails to match up with the line of the exterior wall, and the least successful area of all is the projection of the conical roof. Although

technically challenging, this is by no means impossible to represent: it is possible that the illustrator did not know how to set up the projection.

Viewpoint

The viewpoint seems correct for the painting's agenda: it is sufficiently raised to give the layout of the room and a good view of its floor mosaics, and the diagonal view across the room is a more interesting aspect than a foursquare image would be

Drawing: Object, figure & landscape

Understanding of building structure is not this artist's strong point, and there are a number of serious errors. The thickness of the walls (as shown in the windows and cutaways) is too thin even for modern walling, and bears no relation to the dimensions shown on the excavation plans. The short stub walls, which demarcate the apse from the main body of the triclinium, and may have carried a large arch, are missing altogether. The roof is unviable, both in its timbering and tiling, and finally the sliding doors – given the height and width shown – would be extremely heavy, and very difficult to slide along their groove without some form of mechanism.

No illustrator can show something which they do not understand themselves, and these errors are serious because they change the information that is being passed to the audience. The illustrator is much more successful with the details of the interior: the figures, decoration and furnishings of the triclinium. The figures are particularly good, with more natural movement and groupings than in the previous work; interaction with the furnishings is also well done, so that the function of the room is fully demonstrated.

One major achievement, which eluded many other illustrators, was the differentiation between figures and objects which are, in the picture's terms, "real", and those which are "images" – that is, depicted in the wall paintings or mosaics. In other works, it has frequently been possible to confuse the two because the painter's technique is identical for both, but here the added tonal weight of the people and objects in the room gives a quite different effect from the paler, more diffuse treatment of the wall paintings. (As a further refinement, slightly less weight in the frames of the floor mosaics would have been advantageous.)

Lighting

The lighting of the scene is unremarkable; however, there is a generalised brightness throughout the scene which is not altogether accounted for by the two windows, open door and single tall lamp. Once again, the role of the apse as a form of "bay window" has not been fully exploited.

IDENTIFICATION OF THE SETTING

As with the previous painting by this artist (no. 24), the costume and décor place the time of the scene firmly in the Roman Occupation. This illustration is perhaps rather more specific to Dewlish, in that it shows the rounded apse and the mosaics of the triclinium, but these are not unique – and none of the associated structures make any appearance.

INFORMATION CONTENT

Assessed content - 45%; Illustrator's estimate - 50%

ATTRACTION: Audience ranking: 6th of 29

EMOTIVE RESPONSE: Illustrators' assessment): Friendly, tranquil

CONCLUSIONS

This second illustration is in many ways more successful than the first, especially in the depiction of the human activity and processes of the site. It is also more specifically about Dewlish Villa, but several factors are working against this. Firstly, it is difficult to represent buildings without some form of consistently applied projection, and the illustrator has serious problems – either of knowledge or procedure - with this aspect. Secondly, some aspects of the building structure have been misrepresented or simply omitted, and this weakens the positive identification of the site with Dewlish.

Fig. 115: Dewlish reconstruction No.26

SUBJECT AREA: Interior (Triclinium)

TECHNIQUE

Design & Composition

The composition of the work is strongly horizontal, a characteristic which is largely formed by the repeated bands of deep colour in the wall painting. Below these, the two couches and table form a chevron pointing toward the centre of the painting: the small table and the heads of the two reclining figures. It may also be noticed that all the figures have their heads at least partly outlined against the dark crimson band, which makes a strong contrast to the flesh tones of the faces.

High-status Roman interiors often appear to have been as cluttered as a Victorian parlour, and it can be difficult to achieve an effective balance of detail and space when depicting them. However, the painter has overcome this by effective changes in tone and technique. The mosaic is kept light in tone and low in contrast, the wall paintings simple and slightly vague in outline, so that neither will compete with the detailed high contrast of the "real" objects and people in the room.

Medium

This is a watercolour painting, carried out with high degree of delicacy: the treatment of the mosaic floor is a technical tour de force. The painter has an unusual practice of leaving a very narrow white line around the individual figures and objects, giving an impression of luminosity.

Colour

The painting is quite dark in overall tone; crimson, dark blue and dark brown are the keynotes in a warm colour scheme, with the much lighter upholstery of the couches making an eye-catching contrast.

Projection

The lines of the furniture make it apparent that a two-point linear perspective is being used. This is generally successful, both in the furniture and the drawing of the circular tableware upon it. The only exception is the near end of the low table, which should share the same recession lines as the end of the left-hand couch. However, there is a problem with the tonal and chromatic perspective: the background wall contains some of the strongest and darkest masses in the painting, whereas the mosaic floor in the foreground is very much lighter and with weaker contrast. Both function well in other respects,

but they contradict the recession of the painting by reversing the usual effects of distance: lightening and reduction of contrast.

Viewpoint

The viewpoint chosen is very close to normal eye-level, which is appropriate for a painting which is mostly concerned with the everyday life of the people. Because the field of the picture is so restricted, this is still high enough to give an elevated overview of objects in the foreground – in this case, the mosaic.

Drawing: Object, figure & landscape

Very little of the building's structure has been shown, but the rendering of the interior paintings, and especially the mosaic, has been very well carried out. The furniture is generally convincing, and the tableware excellent: there is a good quantity of pieces, and examples of different types.

The artist is perhaps not quite so happy with figures, and there tends to be a certain lack of three-dimensionality about these. The shoulders of the standing figure are not well defined, although otherwise the pose works well; the reclining figure on the right is quite successful. But the central figure is not supported convincingly upon his left elbow, and the general disposition of the body is uncomfortable. The colour of the couches is very close to the flesh-tones used, and there is a tendency for limbs to become lost against their backgrounds.

Lighting

This is the only painting in the series which departs from the concept of a triclinium apparently lit with concealed fluorescent tubes. Instead, there is a rather gloomy interior, and for once the window openings are represented as

being lighter than the surrounding wall. Given the generally small size of the window openings, and the dark colours used for much of the wall painting, this may well represent the norm for interior lighting of a Roman villa. It is only a pity that this is a representation of the apse; the one area of the triclinium which probably had larger windows, and hence better lighting: even so, the character of the lighting is still a much better representation than most.

IDENTIFICATION OF THE SETTING

It is unfortunate that the scope of the painting is so limited: in such a small area there is very little that can relate directly, and solely, to Dewlish Villa. Only the mosaic can be said to do so, and mosaic designs were scarcely unique. However, the décor, and especially the reclining diners, evoke the Roman period very effectively.

INFORMATION CONTENT

Assessed content - 26%; Illustrator's estimate - 40%

ATTRACTION: Audience ranking: 8th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Friendly, quiet, relaxed

CONCLUSIONS

The painting displays a considerable degree of expertise, and some insight into the subject matter: the evocation of the décor and lighting of the scene is excellent. But once again, the main drawback is its lack of specific reference: it is a picture which operates best as a generalised scene from "Life in the Roman Empire".

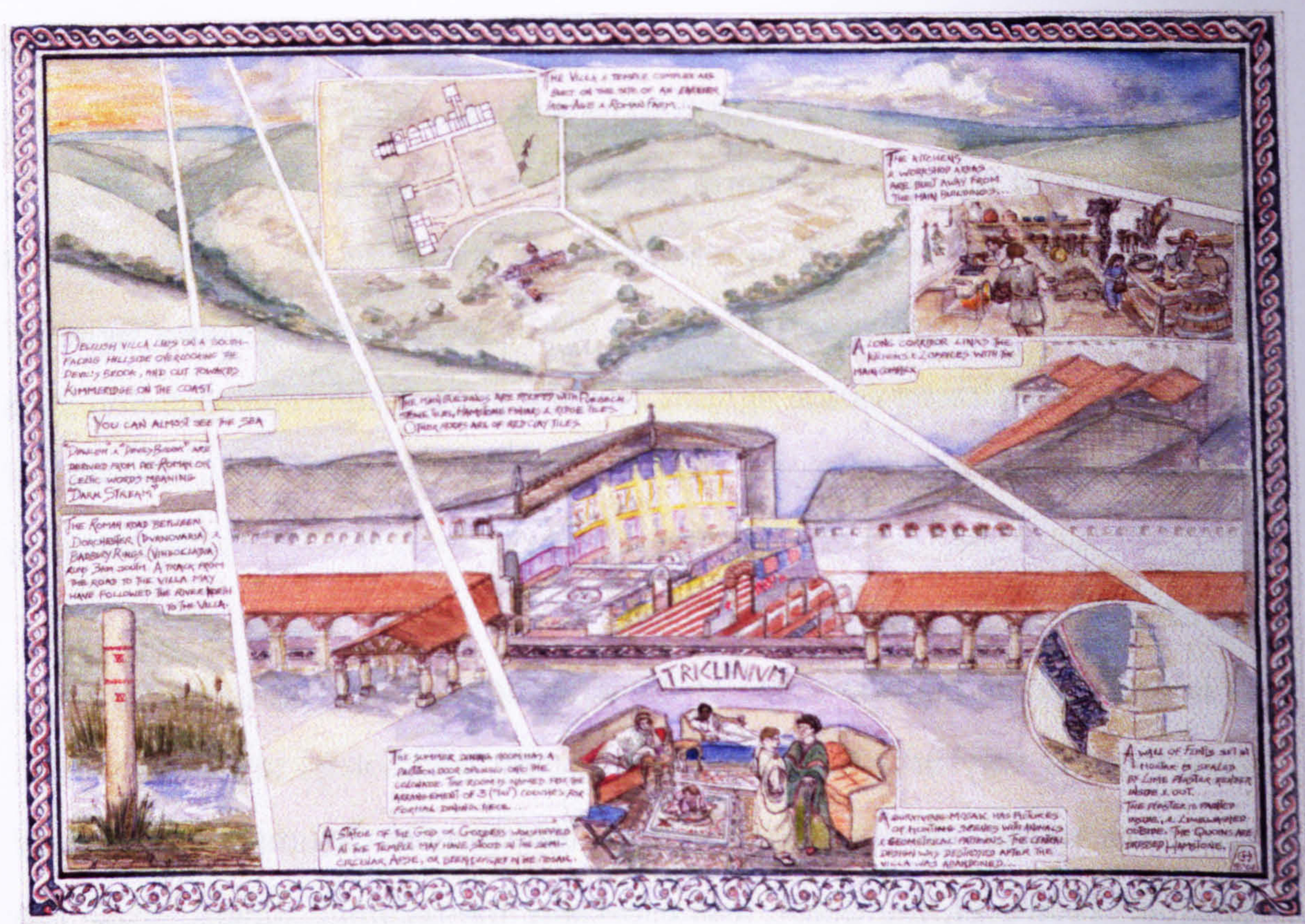


Fig. 116: Dewlish reconstruction No.27

SUBJECT AREA: Exterior (Overview-cutaway)

TECHNIQUE

Design & Composition

This contribution is of a different kind to the rest of those in this collection. Instead of making a single image reconstruction of one aspect of the site, the illustrator has produced a design for a complete display, containing both text and images. The text is largely derived from the information in the design brief, and takes the form of captions and commentary to the illustrations. There are seven illustrations: a landscape giving the location and surroundings of the villa, an overall reconstruction of the NE wing, a plan of

the villa, and four vignette reconstructions of different areas or features of the site.

In general, the design reads from top left (a broad overview of the site), through the centre (the NE wing), and finishes at bottom and right (interiors and construction details). It is probable that the radiating white lines are intended to direct the eye and encourage this sequence of reading; if not, their purpose is unclear.

Medium

The design is carried out in watercolour, with some reinforcement of linework where necessary; either for emphasis or for rendering fine detail. The general tone of the design is rather light; in fact the darkest areas occur within the border decoration, and the painting would benefit from a more positive, broader range of tones.

Colour

The colour balance tends mainly towards greens and blues, although there are plenty of warmer counterpoints.

Projection

The main landscape setting gives a good impression of depth and distance, largely owing to the soft brushwork and the fading of greens to blues in the far distance. The reconstruction of the NE wing in the lower part of the picture is not so successful, having used a form of oblique projection. This method can work well for the recording of buildings, but it appears distorted to an audience used to "normal" perspective projections. This is especially so when it is placed in the same composition as a conventional perspective

representation of the landscape, and two small interiors which are also using perspective projection.

Viewpoint

Use of multiple images has enabled the artist to use a variety of viewpoints. In fact, most of those chosen are quite high – especially the landscape and NE wing – because the main aim is to give an overview of the landscape and the building layout. The kitchen is shown from a rather lower viewpoint, and is more successful at conveying a busy, human environment: this approach could have been usefully employed for the triclinium detail interior as well.

Drawing: Object, figure & landscape

There has been a conscientious attempt to explain the building structure, and the roofing in particular works well. Both types of material – stone and ceramic tile – have been used, and the pitch and finials are accurate. The illustrator has made the common error about the size of the colonnade pillars and their missing dwarf wall, and a few of the rooms – notably the kitchen in the main reconstruction, and the triclinium – have become very lofty, according to the evidence of nearby doorways and other structures.

The human figures who populate the small interior scenes are very good, especially in characterisation, and it is a pity that the tiny scale has made them difficult to appreciate. The same is true of the excellent rendering of processes and furnishings in the kitchen; which, in this respect, is perhaps a little better than the triclinium.

Lighting

The illustrator has an awareness of light, and its proper directions and effects. The landscape contains a sunset in the West, although the light has not actually been used for modelling the hills. The triclinium has shafts of sunlight falling from high clerestory windows, and a similar effect is shown in the kitchen interior. The effects could be taken further, but there is at least an awareness of the factor.

IDENTIFICATION OF THE SETTING

The high level of information contained in this work gives it a very positive location, both in time and space.

INFORMATION CONTENT

Assessed content - 77%; Illustrator's estimate - 80%

ATTRACTION: Audience ranking: 2nd of 29

EMOTIVE RESPONSE: Illustrators' assessment: Lively, relaxed

CONCLUSIONS

This is an ambitious design, which attempts to convey more information than most of the other contributions. To an extent this works, but a number of technical defects have limited its effectiveness. If this is a display layout – and the character of the work and presence of captions indicate that it is – it should have a large, clear title and subtitles for its basic identification. The sequence in which the images are to be read, and their relationship to each other, should be quite unambiguous. The design would benefit from much greater differentiation – in size, tonality and treatment – between the different

elements. If the interior views were enlarged (plenty of space has been used on less important factors), the audience would be better able to appreciate the contents of these rooms.

It appears that the artist has a good grasp of the site, but needs more skill in graphic representation and presentation before this knowledge will pass easily to the audience. However, the essence of the project has been well covered.

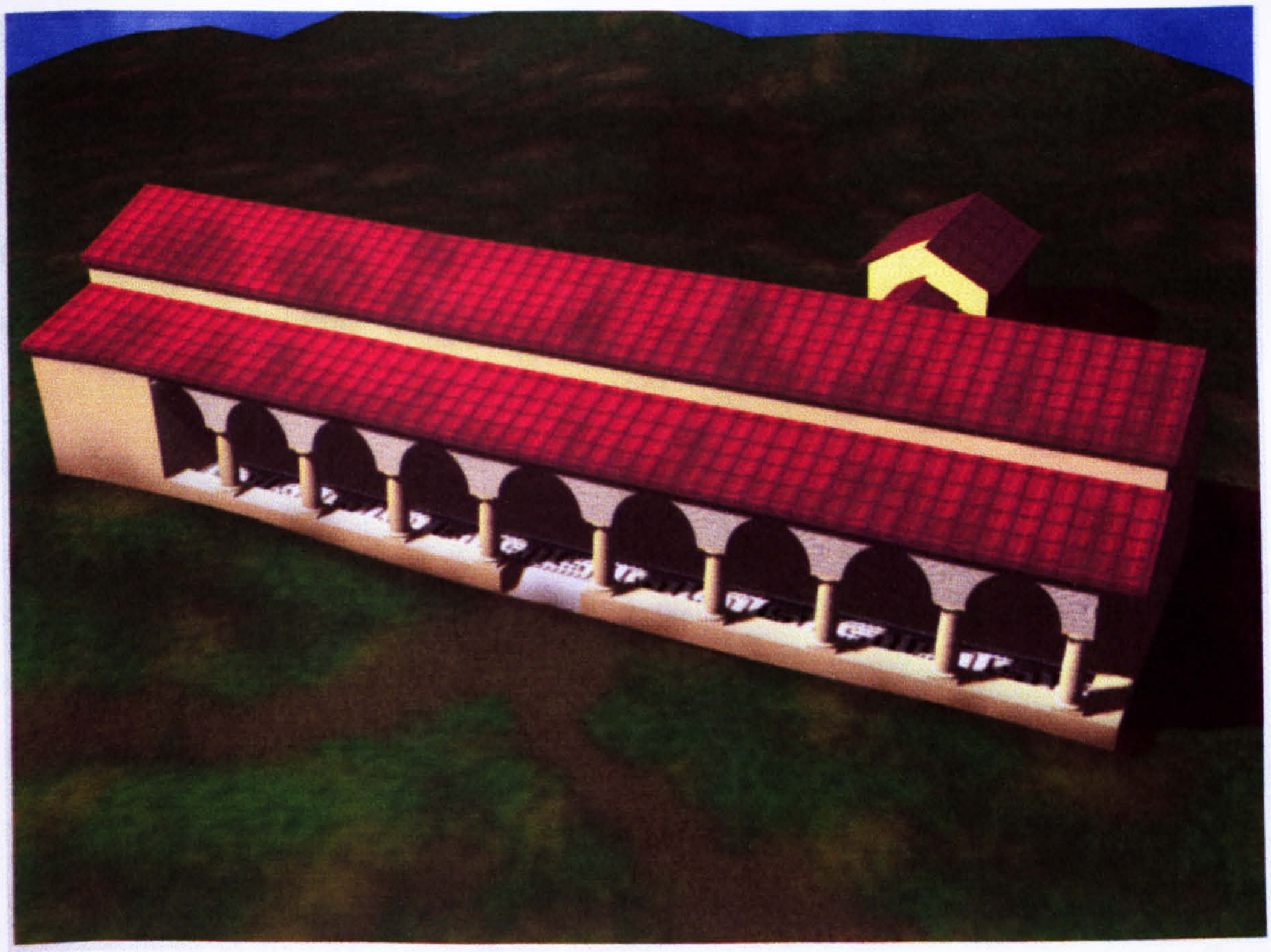


Fig. 117: Dewlish reconstruction No.28

SUBJECT AREA: Exterior (Overview)

TECHNIQUE

Design & Composition

This work is extremely simple in design and execution, with the reconstruction forming a single diagonal block across the picture plane. All the detail of the picture is contained within this block, and the rest of the picture is relatively undifferentiated: the only other feature is the area of sky at the extreme top.

Medium

The picture was created in computer, which can give the illustrator a number of advantages: very accurate projection of a site, wide variations in the angle of view, etc. This particular example may have been carried out using an early programme, or one which is relatively unsophisticated; in addition to its extreme simplicity it has a "dated" look.

Colour

The colour is harsh and unattractive, tending to extreme primary colours (e.g. red, green and blue). Apart from the poor aesthetic effect, this also creates a rather juvenile and simplistic feel to the work: it may be reminiscent of child art, plastic toys and Lego.

Projection

The software programme used has created an accurate perspective projection of the buildings. An effect of recession in the ground plane is partly achieved by the diminution of the brownish patches in the green base colour, although there is no lightening of tone or change of hue to augment this.

Viewpoint

The high viewpoint would be useful for explaining the layout of the building components, if more of them had been included. As stated above, however, this particular combination of height and aspect blocks many of the more informative areas from view.

Drawing: Object, figure & landscape

The pattern of roofing tiles expresses the texture of the tegula and imbrex system fairly well; however, the individual units of the pattern are too large.

Because there are no other indicators of scale, this has the effect of making the building appear smaller than it really was.

The particular angle of view chosen for this reconstruction has obscured the view of the NW face and roof. It is impossible to tell whether the main block has a double or – which is certainly the visual impression - a single-pitch roof, let alone see the roofs of the various abutting structures on the NW side.

The colonnade is well represented, and in fact this is one of the few reconstructions to show its structure correctly – a dwarf wall, supporting small pillars. The porch structure is missing, and there is no indication of the various divisions within the main block: other illustrators have achieved this by changes in the planes and orientation of sections of the roof.

There are no figures or artefacts included in the picture, which is unfortunate: even on a basic architectural level they would have given some idea of the scale of the building, and on more complex levels they could help explain its functions and place in the society of the time.

The surrounding landscape appears to represent a featureless, open grassland. This is unlikely to represent the actual landscape surrounding the villa, and has probably been created to give the reconstruction something to sit on. It does contain two brown linear features, which probably represent tracks leading to the main entrance.

Lighting

Strong, directional lighting with cast ground shadows is shown as coming from the south, and this helps to give the structure some solidity and connection with its surroundings.

IDENTIFICATION OF THE SETTING

While the colonnade is reminiscent of Roman building, it is equally applicable to later periods which have drawn inspiration from Classical architecture – there are no additional clues to fix the date. Similarly, the very simple style and scope of the illustration mean that it could be a part of a number of different sites.

INFORMATION CONTENT

Assessed content - 26%; Illustrator's estimate - 80%

ATTRACTION: Audience ranking: 25th of 29

EMOTIVE RESPONSE: Illustrators' assessment: None

CONCLUSIONS

Overall, the picture has a simplicity and directness which attracts the attention of an audience. Having done so, however, there is hardly any content to sustain the interest. The elements used certainly came from Dewlish, but there are so few of them – and so many that should be here have been omitted – that the picture does little more than give a view of a generalised Roman colonnade.

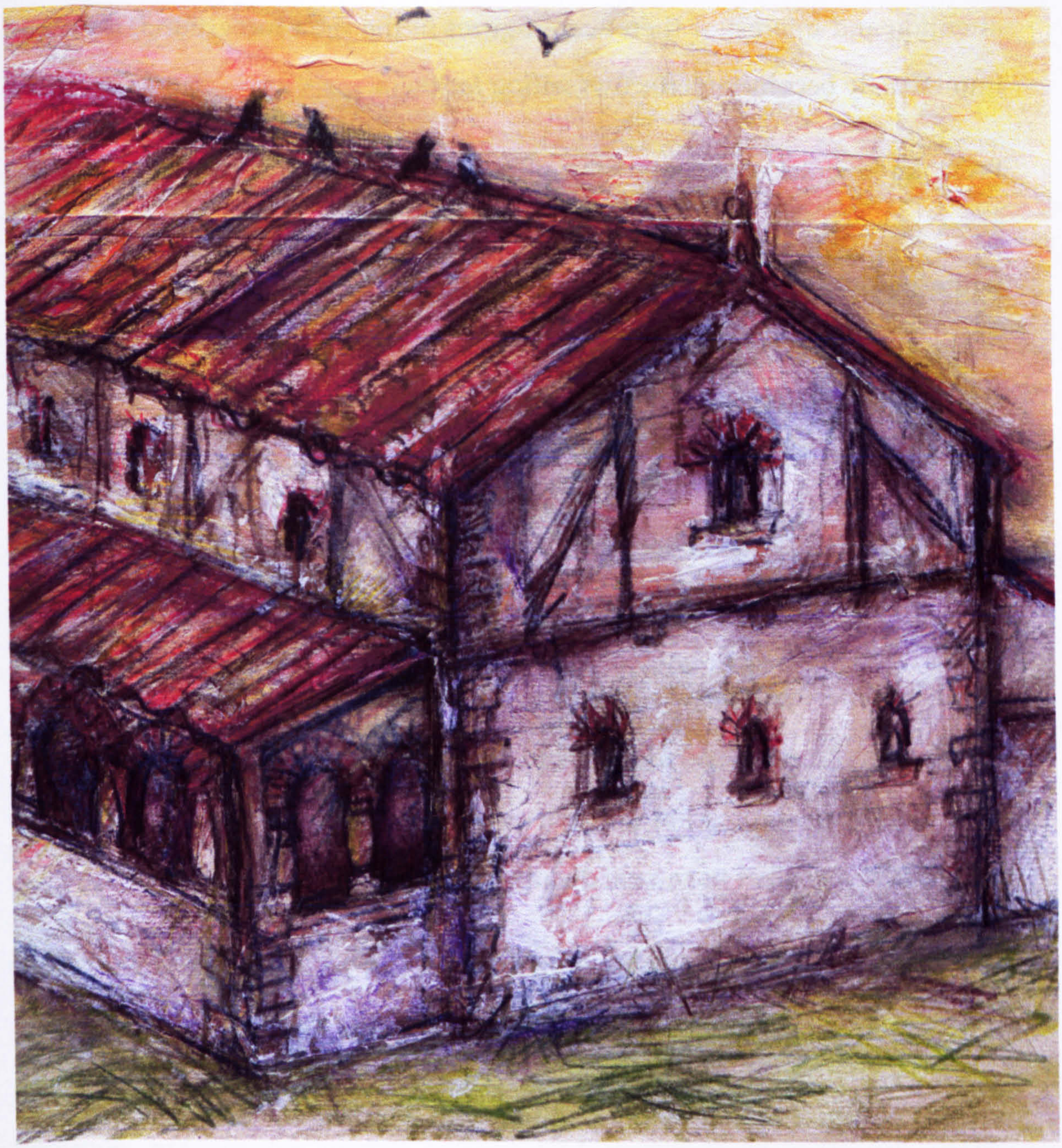


Fig. 118: *Dewlish reconstruction No.29*

SUBJECT AREA: Exterior (Overview)

TECHNIQUE

Design & Composition

The picture has a slightly truncated appearance, almost as if it is a detail from a larger composition. This may be because it lacks an obvious focus of

attention and interest: if there were figures in the right foreground, it would immediately become an effective setting for them.

From an abstract standpoint, the picture contains two dominant, diagonal areas of red in the roof areas, which come to rest against the foursquare, white mass of the end wall. The picture balances well in its alternation of detail and space, with the complex areas of the roof and colonnade being offset by the relatively blank walls.

Medium

The painting has been made with a mixture of different media, including charcoal, oil pastel and acrylic paints, on a rough paper ground. The result is a much more "painterly" effect than is usual; in other words this is an approach more often associated with fine arts than with illustration, and it aims to give an impression of the character and ambience of a scene rather than to describe all of its factual details.

Colour

The range of colour in the picture is confidently handled, with a warm scheme of reds, oranges and pinkish whites offset by the greens in the foreground. This last colour is rather isolated, and its inclusion in a few other areas would help to tie the picture together.

Projection

The buildings are projected in normal linear perspective, which appears - in the short planes that are visible - to be functioning well. There is some lightening of tone, in the further parts of the main roof, which helps the recession of the picture.

Viewpoint

The high viewpoint used is probably unnecessary; it would be a good vantage-point from which to describe the layout of the buildings, but very little of the site has been included and so the function does not apply. An eye-level view would give a better idea of how the structure appeared to its users and visitors.

Drawing: Object, figure & landscape

While little of the structure has been included, the rendition of the main points is interesting and, largely, correct. The roofing details, such as angle of pitch and finials, are well observed, and the structure of the colonnade arches – supported on short pillars with a low dwarf wall – is one of a minority of correct interpretations. The windows, too, appear to be of the right size, frequency, and construction.

The illustrator makes an interesting interpretation in showing the upper storey of the main block as being timber-framed, with masonry infill. There appears to be some evidence for this on other sites, and it was probably a common practice for saving weight and materials in taller structures; however, the method was not cited in the brief for this site. While it is certainly not impossible, it does seem likely that the lime plaster and wash that covered the flint walling would have been extended over the whole of the façade, and that the timbers – assuming they existed - would not have been left exposed. In addition, the hamstone quoins would not extend all the way to the eaves, as they are represented, if the upper storey were timber-framed.

There are no human figures in the picture, but the addition of the birds in flight, and those perched along the roof-ridge, give some sense of life and movement to the scene.

Lighting

The sky colour used, and its westerly direction, seem to indicate that the scene is lit by a sunset; the warm colour-scheme also agrees with this interpretation. Since the building is set directly against the light source, light and shade cannot be easily used to model the structure, but the arrangement does give a placement for the scene within the daily cycle.

IDENTIFICATION OF THE SETTING

The painting does not cover enough of the building to specifically represent Dewlish Villa, nor does it contain anything which locates it in Roman times. It certainly looks not unlike a Roman building, but then it looks equally like a number of other periods. (This would be especially true if it were in a Mediterranean setting, and there is nothing to say that it is not.)

INFORMATION CONTENT

Assessed content - 26%; Illustrator's estimate - 15%

ATTRACTION: Audience ranking: 15th of 29

EMOTIVE RESPONSE: Illustrators' assessment: Busy

CONCLUSIONS

Technically – that is, considered as a piece of artwork – this is an interesting painting; perhaps more so in that its style is unlike anything else in the

collection of reconstructions. While it is not particularly accurate in a detailed or meticulous sense, it could be argued that this is a very appropriate style for rendering scenes from archaeological evidence: generally fragmentary, and capable of endless nuances of interpretation.

The regrettable factor is that there is so little of the painting; that it covers such a small area of the site, and not the area requested. Despite the exciting technique, and the interesting questions raised about the structure of the upper floors, it remains another generalised picture of (probably) Roman architecture.

THE RECONSTRUCTIONS OF DEWLISH VILLA:

17.0 COLLECTIVE ASSESSMENTS

The collection of reconstructions has been individually assessed in the previous section. This section examines the collective results for each of the qualities assessed, to determine any trends, ranking or groupings that may be arising. The areas examined are:

SUBJECT AREA - which areas of the villa complex were chosen by the illustrators, as a result of the design brief instructions

TECHNIQUE - the technical methods used to produce the illustration, comprising: **Composition, Medium, Colour, Projection, Viewpoint, Drawing and Lighting**

IDENTIFICATION OF THE SETTING – the placement of the subject portrayed, both **in time** and **in space**

INFORMATION CONTENT – assessments of the information contained in the illustrations: by comparison with the **design brief** contents, according to the **illustrators'** estimates, and according to the **audience's** estimates.

ATTRACTION - the varying degrees of attraction felt by the audience for the different illustrations.

EMOTIVE RESPONSE - the illustrators' assessment of the varying "moods", or emotive atmospheres, generated by their illustrations.

17.1 SUBJECT AREA

"Subject area" may mean either the physical area portrayed, or the activities and processes that are depicted. To commence with the first of these definitions: the design brief requested that the illustrations be confined to a particular area of the villa complex, but the interpretation of this instruction varied with the different illustrators involved in the project. A number of areas within these parameters were chosen as subjects by the illustrators, and were represented as either interior or exterior views.

The relevant passage in the brief was:

The subject of this project is a particular element of the villa, rather than the whole complex. This is the cluster of buildings in the centre of the Northwest wing; centring on the triclinium ... but also including some of the structures on either side and the kitchen complex. Other parts of the complex, background views of the surrounding countryside etc. may be included if necessary to the interpretation.

Of the total sample, only 34% followed this request and produced an overall view of the areas specified. The remainder chose much more localised areas: 41% restricted the view to the triclinium, 15% to the kitchen, and the remaining 10% to other small areas.

Why this has happened is unclear, but it may be due to a particular passage in the brief, which states:

The purpose of the illustration, and the areas of information it should convey, are to some extent for the individual illustrator to decide. It may be borne in mind that the areas designated are concerned with the preparation and consumption of food, so a visual description of this process (or some part of it) would be appropriate. Equally, a recreation of the above-ground architecture of this section would be valid: in fact any aspect of the construction and usage of the structure, so long as it can be reasonably extrapolated from the evidence, is acceptable.

This is intended to cover the second part of the definition of "subject area": the processes and activities involved. It is a very open-ended, liberal instruction, and it would be unusual to find this kind of latitude in a commercial brief. However, this was a deliberate choice: it has already been noted that the use of volunteer illustrators, and the lack of any concrete incentives to offer them, made it necessary to create an attractive agenda. The broadness of possible interpretation was intended to interest possible contributors, and to spark a creative response.

However, the problem may well lie in a sentence within this passage, which refers to food preparation and consumption in the area. This runs (in part): "...visual description of this process (*or some part of it*) would be appropriate." The italicised phrase refers, in fact, to *a part of the process*, but it is quite possible that this meaning has been unconsciously extended to *a part of the building* – a further sub-division of the area designated for reconstruction.

There appears to have been a confusion, or overlap, of the instructions concerning physical area and those concerning processes. If this is in fact the case, then it is a fairly serious matter: 66% of the illustrators have missed the

explicit instruction to include a certain area of the villa complex, but have absorbed an *apparent* instruction that a smaller area would be an appropriate contribution. Such a misinterpretation would not persist beyond the very first stages of illustration, in an ordinary professional situation: however, there would have been an avoidable waste of effort and time for all parties concerned. This demonstrates very clearly the importance of having a clearly stated agenda for an illustration: a list of information items the illustration is required to contain, and of the goals that it needs to achieve.

17.2 TECHNIQUE

This section examines the technical methods used to produce the illustrations, and their effects upon the resulting reconstructions.

Design & Composition

The composition of a picture means the way in which it has been put together: the relationships of the parts with each other and with the whole. There are many definitions of the process: Lucie-Smith (1984) simply calls it "The combination of elements in a painting...so that they seem satisfactory to the artist", and this may, quite often, be the only actual criterion.

There are many factors within composition, each with their own generally agreed effect. Strong verticals are arresting, horizontals restful, diagonals exciting: these and many other factors have been recognised and used by visual artists for many years. The advertising industry, especially, has made very effective use of them. However, it is by no means certain that compositions were always deliberately planned by painters. While it is possible to construct elaborate diagrams over an existing painting to

demonstrate its structure, the analysis is taking place after the event. There is a lack of positive evidence – for example, underpainting or preparatory sketches - demonstrating that painters actually worked in this way. What we do know is that artists frequently sketch different combinations of elements, juggling the parts until the relationships look "right". "There were several leaves of this kind in the sketchbook, in which [Raphael] searched again and again to find how best to balance these three figures. But if we now look back at the final picture we see that he did get it right in the end." (Gombrich, 1995, p. 35.)

This is a largely intuitive process, which is common to both professional and untrained illustrators. The difference is that the professionals have absorbed technical expertise into their intuitive approach, and also have past experience of combinations and practices which work. In the present sample of illustrations, it is probable that many of the compositions are fortuitous, either for better or worse: this is a skill which seems, for many artists, to improve with experience. However, the effects remain viable, whether or not they are intentional.

Symmetric compositions Examples of symmetry can be found in a number of applied arts – ceramics and architecture, for example – but it is not so common in illustration, especially since the influence of Chinese and Japanese art became widespread. Considering this, the fact that 31% of the illustrations make use of a symmetric or near-symmetric composition appears to be quite a high proportion.

There may be several reasons for this. When asked to arrange a group of objects, symmetric arrangement is frequently one of the first solutions to be

thought of, and it may be that some of the less experienced illustrators have used it for this reason. Alternatively, the subject itself may be influencing the choice: Roman architecture made great use of symmetry, as in the main façade at Dewlish and the mosaics in the Triclinium. In fact, if we examine the subjects which have used this composition, we see that 7 out of the 9 illustrations are of the Triclinium: it appears that the treatment may have been suggested by the form of the room. (The remaining two illustrations are of the kitchen and of a nearby passage; neither are especially well served by the format.)

The total collection of illustrations, both symmetric and asymmetric, may be classified according to their format and/or their internal structures as *horizontal, vertical* or *diagonal.* Each of these orientations has a strong effect on the character of the picture.

Horizontal compositions comprise the largest group in the collection, being 42% of the total sample. All of these have a "landscape" format, and strong horizontal masses or linear emphasis in the composition. The orientation has strong associations with tranquillity or peacefulness, possibly because of the association with water, or with sleeping figures. This may well link to the findings listed under "Emotive response" (see below), where *relaxed, tranquil* and *quiet* are frequently-used adjectives.

Vertical compositions are, by contrast, quite rare: only 10% of the illustrations use both a portrait format and a strong vertical emphasis, and they are all by the same illustrator (no.s 17, 18, 19). The main attribute of the arrangement is to give a strong, arresting statement: this is quite appropriate to the Roman architectural elements in these pictures.

Diagonal compositions represent a dynamic situation; they exist halfway between the stability of the vertical and the repose of the horizontal. For this reason diagonals make an exciting, attention-seeking statement which is much used in advertising, and 35% of the illustrators for this project – whether intentionally or not – have used it in their compositions. There may, again, be a correlation with the "Emotive response" adjectives (see below), where *busy* is a much-used word.

(*Other:* A small group (13%) used the square or circle as the basis of their composition, even though in some cases this entailed ignoring the instruction to use the A-format. The result is in some ways similar, as both square and circle give a compact, enclosed feeling to the composition.)

Medium

Five main categories of graphic media, with a few less common materials, were used by the contributing illustrators.

Pencil drawing was used by 17% of the illustrators. Most of these works also had some watercolour embellishment; as discussed below (under "Colour"), this was not so effective as it could have been. The extent and strength of coloured areas was not enough to make these line & wash illustrations, and they remain, primarily, monotone works. No. 7, the only pure pencil drawing, used linework with chromatic rather than tonal shading, and had a fully evolved style. Other works (especially 17-19) used tonal shading, but did not achieve a great range: there was a general greyness, which easily results from manipulating the graphite shading too much.

Pen & ink drawings There were few of these: only 10% of the total sample. Unfortunately, none of them are of very high quality, or make much use of the medium's considerable potential. The illustrator's linework tends to be rather uniform and uneventful, and the use of ruled lines alongside freehand is rarely successful. No. 4 has some liveliness in its draughtsmanship, but 3 and 16 are too mechanical to be very interesting.

Watercolour and Gouache illustrations comprise 24% of the total. Although these are normally two distinct media, they have been combined because there were very few "pure" examples of either technique. The originals are probably painted with acrylic gouache paints, and are applied mostly as gouache; i.e. as opaque layers. However, there are also thin washes and occasional use of impasto (thick, modulated areas), which are more often found in oil painting.

One common factor in this section was the meticulous quality of the detail work: frequently very fine, and beautifully executed. It was not always matched by the quality of other areas, and especially modulated surfaces (such as flesh tones, where the colour and tone has to change in a very controlled fashion).

Line and wash: 21% of the illustrators had used this technique, which is a popular one in reconstruction. Interestingly, only one illustrator used a full black for the line colour: pencil or dark brown ink was the more popular choice.

The colour washes in line and wash illustrations have to be transparent, otherwise the linework is lost. Fortunately, the watercolour technique is more advanced in these illustrations than in the "Watercolour and Gouache" section, and the colour washes are laid on in a more effective manner.

Other media: there are two conventional works (7% of the sample) which do not fall into the above categories: no. 14 (coloured pencils and inks) and no. 29 (acrylic and mixed media). While not the very best of the sample, these are both interesting and unusual works. A more imaginative approach to the choice of medium could be well worth exploring.

Computer graphics: this technique was used by 21% of the illustrators, which was a rather lower proportion than had been anticipated. The quality of the images – in all senses of the word - was extremely variable. Some of the crudest detail, rendition and colouring were produced by this method; works which appeared to have been assembled from a degenerate form of Lego. There were also some of the most delicate and sensitive works, highly appreciated in the audience assessments. This appears to demonstrate that:

- Computer graphics is a tool which, like all others, reflects the skill of its operator
- This is an environment with a great disparity of quality and imaging potential.

In addition to the aesthetic and factual errors of some illustrations, there were basic technical faults. No. 8 is produced with a very low dpi, thus giving a coarse, grainy image which would only be adequate for screen use. It would be quite unsuitable for printing or enlargement, which are the processes specified in the design brief.

Probably the most important lesson to be drawn from this is that the simpler, more basic programmes cannot be used to produce publication quality images – although they may be used very effectively in the initial stages of conventional illustration. This is a situation where only the best quality equipment and practitioners can give really good results. The best equipment – as far as software is concerned – is generally the most recent.

Colour

Colour in illustrations has strong links with composition, since the effects of elements within the picture vary according to their hue and tonality. Colour also directs attention within a composition, and its overall scheme is probably the most powerful factor in expressing the emotional tone of the picture.

It is apparent, then, that colour operates at several levels within an illustration, and that its effective use is a complex matter. In this it is similar to composition, and the same conclusion is true: is effects remain viable, whether they are used intentionally or unconsciously.

The collection of 29 works are divided, fairly equally, into three main approaches (with one hybrid method):

Monochrome: 34% of the illustrators have elected to work in monochrome, using either graphite pencil or, more unusually, pen and ink. These are mainly tonal studies with a range of shading, rather than line drawings. A number of these works (4 out of the 10) have also used spot colour; small areas of watercolour which embellish the illustrations, without changing their

essentially monochrome character. These embellishments are made for aesthetic effect: additional benefits could have resulted if the colours had directed attention as well, emphasising particular items or areas of the illustration.

No. 12, a computer graphic, is in some ways similar: it is a simple construction and is basically monochrome, but uses a large red area for the tiled roofs.

Monochrome can be very effective, either for simple, bold statements or for considerable subtlety of tone and detail. However, it has to be used well to achieve full potential: the illustrator is working without the natural attractions and advantages that colour offers. None of the monochrome illustrators have used the medium to its best advantage, and in these circumstances it can appear rather unexciting. It may be for this reason that none of the monochrome illustrations are included in the top 10 positions of the "Audience Attraction" ranking

(Monochrome/polychrome: Illustration No. 13 has to be mentioned separately, as it works in a different mode to the other illustrations. It is a complex design in computer graphics: the overall design is carried out in a monochrome blue/grey, but a full palette is used for the buildings and interiors. This hybrid approach is very effective; both aesthetically, and for directing the audience's attention to the most important areas. This may have contributed to its popularity, and its first place in the "Audience Attraction" ranking.

Polychrome: full palette. 32% of the illustrators in this sample have used a full palette; that is they have used the full spectrum of colours available, with

a roughly equal balance of warm and cool hues, and no particular theme. This is the approach most usually used by inexperienced colourists, who try to match their paint colours to the "natural" colouration of the scene before them – whether the scene is real or imagined. (Since an illustration is an analogy of the real world, the colouration also has to be analogous: colours are equivalent, not identical, to their "real" counterparts.)

There are a number of reasons why this approach does not work well. Everyday observation is very different from "reading" illustrations: for example, we can decipher the situation of a real figure against a complex background without difficulty, especially if both our viewpoint and/or the subject are in movement. A static representation of the same situation would be difficult to decipher, unless colour and tone were manipulated. These manipulations are not only matters of style, but of necessity: the image does not work without them.

Because of this lack of understanding, there were frequent breakdowns in the chromatic functions of the pictures: for example, obtrusively strong background colours, which swamped the more lightly-coloured foreground figures. In fairness to the illustrators, it has to be said that this is a difficult subject from the chromatic point of view: the Roman fondness for bright, strong colours in their wall and floor decorations must sometimes have looked rather garish (to a modern observer). To bring out these effects, while maintaining the internal functions of the illustration, is not at all easy.

Polychrome: warm or cool palettes. 34% of the illustrators worked with a recognizable chromatic plan; most of their composition using compatible colours from one area of the spectrum, with occasional notes of contrast. The

great majority (8 out of 10 illustrations) used warm colour-schemes, with reds, browns and yellows predominating. Broadly speaking, this may have added to a more human, approachable mood to the illustrations.

The illustrations using this approach were popular with the audience, and occupy 6 of the top 10 positions in the "Attraction" rankings. (Those using a full palette have 3.)

Projection

The word "perspective" refers to the *"Art of delineating solid objects on a plane surface, so as to give the same impression of relative positions, magnitudes, etc., as the actual objects do when viewed from a particular point."* (OED). This "art" is a combination of techniques for creating the illusion of three dimensions on a two-dimensional surface.

Perspective is not a prerequisite of representational artwork, and many systems - such as Medieval manuscript illumination, or the Japanese *ukio-e* print – have managed very successfully without it, or by using variations of oblique projection (Willats, 1997, p.55). However, this convention of creating the illusion of depth in a picture has existed in Western art ever since the Renaissance, and has crossed over into photography and film-making: image forms with which we are now most familiar. It is the way that we expect images to work; and the majority of reconstructions now produced operate within this framework.

As stated, perspective is a combination of techniques. These manipulate the linear structure, tonality and colour of the image. These factors are considered separately.

Linear structure

Linear perspective is the most commonly understood method for achieving depth; using the apparent reduction in the size of objects as their distance from the viewer increases. This is perspective projection, but there are several alternative methods, which also convey the impression of depth with some degree of success.

All of the reconstructions within this sample used either perspective, isometric, or oblique projection. Perspective projection was the most common; the actual distribution was:

86% perspective

10% isometric

4% oblique

The reconstructions made with perspective projection presented a wide disparity of expertise with this technique. Some had cohesive, consistent one- or two-point perspective schemes. With others, it was not immediately apparent that the illustrator was intending this effect: detailed examination was necessary to identify particular areas or items (for example, tableware drawn with an elliptic frame rather than in plan or elevation) which denoted the intended approach.

52% produced a reasonably consistent perspective drawing, with at most a few minor errors.

24% produced a perspective drawing which was largely correct, but contained some basic errors

24% produced what was intended to be a perspective drawing, but contained too many errors to function effectively.

Colour and tone (atmospheric perspective)

The uses of tonal and colour perspective are considered together, since they are closely interdependent. The techniques result from recognition of the light-scattering effects of atmospheric water and dust particles on the observation of objects. (This effect naturally becomes more marked with distance, as the volume of air between observer and object increases.) The key factors are that detail becomes less discernable with increased distance, tones become lighter, and that colours shift from the red to the blue end of the spectrum. (The effects are very apparent when viewing a landscape of successive ranges of hills, especially in evening light or light mist.) While not so well known as the methods of linear perspective, these effects are part of the human experience of vision – whether consciously or not – and their use is extremely effective.

However, it appears that none of the illustrators were fully aware of these techniques:

None made full use of tonal / colour perspective.
17% used these techniques to a limited extent, generally in small areas
83% either did not use the techniques at all, or actually reversed them – for example, using strong colours and tones in the background.

Conclusions: It is therefore apparent that many of the illustrators did not fully utilize the elements of perspective, either in projection, colour or tone.

Nearly half contained either some, or many, basic errors in the projections: especially the use of an irregular convergence of orthogonals to multiple vanishing points. This appearance has been defined as "naïve perspective", and has been shown to be very prevalent in the art of children up to about 14 years old (Willats, 1997, pp.41-42, 63-65).

It is important to stress that there is nothing inherently "wrong" with a naïve – or any other – style. However, every style has a message, and this particular one is strongly reminiscent of children's art. While adults may have a genuine appreciation and interest in children's efforts and opinions, there is likely to be some level at which they are not taken altogether seriously. Understandably, an adult may well feel that there are aspects which are beyond a child's full comprehension, and they are not convinced of the authority of a "childish" drawing. In this particular area – archaeological reconstruction - the image need not be incontrovertible; however, its statement should be taken seriously.

Another group associated with this "naïve" perspective are the "Folk art" painters, who often produced work of considerable skill but who were untrained in the formal conventions of their time. In other words, they were amateurs, and this association may also give rise to a credibility problem. The audience may well feel that expertise is all of a piece: that an amateurish approach to artwork implies a similarly unreliable expertise in archaeology. Again, the picture is not accepted as being authoritative.

The concern, then, is that a particular style and technique are being attempted, but are failing to operate properly owing to lack of expertise. Pictures have style, in exactly the same way that written texts do; they also

have their own rules of construction which are analogous to the grammar of the written word. It is not actually necessary to know how these rules work, in order to know when a representation is incorrect: the faulty representation of, for example, a human figure transgresses our personal library of recognized images.

Considering pictures as communication, an important part of their message is in their presentation. The factual content may be there in abundance, but if the picture appears to be an uncertain or inexpert production, this ethos can be transferred: from how the message is said, to what the message is. The picture looses not only authority, but also credibility.

Viewpoint

A representational painting, and especially one that uses a system of perspective, has a particular viewpoint: the place from which the illustrator is supposed to have viewed the scene, and hence the audience's view as well. A number of visual clues – the foreshortening of figures, convergence of building lines, elements in the fore or background, etc. – show the audience where they are in relation to the scene, and the systems operate just as well for an imaginary or reconstructed scene as they do for a real one.

In three-dimensional space, this viewpoint can vary to an infinite degree, but it is describable in two planes. If the subject is imagined as being at the centre of a hollow sphere: the illustrator may walk all the way around the subject in the horizontal plane – at the equator of the imaginary sphere - and select a certain position which meets his criteria. This is analogous to a longitude position on a world globe. In the vertical plane, a viewpoint may vary

between a position directly below the subject, to one directly above it: the latitude position. (At the equator, the viewer is on a level with the subject.) In practice the lower quadrant is seldom used; it is the upper quadrant – the range between the eye-level and the plan view - which is most important.)

These two variables – the horizontal and vertical planes – have different functions and agendas, and are therefore considered separately.

Horizontal plane

One of the earliest instructions for students in drawing class is that viewpoints should not be fortuitous, but the subject of conscious choice: there are certain aspects and angles of view which give the most information about the subject, or are visually pleasing. These criteria also apply to reconstructions, along with such considerations as "Placing the most interesting features in the foreground" or "Losing problematic or unknown areas in the background" (Hodgson, 2001, p.6). Although it is not possible to physically walk around the subject, this is a necessary mental approach: to bear in mind the agenda of the illustration and the factors which need to be portrayed, and to choose the angle of view which contains the optimum amount of relevant content.

The total sample of 29 works divides into three sub-groups:

12 "overviews" of the exterior of the NE range (these vary in scope)

12 interior views of the triclinium

5 interior views of the kitchen (this includes 1 view of the adjoining passageway)

The choice of viewpoint direction is naturally dictated by somewhat different criteria for each of these subject groups, since each has an individual agenda to be considered.

Overviews

Although many of these contain information about the human activity within the villa, they are primarily concerned with the structure and layout of the buildings. This part of Dewlish – the NE section – is laid out on a WSW – ENE orientation. Therefore, the best views of the front façade, with its striking colonnade of archways, are to be seen from the south to south-east. However, a more profitable view – so far as the relationships of those service buildings cited in the design brief is concerned – may be had in the opposite, north-west, quadrant. Both of these approaches seem to be borne out by the figures, since, of the 12 overviews:

58% are in the E/SE/S quadrant. This is clearly the most popular angle, possibly because the colonnade and main entrance porch offer good opportunities for illustration.

33% are in the W/NW/N quadrant, which is an excellent angle for showing the complex of structures to the rear of the main block. It is also the best angle from the point of view of the design brief, since it contains clear views of the particular structures cited as the subject-matter – the kitchens and triclinium.

Only 8% of the views are taken from the SW, and none from the NE. These are not particularly good angles, as the viewer is looking almost straight down the length of the building range.

The triclinium

The triclinium was an extremely popular subject, accounting for 41% of the total sample. This may have been due to a number of factors: the interesting shape of the structure, the elaborate floor mosaics, or the opportunity for a convivial party scene. The room is laid out along a SSE-NNW axis, and all illustrators have chosen to show it from one end or the other.

58% have shown it from the SE quadrant, where the entrance from the colonnade and portico is situated. One great advantage of this is that the viewer is looking towards the apse, with its spectacular mosaic, wall paintings and windows (although very few took the opportunity to create impressive fenestration). Many of the views are taken from well into the body of the hall, so that only the apse is visible.

42% have taken the NW - the apse end – as the viewpoint. This has the obvious disadvantage of making it impossible to show the apse. However, the arrangement of sliding doors to the main entrance can be shown, and even – as one illustrator was sufficiently inventive to include – the porch, courtyard and buildings in the SW range.

The kitchen

This was probably the least demanding option, so far as representation of the structure was concerned: the only solid information about this was that it was a square room, connected to the main block by a corridor. It certainly received very little attention in this respect: one illustrator misrepresented it as a long, corridor-shaped room.

It was frequently difficult to be sure of the viewpoint direction intended by the illustrator. Windows and exterior doors to the surrounding country could have been placed on any of three sides; the only fixed point was the interior doorway to the access corridor. Identification of the viewpoint is therefore often a "best guess".

The room and corridor are on a roughly NW – SE alignment, and a view taken from either of these points (or from the NE or SW) will give a foursquare, single-point perspective view; straightforward, but not particularly exciting. In fact all five of the kitchen reconstructions have used this approach; three are from the SE, and two from the NE. This may account – at any rate in part – for the fact that none of these works are very stimulating: there tends to be a static quality, imposed by the horizontals of the far wall, and the symmetrical convergence of the side walls. A more appropriate composition for a busy kitchen might have resulted from taking a corner viewpoint, when the diagonals of the two opposite walls would provide a more complex, dynamic framework for the painting.

Vertical plane

Deciding upon whether to use an eye-level view, or a particular degree of elevation, is the second important factor in choosing a viewpoint. Either extreme tends to favour a particular kind of approach to reconstruction. The eye-level view gives the audience a feeling of immediacy and involvement with a scene; this is, after all, how we normally experience life. However, it is not possible to see very far or to appreciate the plan and layout of a building or complex of structures. The "bird's eye" view is much better for this function, and the closer the drawing approaches a plan view, the clearer it becomes – at the cost of distancing the audience from the subject (Hodgson,

2001, p.6). There is, then, a trade-off between the two extremes of view, and each tends to be better suited to a particular function. This is apparent if we consider the total sample as two subgroups: the 12 exterior overviews of the site, and the 17 interior views of the kitchen and triclinium.

Exterior views

92% of the exterior reconstructions use a raised viewpoint. This may readily be accounted for by the factor mentioned above; since they are attempting to explain the structure and layout of these buildings, there is a tendency to "take the high ground" in order to give something approaching a plan view. The strength of this tendency can be judged by the very high proportion of works which have used this approach.

Interior views

The interior views are markedly different, with only 47% having a high viewpoint; the remainder take an eye-level view of their surroundings. There may be several factors operating here: since the physical area of an interior is generally much smaller than an exterior, there not such a pressing need to adopt a high viewpoint – the normal human eye-level is high enough to give an overview of its immediate surroundings, and details such as a mosaic pavement. But in addition, the illustrators of the interiors tend to be taking a more human approach to the question of reconstruction: they are less concerned with the physical structure of the villa, and more with the human life and activities taking place within. As previously stated, an eye-level position for the observer may make for more involving and personal experience than the more detached, bird's eye position.

Drawing

The mechanics of representation by drawing are considered in the categories of objects and structures, human figures, and landscape.

Objects & structures

One element in the building which was frequently misrepresented was the long colonnade of archways on the SE façade of the main block. This was an important feature, as it contained the porch to the main entrance of the building, and was certainly intended to give an impressive air to the whole complex.

It happens that there are a number of concrete clues to its structure and appearance, and that it is possible to reconstruct both of these factors with some accuracy. Part of the brick arcading collapsed outwards, and the imprint of its structure and size were found in the buried remains of its rendering. At least one of the colonnade pillars was also discovered: this was a modest size, and carved from a single limestone block, rather similar to those discovered at Colliton Park in Dorchester (see Appendix 1). The small size of these pillars made it evident that they would have to have been mounted on top of a low wall, in order to give the colonnade sufficient headroom.

Although this information existed, it was not fully explained in the design brief: the only reference to the colonnade structure is a small outline drawing on p.vi. Unfortunately this is ambiguous; it explains the structure well enough if its construction is already understood, but not otherwise. The

absence of a fully-stated dwarf wall beneath the pillars could imply that these pillars are much taller – two metres, or even more – and that their bases are at ground level.

A row of matching stone pillars of this size would be a large expense at any period and in any location, and probably beyond the resources of most provincial British sites. However, 60% of the 10 illustrations that portray the colonnade have it exactly like this: a row of massive pillars, each built up from multiple drum sections.

Of the four illustrators who represented the colonnade correctly – with dwarf wall and small pillars - it is not clear why this has happened; in other respects these contributors have differed considerably in the various rankings and categories. However, it is clear that the information supplied in this case was inadequate, and that what was supplied could be misinterpreted. This has led a substantial proportion of the illustrators to misrepresent an important feature of the building.

Human figures

Of the total sample of illustrations, 66% contain representations of human figures. The quality of these representations varies considerably but is not, as a whole, very high. Most of the illustrators have experienced some difficulty even with basic matters of anatomy, stance, and gender differentiation. It is difficult to quantify or explain the criteria for an assessment of figure drawing; they are subtle, complex and frequently easier to express visually rather than verbally. Very small differences in proportion, balance and anatomy are sufficient to make a figure "wrong", even to an untrained observer: humans appear to have a very acute visual perception of each other

which extends into representation. From the writer's experience of teaching and marking this area of drawing for students, an assessment of the standard in this sample would be as follows:

Excellent – 0%

Good – 16%

Good/fair – 16%

Fair – 32%

Fair/poor – 16%

Poor – 20%

The **gender balance** of the 142 depicted individuals is fairly even, with 55% male and 45% female figures. Gender designation was generally by dress, although hairstyles and facial hair were also used, and some illustrators used stance and anatomical balance (eg. shoulders and hips) effectively. However, a few illustrations did include androgynous figures which were difficult to place in either context.

The **age balance** was not nearly so even. Most figures can only be described with certainty as "adult". There were very few elderly figures, although given the shorter life-expectancy of Roman Britain this may be perfectly correct. (However, it may well be that the rigours of life – especially in the working / servant classes – would result in premature *signs* of ageing.) There are also very few young people and children; only 7% of the total. This certainly seems incorrect, for even with high infant mortality there would surely be more babies and children in evidence. Even if they were forbidden the run of the higher-status apartments, they would probably not be far away.

Differences of **class and status** were well represented; 42% of the figures - both men and women - were recognizably servants or slaves. This was generally expressed by the actions of the figures. Those in the kitchens were working at the preparation of the food, and their identification as servants comes from the knowledge that upper-class Roman householders did not do their own cooking. In the Triclinium scenes, the servants are seen in juxtaposition with their masters. The owners and guests of the villa recline; the servants pour drinks or serve food; again, it is the *action* which designates the status of the figure. There are, in addition, a number of illustrators who have used differences in clothing – specifically, duller colours and simpler styles for the servants – to point out the differences of status.

Landscape

Rendering the landscape was not an actual requirement of the brief. The relevant instruction ran: *Other parts of the complex, background views of the surrounding countryside etc. may be included if necessary to the interpretation.* (Appendix 4, p.ii, L27-28) Some outline information concerning the local topography was also given in the accompanying maps, and the contours of the area would be available from OS mapping if required.

As regards the land use of the immediate area: it is stated in the brief that the complex was a high-status religious centre at this date, and that the farming operations at Dewlish had been moved elsewhere. This precludes any extensive "farmyard" activity, although perhaps a house cow or a few chickens in the kitchens area would have been quite possible. However,

formal gardens – to augment the status of the rebuilt complex – would seem a strong probability, especially in the courtyard area before the main entrance.

These formal gardens certainly existed in Britain, as demonstrated by the excavations at Fishbourne Palace and elsewhere. Their exact character, in the matter of species used and many other details, is a matter of some conjecture. However, regularity and symmetry – in layout, planting and bedding – certainly seems to have been a major feature, as with Roman architecture. The fastigiated cypress is such a feature of Italianate gardens that it always makes an appearance in reconstructions of Roman ones, and it may well be correct: so much produce was imported from the "home country" that there seems no reason why nursery products should be excluded. The inclusion of lawns is perhaps different: we are so accustomed to them that formal gardening seems impossible without them, yet they are difficult to achieve without mechanical mowers. The only alternative is grazing animals, which tend to be indiscriminate.

As to the Dewlish reconstructions, most renditions of the villa's immediate surroundings are naturally confined to the 12 exterior views. It is, of course, possible to indicate the character of the surroundings by showing vignettes through windows or open doors, but few of the illustrators in the sample did this. No.21 shows an impression of foliage through the triclinium windows, but nothing more definite. No.14 is more ambitious in showing other buildings in the South range, together with some indication of grass, shrubs and trees, but the available space is insufficient for a more detailed scene.

In the 12 exterior scenes, 66% make very little use of the ground surrounding the villa: it is shown as a plane surface with no contouring, and several

examples are very small in extent. Half of the samples have a uniform white, grey or black colour; the rest are green, and suggest lawns or cropped pasture covering the landscape.

The remaining 33% have made more ambitious use of the landscape. No.27 gives some indication of farming and arable cultivation near the villa; in general, the countryside is shown as cleared pasture with some woodland. The same pasture and woodland mixture is shown in no.15. The other illustrators have opted to show formal gardens surrounding the villa: lawns, shrubs and trees (with the fastigiated cypress in frequent evidence), and pathways giving access around the estate. This interpretation, which is probably the most likely land-use for the immediate vicinity of the villa, occurs in Reconstructions 13 and 23.

One other factor in which no. 13 excelled was to show a naturalistic, uneven ground surface, which had been terraced in certain places to level the ground for building. This was the only illustration to do this, and it gives the building a much stronger sense of reality; of "belonging" to the landscape. The factor of landscape inclusion is perhaps of more importance than at first appears, since it indicates a more holistic approach to the process of reconstruction.

Lighting

Consideration of the source, direction and intensity of the lighting is one of the first considerations in planning an illustration, and the illustrator's appreciation of this factor can be a strong indicator of their experience and

ability. Since the roles and attributes of lighting are different (at least in some areas) for interior and exterior scenes, these two groups are considered separately.

Interiors

Present-day illustrators (and also their audience) are conditioned to accept high levels of omni-directional lighting as the norm. Larger windows with fewer glazing-bars give better natural lighting, and artificial lighting is now cheap, easily obtained, of high quality and ubiquitous. These factors may have made us less aware of the scarcity and importance of this commodity in past dwellings.

The ways in which an interior may be lit include transmitted natural light (doorways, windows, skylights) and artificial light (hearth fires, lamps, torches, candles etc.). Once the light exists within a room, its intensity and appearance will be governed by the colours and tones of the surfaces: walls, floor, ceiling and furnishings.

The natural lighting within Dewlish Villa would most probably be restricted. While glass windows are certainly not impossible (eg. in the "showcase" apse of the triclinium), this was a rare and expensive commodity; the size could not have been very extensive. The more usual window openings, fitted with metal grilles, were kept fairly small to prevent heat loss, and the fact that they were set in fairly thick masonry walls would have further reduced the light transmission. (Oblique light cannot penetrate directly into the interior, unless there is a considerable splay to the opening.) Augmentation by artificial lighting would be largely achieved by oil lamps which, in their Roman form, would probably give the equivalent to candlelight.

The level of actual light – both transmitted and generated – would, therefore, probably be quite low; at least to modern perceptions. Further amendments to this appearance would be made by the tones and colours of the room itself. The design brief states that: *"Most rooms, including ceilings, had geometric designs... all in bright colours. Dados of maroon or grey ran round the bottom of the walls, often splashed with paint to suggest marble"*. (p.iii-iv). The dado panels would certainly darken the rooms somewhat, but much depends on the background to the "bright colours" of the wall and ceiling designs. Davey & Ling (1981), speaking of general trends in Romano-British wall painting, state that *"...much of the background is left in the natural white of the plaster...in the third and fourth centuries"*, which is the period of the building phase in question. This would shift the balance of the lighting in the interiors, perhaps from "dark" to merely "dim".

If we consider the seventeen illustrations which portray interiors within the villa, very few illustrators seem to have appreciated these points. In an appraisal by the author of the apparent lighting levels:

65% show bright lighting
29% show moderate lighting
6% show low lighting

It is possible that this is the result of the illustrators' conviction that this was correct; that the lighting of Roman villas was in fact like this. However, 82% of these brightly lit scenes showed uniform, non-directional lighting, with no apparent source or sources: this appears to argue that the question of lighting had not been considered in any depth. In contrast, 83% of the moderate / low

lighting groups displayed some awareness of lighting direction, although even with these the actual source of the light was frequently unresolved. The difference would appear to be one of expertise or depth of analysis, rather than of opinion.

Exteriors

Daytime scenes in the open air are lit by the sun, either directly, or by the diffusion and reflection of sunlight on cloud cover. This implies, in the northern hemisphere, a source somewhere in the southern sector of the sky; its exact position between east and west is dependent upon the time of year and of day. These factors also determine the height of the sun in the sky.

In addition to the sun's position, time and season also determine variations in the colour and intensity of sunlight. Even more variation is added by cloud effects; for example, the gradual diffusion of light caused by increasing cloud cover. This causes a range of results, from the intense contrast and hard-edged shadows of a clear spring day, to the dull colours and low contrast of an overcast autumn evening.

Just as with interior scenes, the light source is thus of primary importance at several different levels:

- Lighting can convey a wide range if information about a scene: the season of the year, the time of day, even the weather. All of these have important implications for the human life and activities that are being depicted.

- Lighting is one of the most important tools for conveying the shape and construction of objects, scenes and landscapes.

Twelve of the twenty-seven reconstructions are views of the exterior of the villa. (For the purposes of this section, this figure includes those views with cutaways showing interior vignettes.) Unlike the interior views, there is a fairly even division between bright and moderate lighting (only one view could actually be described as dull – with this criterion, at any rate):

50% are brightly lit
42% are moderately lit
8% are poorly lit

58% of the total have directional lighting from an identifiable angle, which is considerably greater than the total achieved by the interior illustrators. It appears that the exterior view does stimulate greater awareness of lighting factors, although even here, little use is made of them. One illustration (no. 10) shows the way in which light would have entered the triclinium via the sliding doors, which partly explains this structural detail. However, this is an unusual example: in general, little use has been made of the qualities of light for describing the scene, beyond the basic techniques of rendering solid objects by shading.

The lighting of scenes is a prerequisite of our visual perception of them, and the qualities and distribution of light and shade give us a huge amount of information on how the scene is constructed – even if we are unaware of how these mechanisms operate. These aspects of lighting are, therefore, a very valuable tool for illustrators to use, if they choose to do so.

Just as with perspective, the representation of naturalistic lighting is not an essential tool. Other methods can be evolved to give the required results within more stylised forms of illustration. However, it *is* essential within the framework of an otherwise naturalistic or "photo-realistic" illustration, which is what these illustrators appear to aim for. It is part of the technique, and if it is omitted, a large part of the illustration's potential cannot be realised. It appears, therefore, that greater attention to this factor – in both interior and exterior views – would have greatly enhanced the performance of the illustrations.

17.3 IDENTIFICATION OF THE SETTING

This section is concerned with the placement of the subject portrayed: where, and when, the scene is supposed to be set. To assess this, it is necessary to determine what visual markers the illustrations contain.

Temporal markers

Temporal markers place the illustration in a particular period of time. They depend completely upon the inclusion of some item, or items, which can be recognized by the audience as belonging to an acquired vocabulary of common visual icons.

For the reconstructions of Dewlish villa, the required time period is that of the Roman occupation. Most of the interior views, and in particular those of the triclinium, have the mosaic floors as a very recognisable, and very

specific, indicator for the period. The wall paintings are also very much of this period, as are the reclining guests on their couches and their costume.

The kitchens, on the other hand, are not nearly so specific. Some use is made of amphorae (no. 17, 20, 22), which are certainly good markers for the Roman period; but otherwise there is little to distinguish the interior, furnishings and utensils from those in an early Medieval scene. A part of the problem is the costume, which changes less noticeably among the working classes of society: "Fashion has always been created by the wealthier classes and not, until recently, by the man in the street." (Peacock, 1968, p.6).

The exterior scenes have the apparent advantage of architectural style, and certainly the roofs of tegula and imbrex, the colonnade arches and whitewashed walls do indicate the Roman villa. However, so pervasive has this style been over the centuries that it could also indicate other times – including the 21st century. In those illustrations which show only the building (eg. no.6), there is really nothing to differentiate them from architect's projections for a modern development.

It appears that illustrations need two factors to place them securely in time:

1. Markers which are unique to a particular time, and cannot be assigned to another period
2. Several markers, operating interdependently, form a more reliably recognised system

Spatial markers

Spatial markers exist to locate the site in space; to identify it as one particular place and no other. One question which recurred many times was whether

the particular illustration under assessment was specific to the site. It appeared that nearly all the illustrations could be taken as rendering some aspects of Dewlish Roman Villa. The problem was that many of them could equally well be illustrating another Roman site.

There are some difficulties in demonstrating this problem, mostly concerned with the question of how we identify places: more specifically, how we identify a place from the evidence of an image. A place is recognized as being one particular, unique site by a combination of factors, and these factors are themselves of two kinds:

Diagnostic items – for example, particular types of roof tile or wall painting are typical of Dewlish. However, they are also typical of other sites of the same kind and period: they are not conclusive evidence. There might have been minor local variations in the production of roof-tile; but at the scale in which they are most usually reproduced there is no apparent difference between a roof clad with tegulae in Sicily, and a similar construction on the Isle of Wight. Wall paintings seem at first sight to offer more specific evidence, but these too were copied and re-copied all over the Empire. It seems that their location had little effect – to modern eyes, at least - on their subject-matter (Davey & Ling, 1981, p.30), and while they may have been more stylistically advanced in Southern Europe than in Britain, the distinction would be difficult to express at the scale of a reconstruction.

Diagnostic arrangements – the ways in which the items are put together to make a whole; for example, the ground plans of buildings. Buildings of the same kind – as, for example, the Roman "villas with courtyards" - have an overall similarity of plan and of component parts, but the detailed

arrangement of the elements is not interchangeable from one villa to another. The differences in the collected villa plans in Dark (1997, pp.44-48) or Black (1987, pp.198-252) are very apparent, and become more so as the structures become more complex. This is probably the most conclusive factor in the identification of a particular site.

If these are accepted as basic factors in a site-specific illustration, it follows that identification becomes more positive as the represented area becomes larger. Individual features may be common to many sites, but the number of sites that fit all the criteria becomes less as the number of portrayed features increases. A large rectangular room may belong to any one of hundreds of sites, but if it has a semicircular apse the number of possible candidates is immediately decreased. The addition of two more factors – for example, the kitchens at the end of their long projecting corridor, and the parallel passages to the NE of the triclinium – may well be sufficient for positive identification; it is improbable that another site has the same features in the same relationship. However, it is only possible to include all these factors within a fairly large sample area.

One common cause of this lack of identification with Dewlish was the use of confined subject areas. Some illustrators limited themselves to extremely small areas of the villa; many, for example, used only the apse of the triclinium. It was not possible to recognize the site's identity from such a small sample of evidence.

If the total number of illustrations are examined using these criteria, then 45% were definitely representing Dewlish, 48% could equally have represented Dewlish or some other Roman site of equivalent status, and 7% were

borderline cases. In this respect, then, the sample was almost equally split between the two approaches.

It appears to be possible to make two kinds of reconstruction. The first is an amalgamation: a "typical" scene, which combines the most characteristic elements from a number of sites into one ideal, although imaginary, place. In this instance, what is being reconstructed is the human society of a particular time: the "place" is an artificial construct which helps to describe the people. (In addition, it is possible to construct a scene – as described above – which could fit a number of sites equally well, since it contains only generalised information.)

The second kind of reconstruction is primarily of a place. It describes the transaction between a society, with particular ways of living, and the particular area of land that they lived on. There is always mutual adjustment between people and places: for example, a family may cut a terrace so that their new house will be next to a stream, or they may move the building plot to more level ground, even though it is a longer walk fetch water. Reconstructions of a specific site are about these kinds of transactions: the interactions between societies and landscapes, and the ways in which they modify each other.

17.4 INFORMATION CONTENT

This section compares a number of different assessments of the information contained in the illustrations. The assessments are obtained from:

- Comparison of the illustrations with the design brief contents
- The illustrators' estimates
- The audience's estimates

Design brief information

The first evaluation attempts an impartial scoring of the value, by deconstructing the brief into a series of demonstrable items – for example, the presence of ceramic roof tiles. Each of these items constituted one unit, and the illustration was scored according to the number of items that were used; for example, showing a roof of ceramic tiles added one unit to the score. The resulting figure, when compared with the possible total, gave the proportion of the potential information items which had been included. (See *Methodology 2: Products: the illustrations.*)

Illustration #	*Over 51%*	*26-50%*	*0-25%*
27	77		
15	71		
13	68		
23	65		
10	55		
24	55		
14		48	
25		45	
19		35	
1		32	
6		32	
16		32	
18		32	
5		29	
2		26	
3		26	
11		26	
12		26	
21		26	
26		26	
28		26	
29		26	
7			23
8			19
4			16
9			10
22			6
20			3
17			0

Table 7: Information Content: assessed by comparison with design brief content

Illustrator's estimates

The second evaluation was made by the illustrators themselves. In their questionnaire, the illustrators were asked (Q. 3:3) *"At a rough estimate, how much of the factual information contained in the brief would you say is contained in your illustration?"*

One illustrator (who contributed three works to the study, no.s 17, 18 and 19) found this impossible to answer; however, the remainder made estimates of the figure. A comparison of these estimates with the assessed figures from the design brief deconstruction is given below:

The great majority if the illustrators - 85% - thought they had included a greater proportion of the available information than they in fact had. Of these, 42% had overestimated by more that 100%. This is a curious misconception, and it appears on average to have been stronger among those illustrators whose work contained less information

Audience's estimates

The third evaluation tries to establish the audience's estimates – again, these are subjective impressions – of how much information the various illustrations are supplying. In their questionnaire, the audience participants were asked (Q. 4 on the illustration evaluation sheets) *"How much do you think it [the picture] tells you about the site at Dewlish?"* Answers were requested on a scale of 1-10, where 1 = very little and 10 = a great deal: this has been rendered as an average percentage across the whole audience.

The results were compared with the actual percentage of available information contained (as extracted from the design brief scoring). Allowing

for the fact that an intuitive response (the audience's) is being compared with a measured amount, there are some close correlations: 18 cases out of the total 29 agree within 15%.

However, most of these cases are occurring in the mid- to upper regions of the scoring (27-85%). In the remaining 11 cases where the actual content is below 27% there are some startling discrepancies: the image is always perceived as containing more information than it in fact does. In six cases, the degree of error is over 100%.

17.5 ATTRACTION

The degree of attractiveness, or comparative ranking of how much the illustrations were liked by their audience, was assessed by means of q.1 in the Audience Questionnaire: *How attractive do you find this picture? (on a scale of 1 to 10: 1 = not at all, 10 = very much).* In the table below, the scores have been added to give a ranking for the 29 illustrations.

Scan	301-400	201-300	100-200			
13	353					
27	347					
10	338					
15	333					
24	321					
25	304					
14	303					
26		284				
8		281				
23		277				
16		268				
19		267				
1		257				
22		253				
29		248				
17		247				
7		234				
20		232				
9		230				
5		228				
18		222				
12		210				
11		201				
4			190			
28			180			
3			175			
21			172			
6			164			
2			105			

Table 8: Audience attraction: sum totals of 1-10 scorings

17.6 EMOTIVE RESPONSE

The "Artist's Questionnaire" contained the query (q.3:4a): *"Do you think that the evocation of a "mood" – i.e., inviting an emotive response – is appropriate to this form of illustration?"* The response to this was strongly affirmative; 83% of the illustrators considered this to be a valid operation of the illustration.

The question was followed by a random list of adjectives, the illustrators being invited to tick any which they felt were appropriate to their own contribution (q.3:4b). The overall scores, in order of frequency, were:

Score	Description
10	busy
9	friendly
8	relaxed
6	absorbed – quiet
4	lively – tranquil
3	bustling – joyful - passive
2	concentrated
1	laborious
0	Defeated – militant – miserable – sad – triumphant - violent

Table 9 : Emotive response- overall

In general, the illustrators display a positive attitude towards the scenes that they have created; *friendly* is a much-used word, and *joyful* makes a few appearances. There is an emphasis on activity, as in *busy, lively, bustling, absorbed, concentrated* and *laborious*; qualified, but not necessarily contradicted, by a feeling of tranquillity – *relaxed, quiet, tranquil* and *passive.*

It is noticeable that the more negative terms are unused. There may be no occasion in any case for *militant* and *violent,* and the more extreme emotions - *defeated* or *triumphant* – are less likely to occur in this setting; at least on the "typical day" which has been portrayed. However, *sad* and *miserable* are also avoided, and there is only one use of *laborious*.

If these overall scores are divided amongst the different subject area categories, there are slight but noticeable variations in the perceived moods:

The triclinium is most strongly perceived as a friendly and relaxed place. There is some division between its perception as a busy, bustling area where a lot is happening, and a more tranquil, restful room.

Score	Description
5	Friendly, relaxed
4	busy
3	Absorbed, quiet, tranquil
2	Joyful, passive
1	bustling

Table 10: Emotive response- Interior: Triclinium

The kitchen interiors have the greatest emphasis on process and work; *busy, absorbed* and *concentrated* are the most popular adjectives. However, there is no suggestion of drudgery or laborious effort; the remainder of the adjectives, while less used, are all positive.

Score	Description
4	busy
2	absorbed
2	concentrated
1	Bustling, friendly, joyful, lively, relaxed

Table 11: Emotive response- Interior: Kitchen

The exterior views have a less marked distribution, and are the only category in which some illustrators have given no opinion on the emotive content of the work. The remainder are positive, in a fairly generalised way, across a spectrum of moods: from *busy* and *lively* to *quiet* and *relaxed*.

Score	Description
3	*(No description)*
3	Friendly, lively, quiet
2	Busy, relaxed
1	Absorbed, bustling, laborious, passive, tranquil

Table 12: Emotive response: Exterior view

THE RECONSTRUCTIONS OF DEWLISH VILLA:

18.0 PERFORMANCE OF ILLUSTRATIONS (Recapitulation)

On p.220, the concept of "performance" for the Dewlish reconstructions was defined as the degree to which they fulfilled their purpose. This purpose was in turn defined by the design brief, and consisted of the conveyance of factual information about the site to an audience. It was further established that this process had four component parts: Content, Attraction, Interest, and Conveyance.

These four qualities were quantified for each illustration. The results were combined to give one overall Performance Ranking, which will be used for the remainder of the study as a scale with which various qualities – both of the artwork, and of the illustrators – can be compared.

THE RECONSTRUCTIONS OF DEWLISH VILLA:

19.0 COMPARING PERFORMANCE WITH ILLUSTRATIONS

The illustrations have already been individually assessed for a number of qualities. This section re-examines these qualities to see what their effect has been on the performance of the illustrations (as defined previously).

The data from the individual assessments was entered into a spreadsheet, sections of which are shown below, and sorted according to the performance ranking. A number of tendencies have emerged, as a result of this process. These are frequently most marked in the top five illustrations, but to give a more general picture the total sample of twenty-nine has been divided into

three performance zones: **upper** (ten), **middle** (nine), and **lower** (ten). These are designated in the spreadsheets by the colours blue, green and red respectively. This is, of course, an artificial demarcation in what is essentially a more gradual process, but it does enable broad trends to be identified.

ID #	rank	SUBJECT AREA	TECH-design1	TECH-design2	TECH-medium	TECH-colour
13	1	exterior+cutaway	diagonal	Asymmetrical	digital	cool
15	2	exterior+cutaway	diagonal	Asymmetrical	gouache	full palette
27	3	exterior+cutaway	diagonal	Asymmetrical	watercolour	cool
10	4	exterior+cutaway	diagonal	Asymmetrical	digital	warm
23	5	exterior+cutaway	diagonal	Asymmetrical	line & wash	warm
25	6	interior-triclinium	diagonal	Asymmetrical	line & wash	warm
14	7	interior-triclinium	horizontal	Symmetrical	coloured pencils	full palette
24	8	exterior	horizontal	Asymmetrical	line & wash	warm
19	9	interior-triclinium	vertical	Symmetrical	pencil	B&W+tints
16	10	exterior	diagonal	Asymmetrical	pen & ink	B&W
26	11	interior-triclinium	horizontal	Asymmetrical	watercolour	warm
8	12	interior-triclinium	horizontal	Symmetrical	digital	cool
1	13	interior-triclinium	vertical	Asymmetrical	gouache	full palette
12	14	exterior	diagonal	Asymmetrical	digital	B&W+tints
18	15	interior-kitchen	vertical	Symmetrical	pencil	B&W+tints
7	16	interior-triclinium	horizontal	Asymmetrical	pencil	B&W
5	17	interior-triclinium	diagonal	Asymmetrical	pencil	B&W+tints
9	18	interior-triclinium	diagonal	Asymmetrical	digital	full palette
29	19	exterior	diagonal	Asymmetrical	mixed media	warm
22	20	interior-kitchen	horizontal	Asymmetrical	gouache	warm
21	21	interior-triclinium	circular	Symmetrical	line & wash	full palette
17	22	interior-kitchen	vertical	Symmetrical	pencil	B&W+tints
11	23	interior-triclinium	horizontal	Symmetrical	gouache	full palette
3	24	interior-triclinium	square	Symmetrical	pen & ink	B&W
20	25	interior-kitchen	horizontal	Asymmetrical	line & wash	warm
6	26	exterior	horizontal	Asymmetrical	gouache	full palette
28	27	exterior	diagonal	Asymmetrical	digital	full palette
4	28	interior-kitchen	square	Asymmetrical	pen & ink	B&W
2	29	exterior	horizontal	Asymmetrical	gouache	warm

PerfARTWORK excel

Table 13: SUBJECT AREA and TECHNIQUE (Design 1, Design 2, Medium, Colour)

19.1 SUBJECT AREA

This demonstrates very clearly the success of the "exterior view with cutaway" format, in that the five examples of this approach occupy the five

top positions of the table. In fact, 70% of the upper zone are exterior views (with or without cutaways). Other approaches to subject area display a more mixed success:

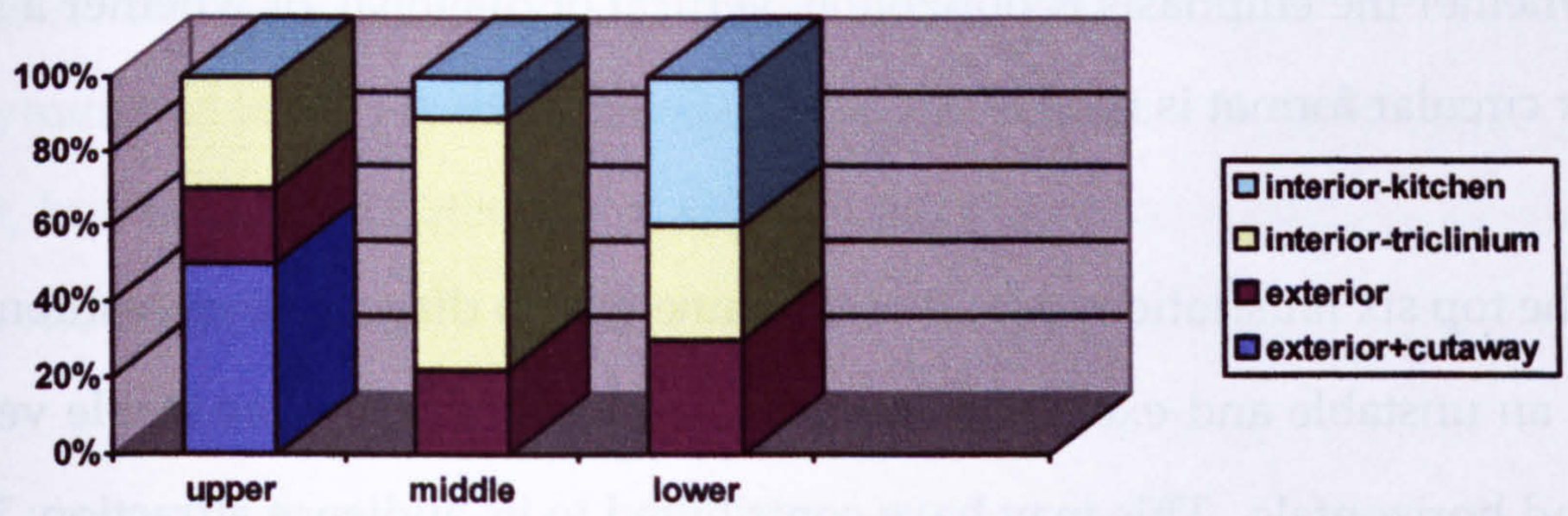


Fig. 119: Subject Area

Interior views of the triclinium were a popular subject with the illustrators, but were distributed throughout the performance range, with a large majority being in the middle zone. There were fewer views of the kitchen, and these were not particularly successful; all are in the mid to lower zones.

The format of the exterior view, with cutaway sections to show parts of the interior, probably has the potential to contain more information than any of the others: this may partly account for its better performance. It is also a more time-consuming exercise, which would potentially require more skill and commitment than some other approaches. It may be that this factor, in attracting the more competent illustrators, has also enhanced its performance.

19.1 TECHNIQUE

Design (1)

Design (1) tabulates the type of the main composition element in each design: whether the emphasis is horizontal, vertical or diagonal, or whether a square or circular format is used.

The top six illustrations are all of the same type: a diagonal composition. This is an unstable and exciting element as compared to the more stable verticals and horizontals. This may have contributed to its audience attraction: 70% of the upper zone are diagonal compositions, as compared to 44% of the middle and only 10% of the bottom. This is clearly the most successful of the possible approaches to this aspect

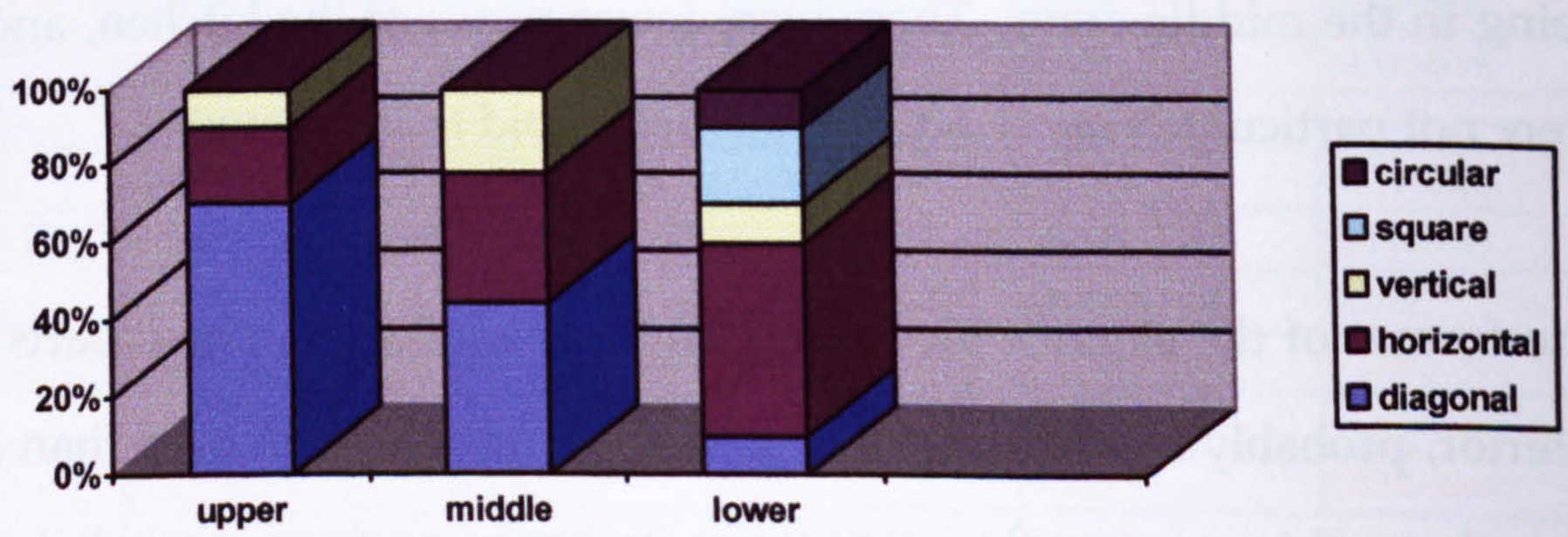


Fig. 120: Technique: Design (1)

Vertical compositions display a more normal distribution, with some weighting in the middle zone; horizontals have a marked tendency towards the lower scores. All square and circular compositions are in the lower zone; these are generally the works which disregarded the design brief request for A-format compositions.

Design (2)

The second design / composition aspect concerns the choice between a symmetric and an asymmetric layout. Again, the top five are similar in using an asymmetric form. It must be said that this is also the more frequent layout, but from the distribution it appears that it may be performing better in this situation.

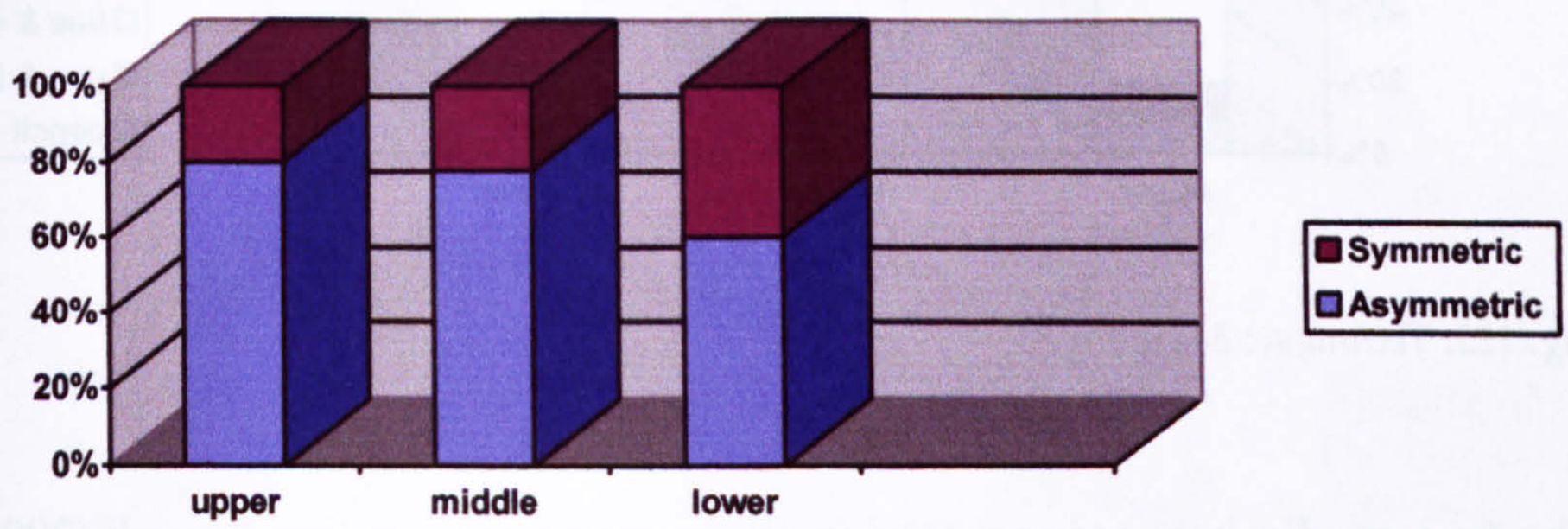


Fig. 121: Technique: Design (2)

The performance differential is not a strong one, and reasons why it should exist are not altogether clear. Asymmetric composition is more flexible; it can also hold a dynamic rather than a static balance in a composition, and it has a stronger association with the diagonal layout. In these respects it may present a more exciting and noticeable image, which would increase its attractiveness scoring. Symmetric arrangements can be successful, and as previously noted they are quite suitable for this subject. However, they tend to be more staid and static, and to have a smaller range of possible expression. Symmetric design can also be a "default setting", in that less experienced illustrators and designers sometimes tend to use it as a safe option in unfamiliar circumstances.

Medium

A wide range of media were used by the illustrators, but these appear to have made no great difference to the relative performances. The upper zone, in particular, has examples from all seven categories.

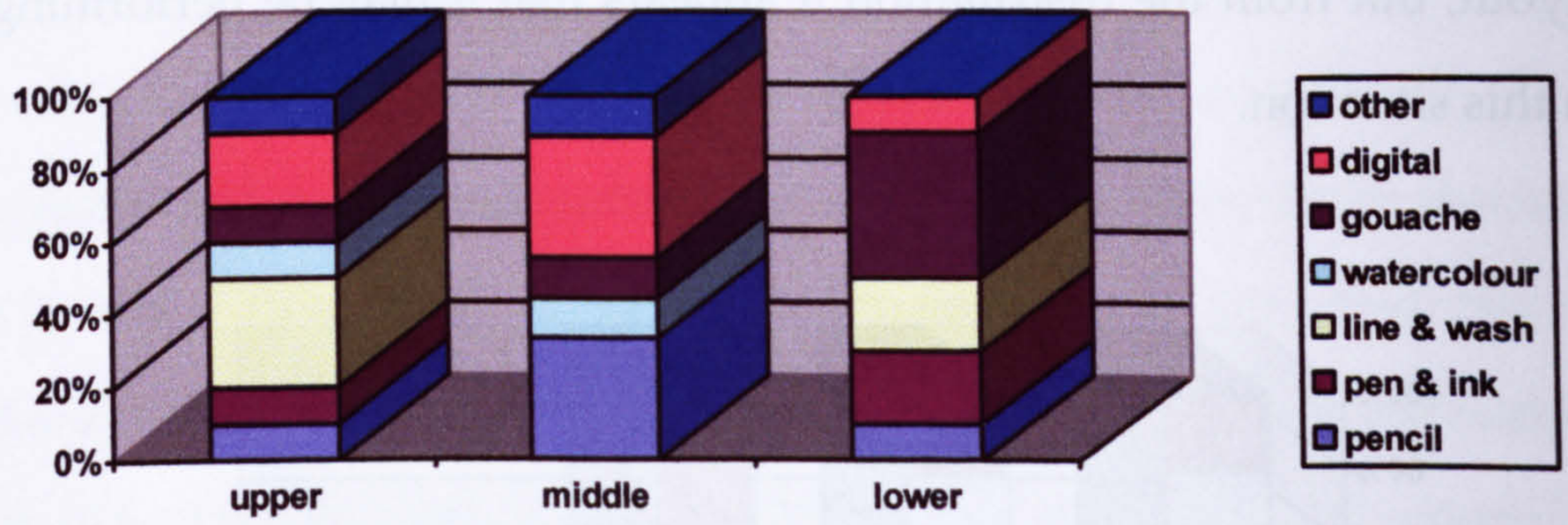


Fig. 122: Technique: Medium

The two media best represented in the upper zone are *line & wash* (30%), and *digital* (20%). The two digital works that comprise this figure are both by professional illustrators, and there may be other factors operating as well as the choice of medium. Line and wash is an excellent medium for this work, being capable of a high degree of detail as well as subtle colouring, but it should be noted that 20% of the lower zone is also painted in this way.

The proportion of gouache paintings increases steadily from the upper to the lower zones. This is not because there is anything inherently wrong with the medium, but probably the result of how it is used. Many illustrators (especially those with limited experience, such as students) confuse the techniques of gouache and watercolour painting, ending up with a hybrid technique which is more akin to gouache, and has therefore been placed in this category. These less able works are probably weighting the sample

towards the lower zone. The two examples of conventional watercolour technique are in the middle and upper zones.

Colour

In all, the works which were either fully monochrome, or monochrome with tints, comprise only 31% of the total: full-coloured images appear to have been more popular with the illustrators. This appears to be equally true of the audience; plain black-and-white images, in particular, have some weighting towards the lower zone.

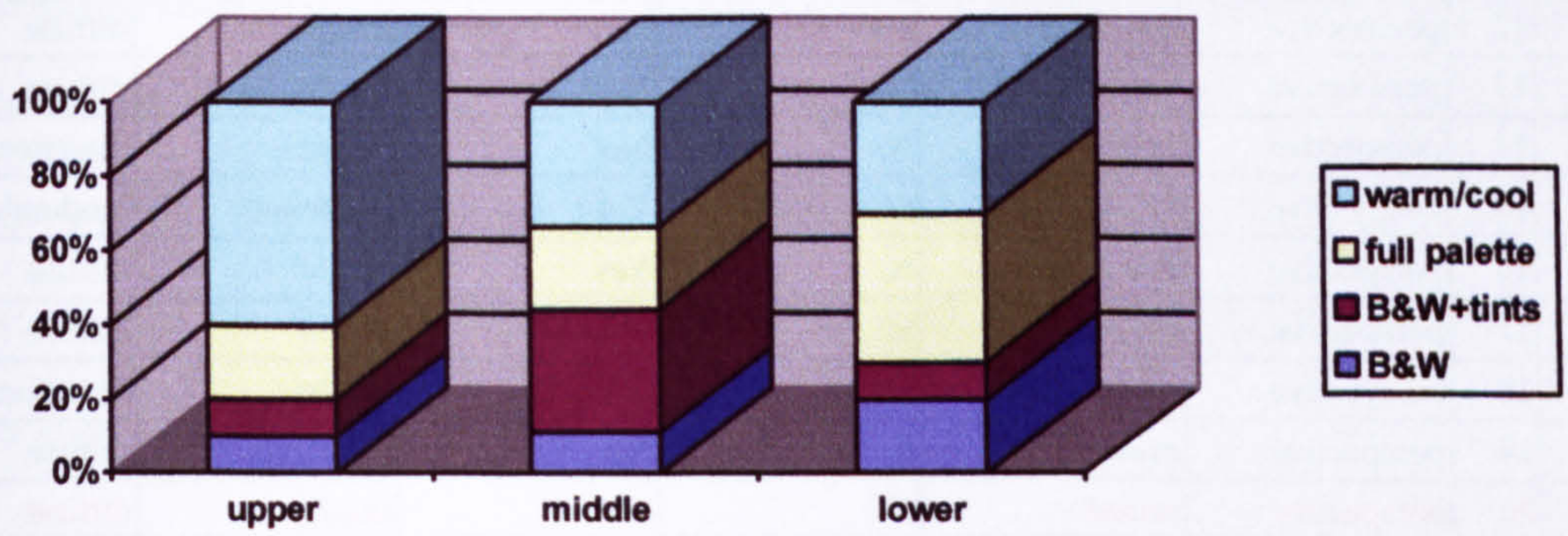


Fig. 123: *Technique: Colour*

The most successful use of colour has been the *"warm/cool"* designation, which signifies that the colour scheme has been deliberately constructed with either a warm or cool tonality. This approach shows a clear majority in the upper zone; its use tails off in the middle and lower sections. (The colour temperatures actually used are predominantly warm, but there is an increase in cool tonality towards the upper zone.)

"Full palette" means that the picture is constructed from many hues in a fairly equal balance. This can also be the result of deliberate choice, but it is often the result of inexperience or a failure to control the picture's chromatic

scheme. This may be the reason for the increase in this designation in the lower zone of the graph.

ID#	rank	TECH-projection	TECH-view1	TECH-view2	TECH-figs	TECH-light1	TECH-light2
13	1	isometric	raised	S	Yes	moderate	directional
15	2	perspective	raised	S	Yes	bright	directional
27	3	perspective	raised	SE	Yes	moderate	directional
10	4	isometric	raised	SE	Yes	moderate	directional
23	5	perspective	raised	NW	Yes	dark	diffuse
25	6	perspective	raised	SE	Yes	bright	diffuse
14	7	perspective	eye-level	NW	Yes	bright	diffuse
24	8	perspective	eye-level	SE	Yes	moderate	diffuse
19	9	perspective	raised	SE	No	moderate	moderate
16	10	perspective	raised	S	No	bright	diffuse
26	11	perspective	eye-level	SE	Yes	dark	diffuse
8	12	perspective	eye-level	NW	No	bright	diffuse
1	13	perspective	raised	SE	Yes	bright	diffuse
12	14	perspective	raised	N	No	bright	directional
18	15	perspective	eye-level	SE	Yes	moderate	moderate
7	16	perspective	eye-level	N	Yes	bright	diffuse
5	17	perspective	raised	SE	Yes	bright	diffuse
9	18	perspective	raised	N	No	bright	directional
29	19	perspective	raised	E	No	moderate	diffuse
22	20	perspective	raised	NE	Yes	bright	diffuse
21	21	perspective	raised	SE	Yes	bright	diffuse
17	22	perspective	eye-level	SE	Yes	moderate	moderate
11	23	perspective	eye-level	SE	Yes	moderate	diffuse
3	24	perspective	raised	NW	No	moderate	diffuse
20	25	perspective	eye-level	SE	Yes	bright	diffuse
6	26	isometric	raised	NW	No	bright	directional
28	27	perspective	raised	SE	No	bright	directional
4	28	perspective	eye-level	NE	Yes	bright	diffuse
2	29	perspective	raised	NW	No	bright	diffuse

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Table 14: TECHNIQUE (Projection, Viewpoint1, Viewpoint 2, Figures, Lighting 1, Lighting 2)

Projection

The great majority (90%) of these illustrations were made using linear perspective, with a greater or lesser degree of expertise in this technique. This method is to be expected, as it is the most usual way of rendering space in Western representational art.

The other 10% of works all used isometric projection. In spite of the small size of the sample (only three illustrations), they are worth considering as two are in the top four places of the performance ranking. Again, these are by professional illustrators using digital production methods, and there may be other factors contributing to their performance; however, it is an indication that a different method of projection is not an obstacle, either to audience appreciation or to good performance.

Viewpoint (1) - Vertical axis

This category concerns the vertical angle of view: whether the subject is seen at eye-level or from above. The top six works all use a raised viewpoint, which is partly a function of the subject-matter and the purpose of the artwork: these are all exterior overviews of the site, which naturally tend towards this angle.

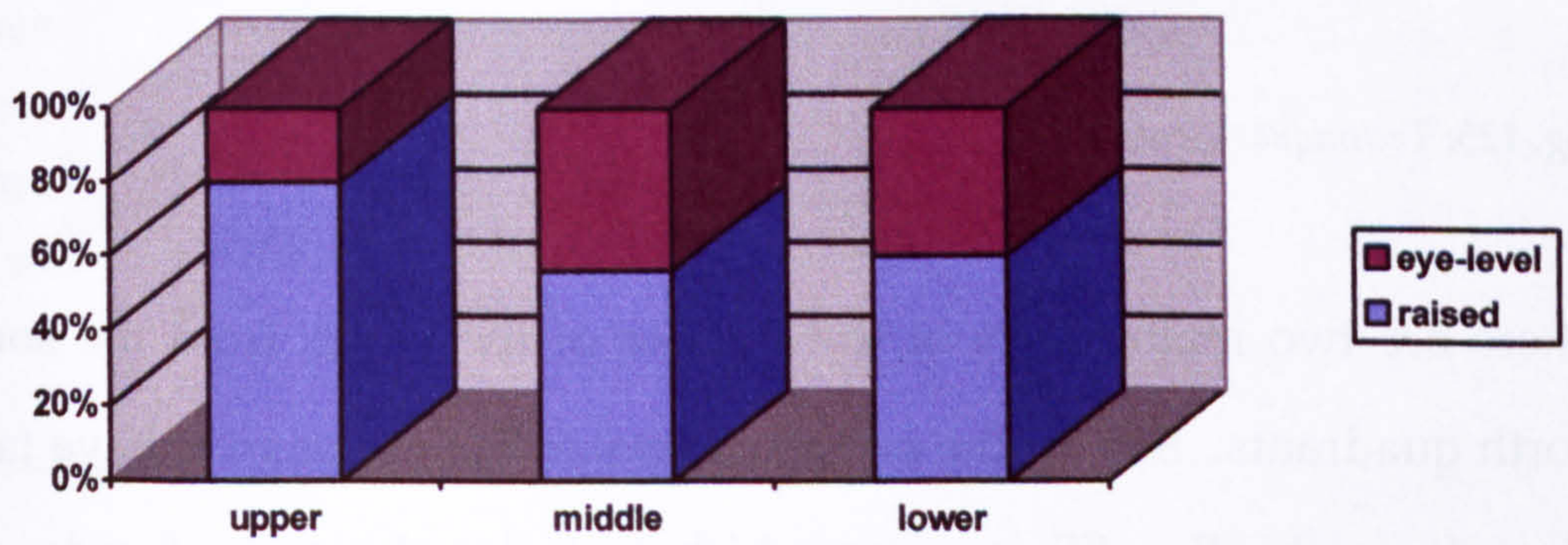

Fig. 124: Technique: Viewpoint (1)

However, this factor does not account for the preponderance of high viewpoints in the middle and lower zones, which have far fewer exterior views. Interiors often tend towards a lower, more "informal" viewpoint, since they deal more with the everyday life of the site. It may be that this

device was used to give a better view of the floor mosaics (which many illustrators used as a major design feature).

Viewpoint (2) – horizontal axis

Any discussion of the horizontal viewpoint is only meaningful among illustrations of the same subject area; for example, the advantages of a southerly view of the triclinium interior would be different from those of a similar view of the exterior of the range. The samples would be very small if they were broken down into these categories, and so any conclusions can only be tentative.

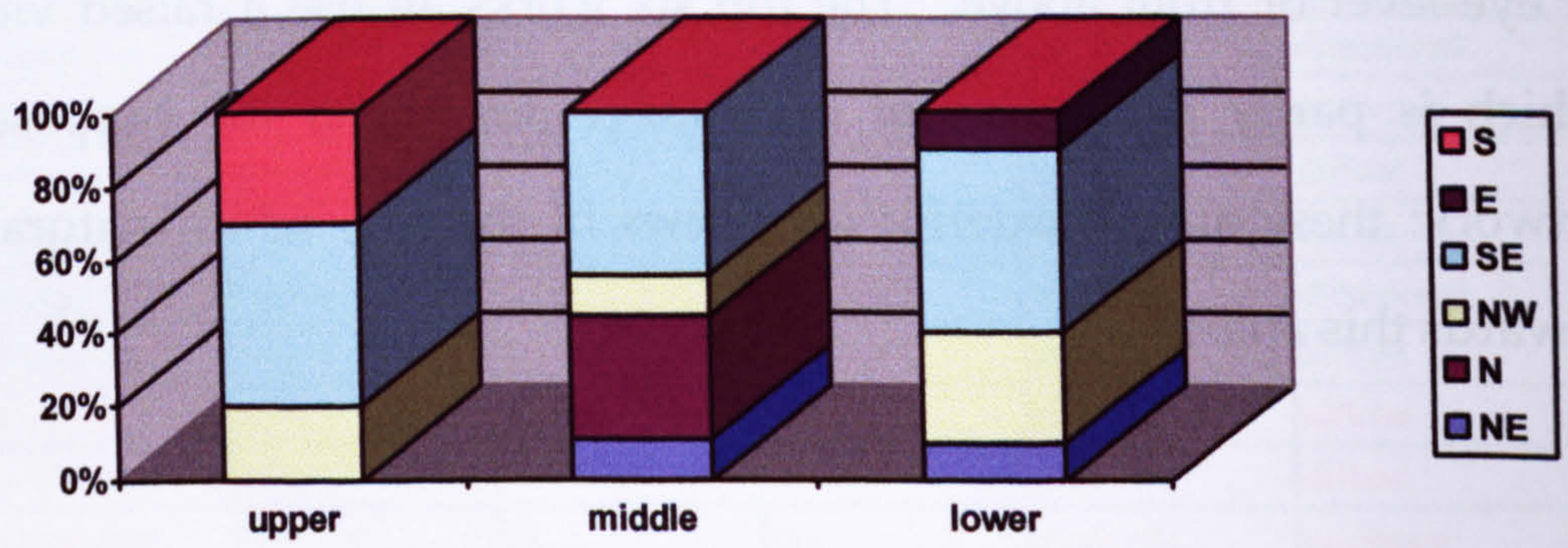

Fig. 125: Technique: Viewpoint (2)

There are two main views of the exterior of the range, from the south and north quadrants. 86% of the exterior views in the upper zone have taken the view from the S – SE; a view which includes the main façade and the decorative colonnade. By contrast, 60% of those in the middle and lower zones are looking from the N – NW, a "back view" of the kitchens area. Whether this has contributed to the picture's performance – for better or worse – is unknown, but the relative attractiveness of these facades to the audience may have had some bearing.

For the interior views of the triclinium – the other major subject area – the choice is almost exclusively from the SE or the NW. The SE option is much the more popular with the illustrators, probably because this enables them to show the triclinium apse, but there is no evidence that the performance of the illustrations is affected either way.

Human figures

The presence or absence of human figures appears to have some influence; 80% of the upper zone illustrations contain some human presence, and this proportion decreases steadily in the middle and lower zones. The inference appears to be that this factor makes for a more popular image; one which people may relate to more easily.

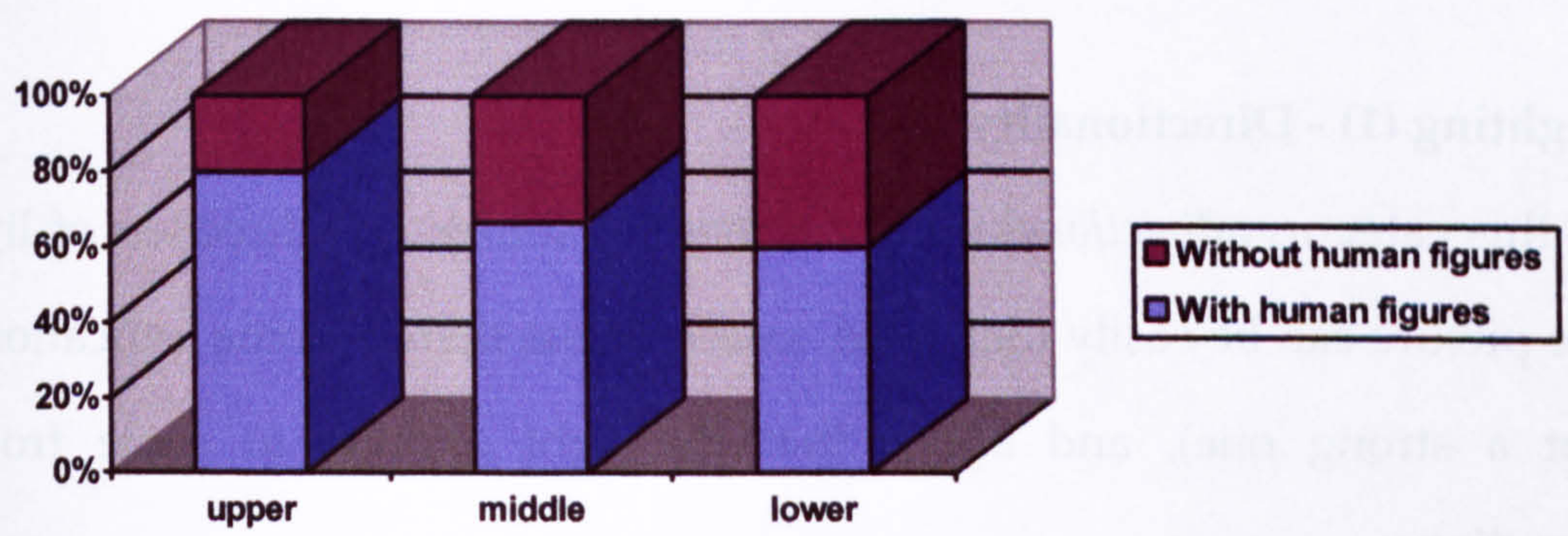

Fig. 126: Technique: Inclusion of human figures

However, this may not be the only factor operating. Human figures are notoriously difficult to render in a convincing, lifelike manner. The ranking may also reflect another factor – for example, the relative skill in draughtsmanship of the contributing illustrators – which is making these illustrations more popular, or at least contributing to the effect.

Lighting (1) - Degree

The middle zone – and, to a lesser extent the lower – shows a greater incidence of bright lighting, whereas the upper has a preponderance of moderate. This does not seem to have any overt significance in itself, but there may be a connection with the directional nature of the lighting (see next section): 71% of the scenes with bright lighting are also diffuse.

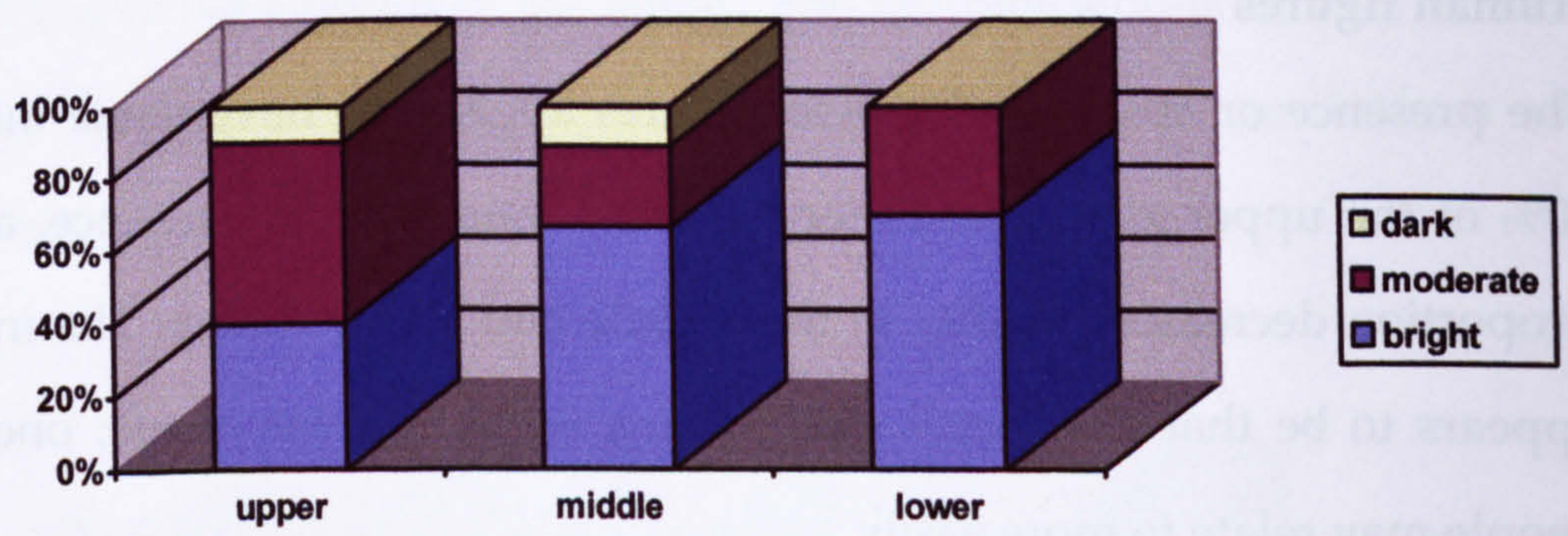

Fig. 127: Technique: Lighting (1) - Degree

Lighting (1) - Directionality

In this category, *directional* indicates that the source and direction of light in the picture can be easily identified, *moderate* that there is some indication (but not a strong one), and *diffuse* that the light appears to come from all directions.

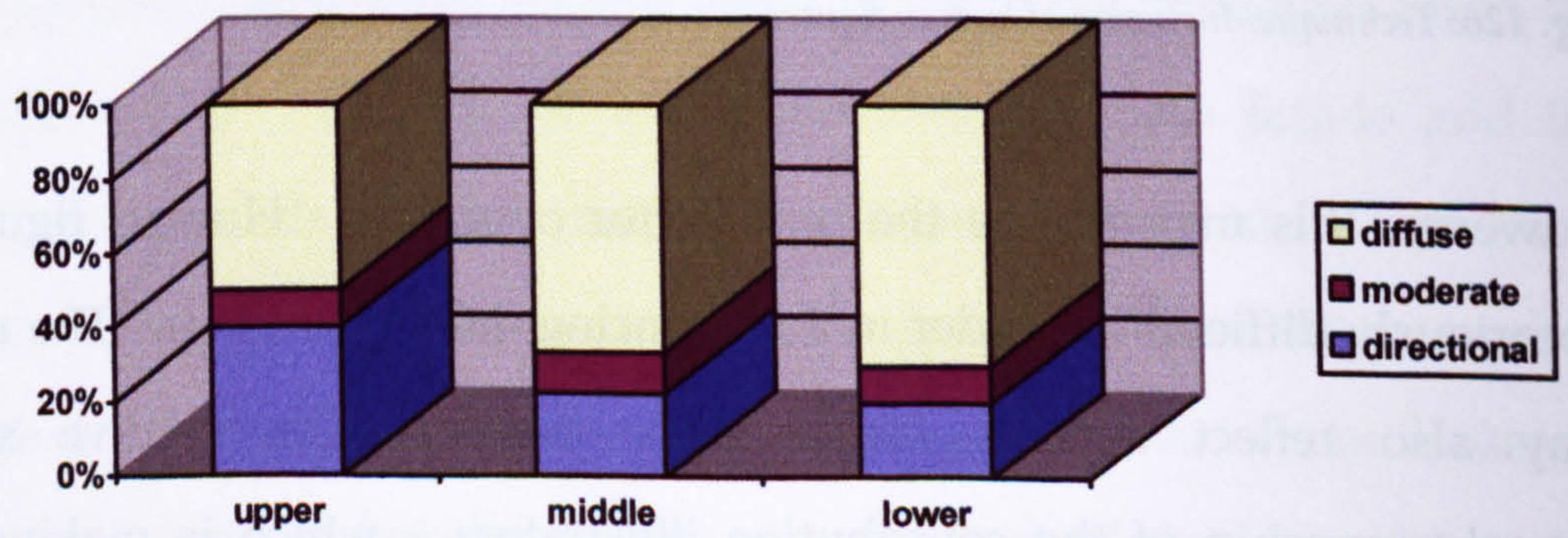

Fig. 128: Technique: Lighting (2) - Directionality

Illustrations with moderately directional lighting remain at a constant low proportion throughout the three zones (one example in each), and can be discounted. Directional lighting shows a marked decline from the upper to the lower zones (the top four illustrations all have this quality), and diffuse lighting shows a corresponding increase.

Directional lighting is a useful tool for many functions in representational artwork, such as showing the modelling and shape of objects; it may be that this quality is making the illustrations more attractive to their audience. It is also true that appreciation of this fact, and the ability to use lighting in this way, are more likely to be found in experienced illustrators, whose work may be functioning better in other respects as well. This may, once again, be influencing the result.

ID#	rank	IDENTIFICATION -time	IDENTIFICATION - place
13	1	yes	yes
15	2	yes	yes
27	3	yes	yes
10	4	yes	yes
23	5	yes	yes
25	6	yes	yes
14	7	yes	*possible*
24	8	yes	*possible*
19	9	yes	*possible*
16	10	*possible*	yes
26	11	yes	no
8	12	yes	no
1	13	*possible*	*possible*
12	14	no	yes
18	15	yes	no
7	16	yes	no
5	17	yes	*possible*
9	18	no	no
29	19	no	no
22	20	*possible*	no
21	21	yes	no
17	22	yes	no
11	23	yes	no
3	24	*possible*	*possible*
20	25	yes	no
6	26	no	yes
28	27	*possible*	no
4	28	yes	no
2	29	no	yes

Table 15: Identification (of Time and Place) *PerfARTWORK excel*

19.3 IDENTIFICATION (1) – TIME

This classification concerns the depicted scene's location in time. The illustrations have been classified as *identified* where the period is strongly defined, *possible* where the definition is present but more ambiguous, and *unidentified* where there is no indication of the time period. It is evident that the identification of the scene's period in time is an important factor in

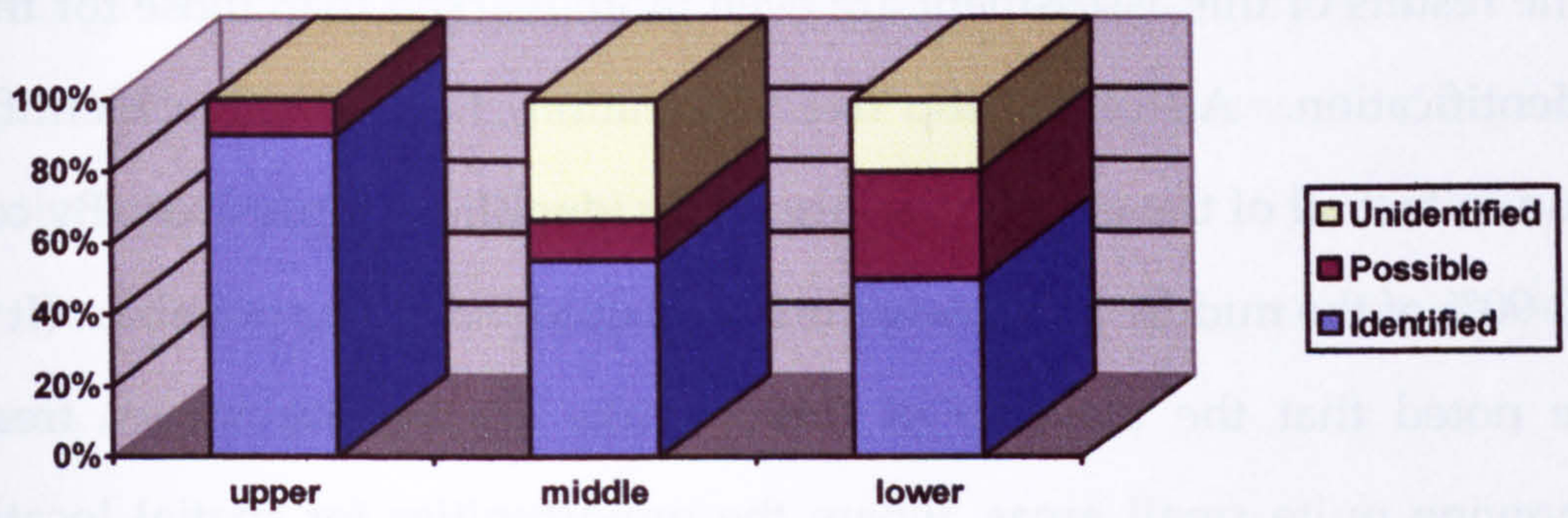

Fig. 129: Identification (1) - Time

performance; nine of the ten illustrations in the upper zone have this quality. Positive identification tails off in the middle and lower zones, while there is a corresponding rise in *possible* and *unidentified* classifications.

19.4 IDENTIFICATION (2) – PLACE

This classification concerns the depicted scene's spatial location. Again, the illustrations have been classified as *identified* where the scene is strongly identified with Dewlish Villa, *possible* where the definition is present but more ambiguous, and *unidentified* where there is no indication of the specific site.

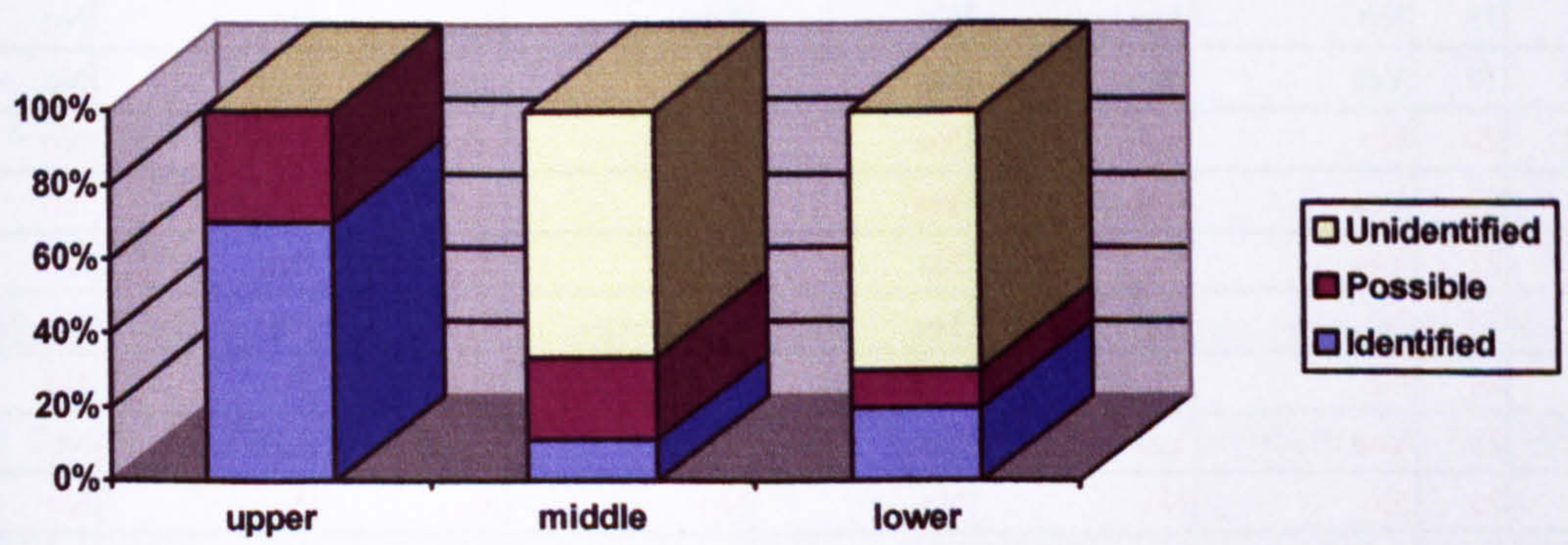

Fig. 130: Identification (2) - Place

The results of this assessment are even more marked than those for the Time Identification. All of the top five illustrations have positive identification, and in fact all of the upper zone are either identified or possible. By contrast, 80-90% of the middle and lower zones are unidentified or possible. (It should be noted that the majority of these works are interior views, frequently showing quite small areas, where the opportunities for spatial location are more limited .)

19.5 EMOTIVE CONTENT

ID#	rank	EM-busy	EM-friendly	EM-relaxed	EM-absorbed	EM-quiet	EM- lively	EM-tranquil
13	1	No	No	No	No	Yes	No	No
15	2	No	Yes	Yes	Yes	No	No	No
27	3	No	No	Yes	No	No	Yes	No
10	4	Yes	No	No	No	No	Yes	No
23	5	No	Yes	No	No	No	Yes	No
25	6	No	Yes	No	No	No	No	Yes
14	7	Yes	No	No	No	No	No	No
24	8	No	Yes	No	No	No	No	Yes
19	9	Yes	No	No	No	No	No	No
16	10	No	No	No	No	Yes	No	No
26	11	No	Yes	Yes	No	Yes	No	No
8	12	No	No	No	Yes	No	No	No
1	13	No	Yes	Yes	No	No	No	Yes
12	14	No	No	No	No	No	No	No
18	15	Yes	No	No	No	No	No	No
7	16	No	No	Yes	Yes	Yes	No	Yes
5	17	Yes	Yes	No	No	No	No	No
9	18	No	No	No	Yes	No	No	No
29	19	Yes	No	No	No	No	No	No
22	20	No	No	No	Yes	No	No	No
21	21	Yes	Yes	Yes	No	No	No	No
17	22	Yes	No	No	No	No	No	No
11	23	No	No	Yes	No	No	No	No
3	24	No	No	No	No	Yes	No	No
20	25	Yes	Yes	Yes	No	No	No	No
6	26	No	No	No	No	No	No	No
28	27	No	No	No	No	No	No	No
4	28	Yes	No	No	Yes	No	Yes	No
2	29	No	No	No	No	Yes	No	No

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Table 16: Emotive content

The findings on emotive response – i.e., the particular emotive reaction that the illustrators consider their work evokes – have been reduced to the most frequently used adjectives; those occurring four times or more across the sample. It was thought that there would be little use in attempting to identify patterns in smaller groups.

Upper zone works were most frequently described as *friendly, lively* and *busy,* with *relaxed, quiet* and *tranquil* also used.

Middle zone were described as *absorbed, friendly, relaxed* and *busy,* with *quiet* and *tranquil* also appearing.

Lower zone works were described as *busy* and *relaxed;* also as *friendly* and *quiet.*

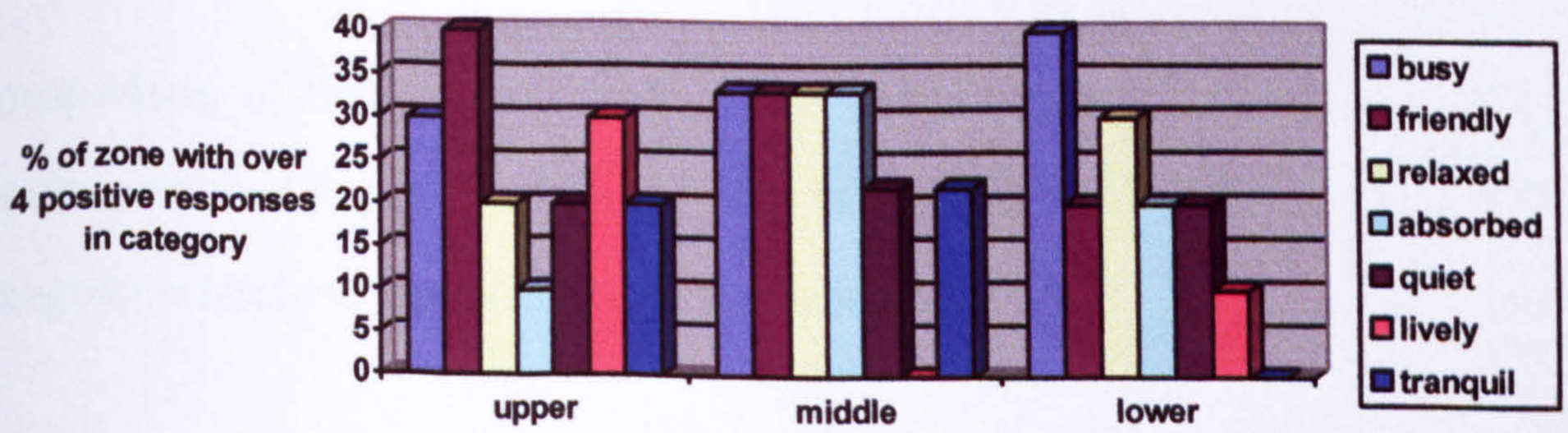

Fig. 131: *Emotive Content*

While these are not very large samples from which to draw conclusions, it may be noted that the more "pro-active" or "outgoing" adjectives of *friendly* and *lively* make their strongest appearance in the upper zone; both tail off in the middle and lower rankings. The sub-theme of a generally peaceful atmosphere, as in *relaxed, quiet* and *tranquil* , continues throughout the zoning, although *tranquil* disappears in the lower rankings.

The remaining adjectives, which are not presented as each is only employed three times or fewer, were *bustling, joyful, passive, concentrated* and *laborious.* (A few others were not used at all; see p.357/8.) Their infrequent occurrences do not display any strong patterning, and the only other category which may be worth mentioning is *none.* This was used by three illustrators, who did not think their works conveyed any emotive quality. Two occur in the lower, and one in the middle zone: it could be tentatively argued that the absence of this quality does not seem to contribute to good performance.

20.0 COMPARING PERFORMANCE WITH THE ILLUSTRATORS

The preceding sections have isolated certain facts about the illustrations and their performance in a number of sectors. We now have groupings, and/or rankings, for categories such as:

- **Subject area**
- **Technique**
- **Identification**
- **Information**
- **Attraction**
- **Emotive response**

Comparison of these factors shows that there is some correlation of these results, especially with those which can be ranked: high performance in one category is likely to mean high performance in others.

It appears that the process leading to different performances may work in the following way:

The illustrations themselves contain factors that make them perform more or less successfully, in a number of areas. These were largely dealt with in the previous section: the illustrations may be in colour or monochrome; they may contain figures or not, etc. These factors may be the result of a further cause:

the particular approach, character or situation of the illustrator who made the reconstruction.

The illustrators who contributed to this project made an interpretation of the site – individual in each case – from the facts presented to them in the design brief. This brief was identical in each case, and so – as stated above – variations in the interpretation, and in the presentation of the resulting illustration, must be the product of variations among the illustrators themselves.

The major source of information about the illustrators is the collected data from the Artist Questionnaires. On completion of the illustration, contributors were asked to complete a fairly detailed questionnaire. The object of this was to obtain a set of ascertainable facts about the illustrator, which might have influenced various aspects of their product.

The questions were divided into five main sections:

1. Basic and general information about the illustrator
2. Specific information about their response to the design brief
3. Specific information about their illustration
4. Identifying early influences
5. Identifying later influences

20.1 GROUP 1: BASIC & GENERAL INFORMATION ABOUT THE ILLUSTRATOR

This section gives a profile of the contributor's professional life: what they regard as their primary profession, their employment position, and whether they have qualifications in relevant disciplines. It also establishes whether they specialise in a particular field (which is the usual practice in professional illustration generally).

ID #	rank	M	F	british	age group	Occupation 1	Occupation 2	Employment	Degree	Professional institution
13	1	1	0	0	26-35		other	Full time	No	No
15	2	1	0	1	15-25		archaeologist	S/employed	**Yes**	No
27	3	0	1	1	26-35	illustrator	archaeologist	Full time	**Yes**	No
10	4	1	0	0	26-35	illustrator		S/employed	**Yes**	No
23	5	0	1	1	26-35		archaeologist	Full time	**Yes**	No
25	6	0	1	1	36-45	illustrator	other	Full time	**Yes**	**Yes**
14	7	0	1	1	46-55	illustrator	archaeologist	Full time	**Yes**	No
24	8	0	1	1	36-45	illustrator	other	Full time	**Yes**	**Yes**
19	9	0	1	1	56-65	artist	other	Full time	**Yes**	No
16	10	1	0	1	15-25		archaeologist	Full time	**Yes**	No
26	11	0	1	1	15-25	illustrator		Student	No	No
8	12	1	0	1	36-45		other	S/employed	**Yes**	No
1	13	0	1	1	15-25	illustrator		Student	No	No
12	14	1	0	1	36-45	illustrator		S/employed	**Yes**	No
18	15	0	1	1	56-65	artist	other	Full time	**Yes**	No
7	16	1	0	1	26-35	illustrator	artist	S/employed	No	No
5	17	1	0	1	15-25	illustrator		Student	No	No
9	18	1	0	1	36-45		other	S/employed	No	No
29	19	0	1	1	15-25	illustrator		Student	**Yes**	No
22	20	0	1	1	46-55	illustrator		Student	No	No
21	21	0	1	1	46-55	illustrator		Student	No	No
17	23	0	1	1	56-65	artist	other	Full time	**Yes**	No
11	22	0	1	1	15-25	illustrator		Student	No	No
3	24	1	0	1	26-35	illustrator		Student	No	No
20	25	0	1	1	46-55	illustrator		Student	No	No
6	26	1	0	1	15-25	illustrator		Student	No	No
28	27	1	0	1	26-35		other	Full time	No	No
4	28	0	1	1	15-25		other	Student	No	No
2	29	0	1	1	15-25	illustrator		Student	No	No

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*Table17: Illustrator: **General & Employment information***

Gender

In all, gender does not appear to have had a noticeable effect upon performance. 17 of the illustrations are by women, 12 by men: the numerical preponderance of women's illustrations would largely explain their higher ratios in both the upper and lower zones.

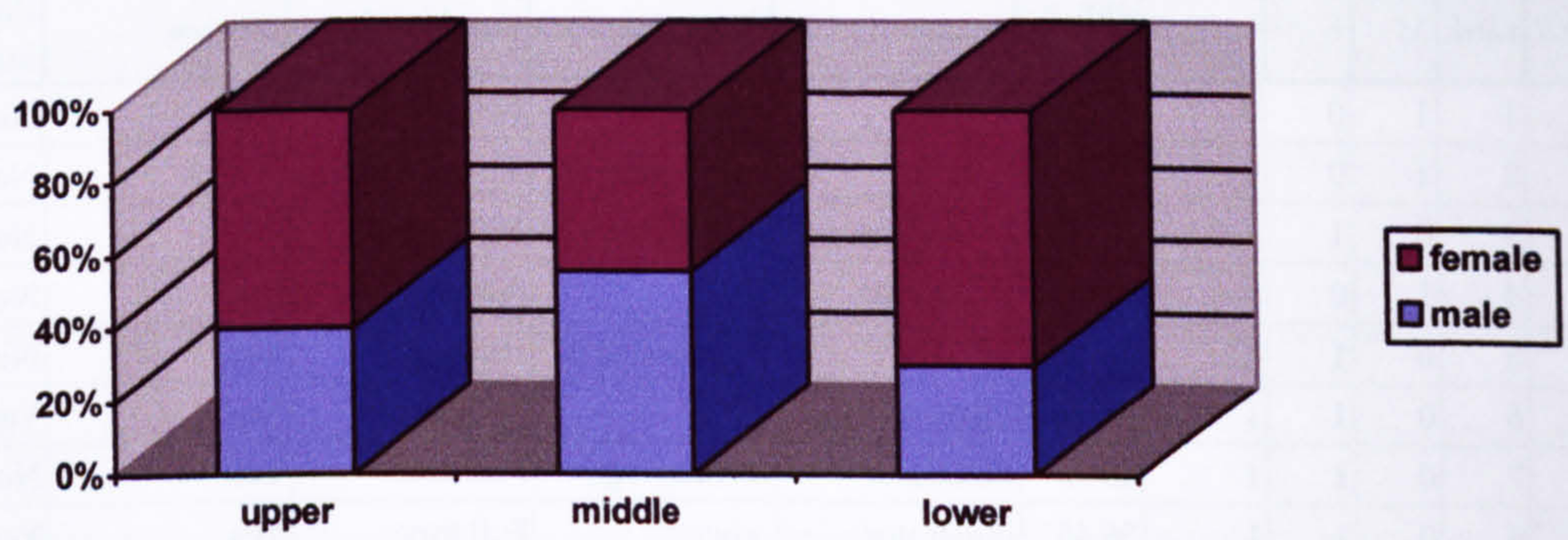


Fig.132: Illustrator- Gender

Nationality

27 of the 29 illustrations were by illustrators from the UK. The two exceptions were from the USA, and the fact may be worth noting as they were 1st and 4th in the performance ranking. It is not known whether there were actual reasons for this, or whether it was a statistical oddity.

Age group

The 50-year age range of the participants was divided into five 10-year groups.

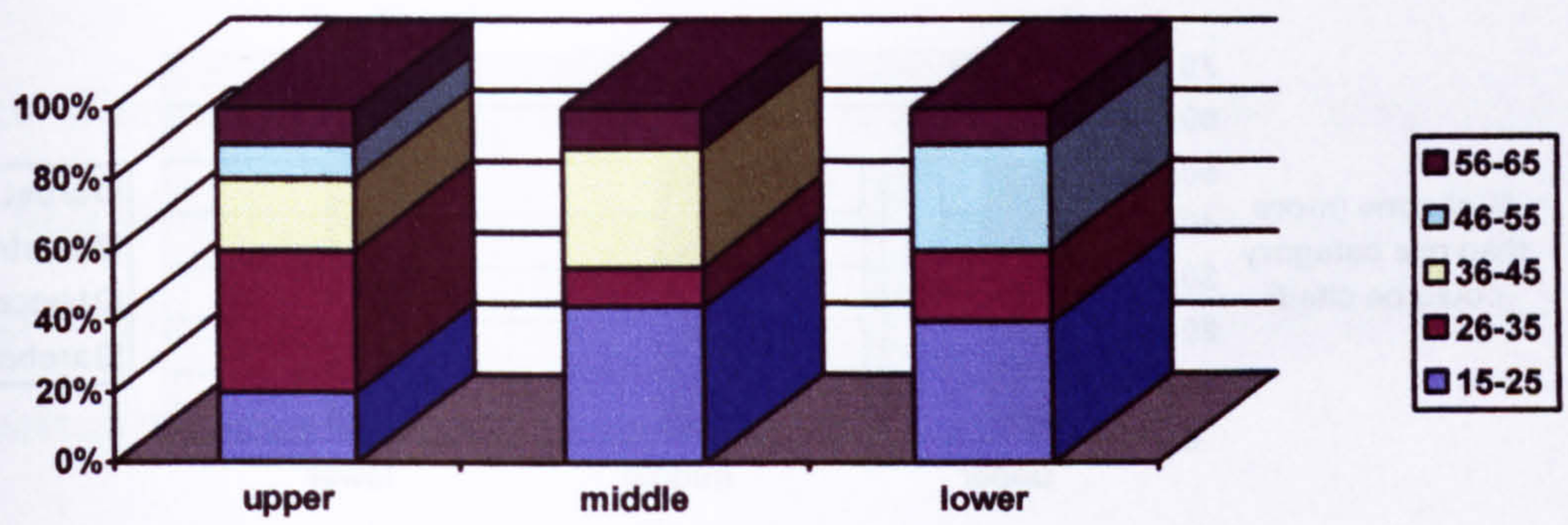


Fig.133: *Illustrator - Age Group*

The two older age groups (46-65) were numerically small, and their performance is spread fairly evenly through the ranking. (The weighting of 46-55 age group in the lower zone is caused by two mature students.)

36-45 gives a good performance in the upper/middle range, but the highest number of upper zone places are taken by the 26-35 group.

The performance of the 15-25 group is poor, increasing from 20% of the upper to 44% - 40% of the middle and lower zones. Most of these were students, and this result may well be due to a lack of experience.

Occupation title

Artist appears to be an unpopular concept with all groups, and only four of the twenty-nine contributors felt that this described them professionally. *Illustrator* is more commonly used in a graphics context, and is certainly the more popular term in all zones of this sample (eighteen occurrences in all).

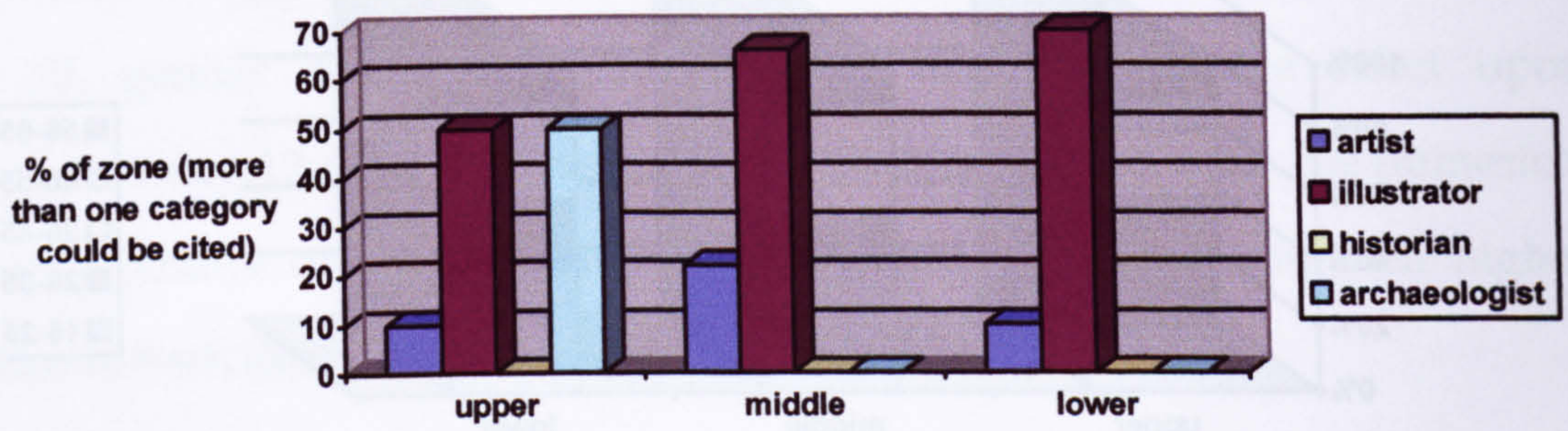


Fig.134: Illustrator - Occupation Title

Historian is an unused term, but *archaeologist* – while unapplied in the middle and lower zones – has a 50% application in the upper group. This ties in with the statistics on archaeological field experience (see below, p.439), and may be a significant aspect of the performance rankings.

Employment

The main, and very apparent, division here is between the illustrators in full-time employment and those who are still students. This is probably a matter of experience in the profession, and may comprise a wide range of elements, such as graphics skills and archaeological knowledge.

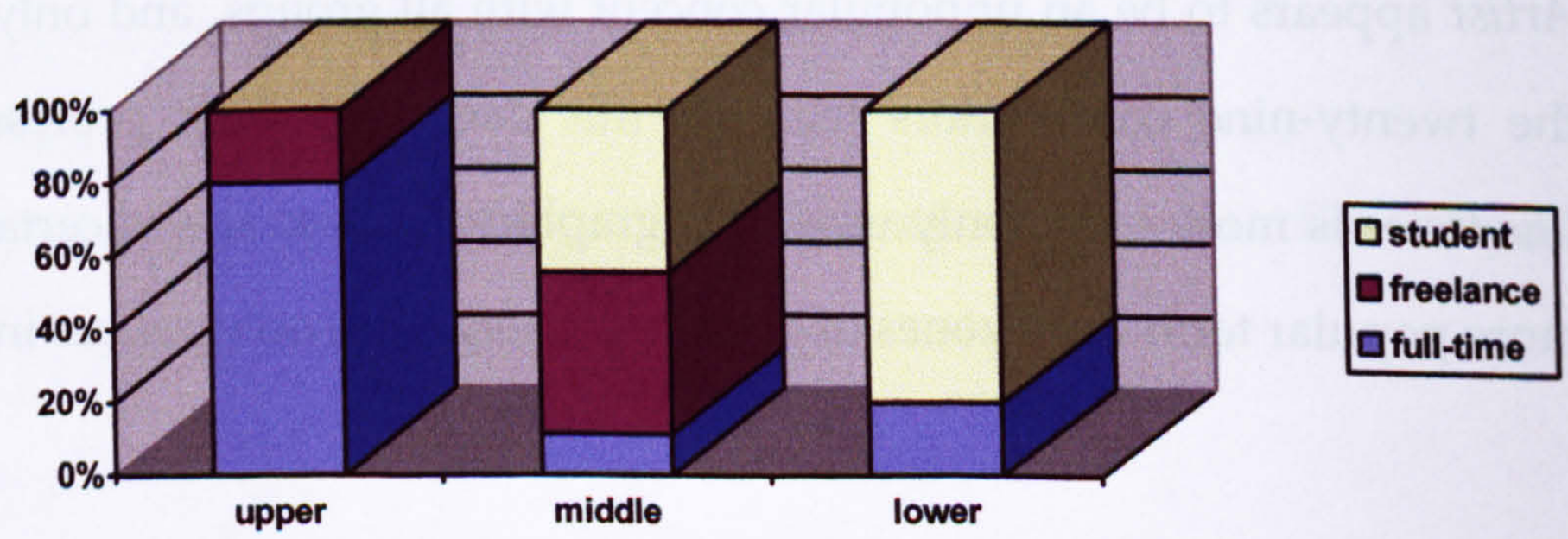


Fig.135: Illustrator - Employment

Freelance illustrators also form a lesser, but still important, part of the sample, and they are confined to the upper and middle zones. However, the most significant contribution to the upper zone is clearly made by the full-time illustrators.

Degrees and professional status

While membership of professional institutions is not particularly high, the proportion of graduates in the upper zone is certainly impressive in itself. In comparing it with the other levels, however, it should be remembered that the lower zone in particular contains a high proportion of students who have not yet qualified.

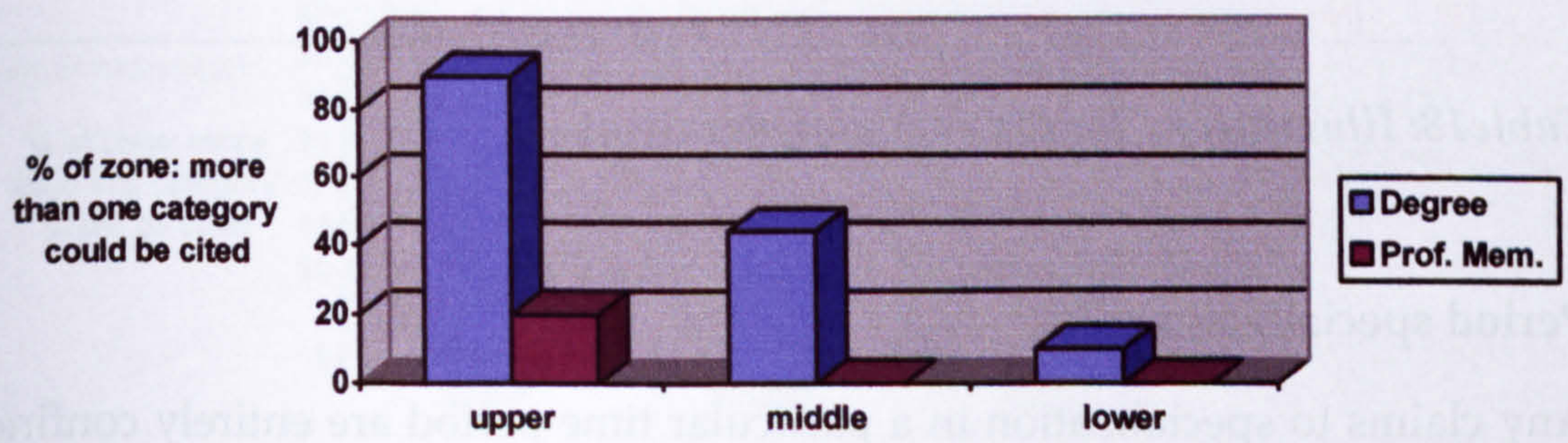


Fig.136: Illustrator - Degrees & Professional Status

ID #	rank	Period spec. 1	Period spec. 2	Area spec. 1	Area spec. 2
13	1	No		No	
15	2	No		No	
27	3	No		No	
10	4	**Yes**	Prehistory	**Yes**	Architecture. Costume, Figures, Interiors
23	5	No		No	
25	6	**Yes**	Medieval	**Yes**	Other
14	7	**Yes**	Medieval	No	
24	8	**Yes**	Medieval	**Yes**	Other
19	9	No		No	
16	10	**Yes**	Prehistory	**Yes**	Architecture
26	11	No		No	
8	12	No		No	
1	13	No		No	
12	14	No		**Yes**	Figures, Other
18	15	No		No	
7	16	No		No	
5	17	No		**Yes**	Figures
9	18	**Yes**		No	
29	19	No		No	
22	20	No		No	
21	21	No		No	
17	22	No		No	
11	23	No		No	
3	24	No		No	
20	25	No		No	
6	26	No		**Yes**	Architecture, Figures
28	27	No		**Yes**	Other
4	28	No		No	
2	29	No		No	

Performance:sh.1access

Table18: Illustrator - Period & Area Specialisation

Period specialization

Any claims to specialization in a particular time period are entirely confined to the upper zone. This cannot be entirely due to the "inexperienced student" factor, since there are a number of full-time and freelance illustrators in the middle and lower zones.

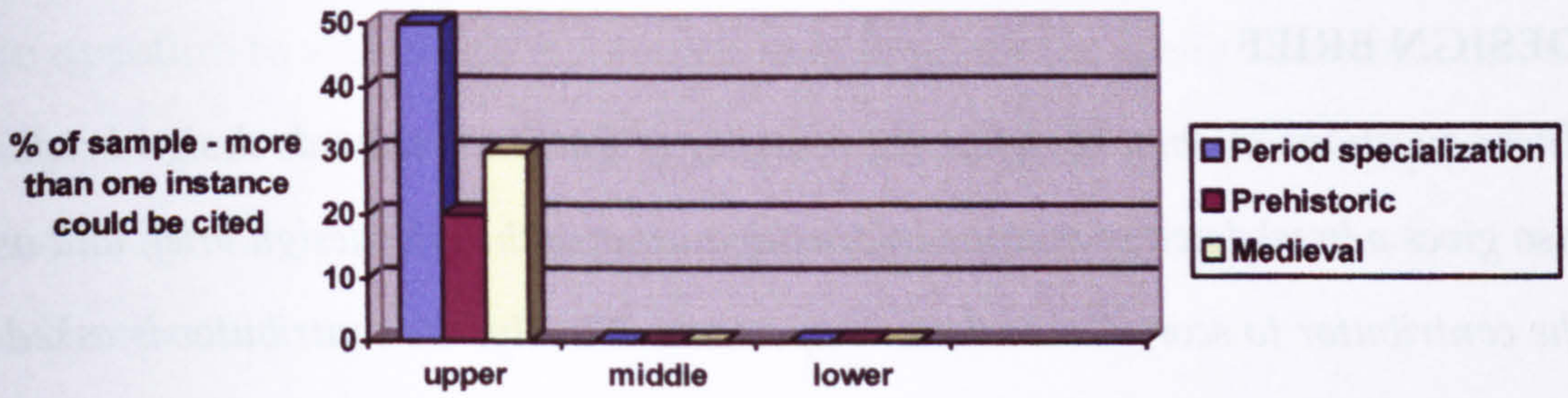


Fig.137: Illustrator - Period Specialization

The periods in which the specialization occurs have only a small number of instances (2,1 and 3) from which it is not possible to draw positive inferences. However, it is interesting that we have nothing more recent than the Medieval period.

Area specialization

Claims to specialization in a particular area of illustration were more common, although still predominantly in the upper zone.

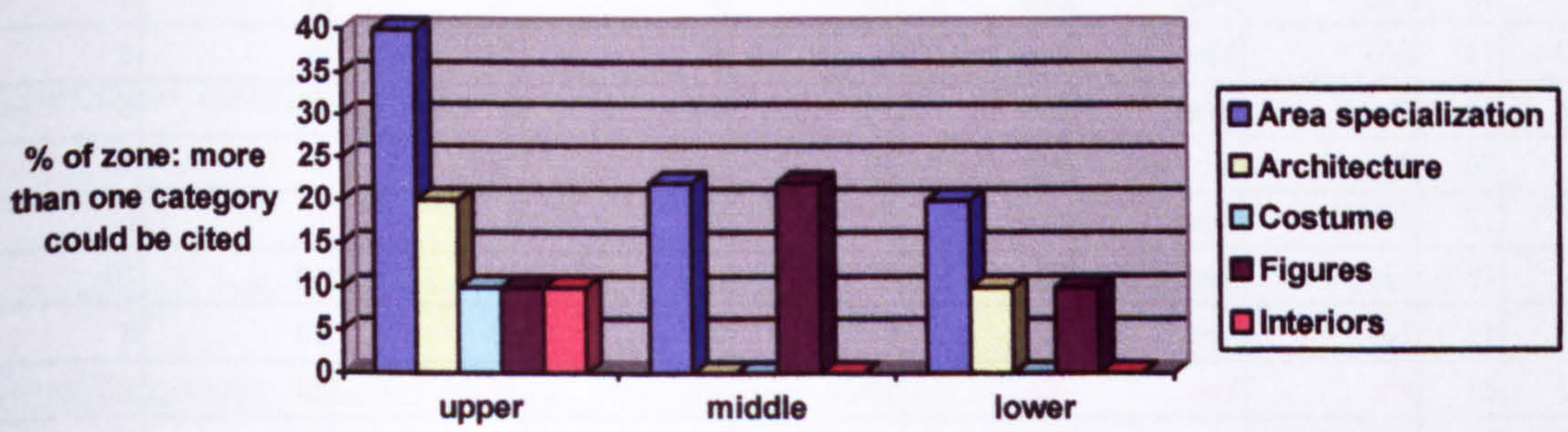


Fig.138: Illustrator - Area Specialization

Again, there are only small numbers of actual instances; *costumes* and *interiors* only occur once each, although three illustrators claim to specialize in *architecture*. There are four claims to specialize in *figures*, although only one of these has any illustrative evidence to support the view.

20.2 GROUP 2: SPECIFIC INFORMATION ABOUT RESPONSE TO THE DESIGN BRIEF

These questions attempt to define the contributor's attitude towards design briefs. It also gives a breakdown of various information areas within the design brief, and asks the contributor to score their relative importance. Finally, the contributor is asked to assess the difficulty of this project (as compared to their normal experience), to identify any areas which caused difficulty, and to state how difficulties were resolved.

ID #	rank	DB: high import.	DB: medium import.	DB: Low import.	DB: spatial-structure	DB: period background	DB: overall message	DB: audience	DB: publication format
13	1	No	Yes	No	10	10	9	3	8
15	2	No	Yes	No	10	8	9	7	7
27	3	No	Yes	No	2	5	1	4	3
10	4	No	Yes	No	10	9	8	6	5
23	5	No	Yes	No	10	10	10	10	8
25	6	No	Yes	Yes	10	6	10	8	6
14	7	Yes	Yes	No	9	8	5	8	9
24	8	No	Yes	Yes	10	6	10	8	6
19	9	Yes	Yes	No	10	10	0	0	0
16	10	No	Yes	No	9	6	7	5	8
26	11	No	Yes	No	10	10	10	8	8
8	12	No	Yes	No	8	8	8	10	10
1	13	No	Yes	No	10	9	10	8	5
12	14	No	Yes	No	9	8	10	5	4
18	15	Yes	Yes	No	10	10	0	0	0
7	16	Yes	No	No	10	10	10	8	10
5	17	No	Yes	No	6	7	8	8	6
9	18	No	Yes	No	8	8	8	10	10
29	19	No	Yes	No	9	9	10	10	8
22	20	No	Yes	No	10	10	10	10	10
21	21	No	Yes	No	10	10	10	10	10
17	22	Yes	Yes	No	10	10	0	0	0
11	23	No	Yes	No	0	0	8	9	0
3	24	No	Yes	No	7	8	10	8	7
20	25	No	Yes	No	10	10	10	10	10
6	26	No	Yes	No	7	8	6	4	7
28	27	No	Yes	No	10	10	9	10	10
4	28	No	Yes	No	7	10	9	9	7
2	29	No	Yes	No	8	9	7	8	8

Performance:sh.1access

Table 19: Illustrator - Attitude to Design Brief

Importance of design brief

The question to which this is a response is whether the design brief should be followed in every detail, whether it should be treated as a starting-point for creative development, or whether some balance between these two views was the best position to take.

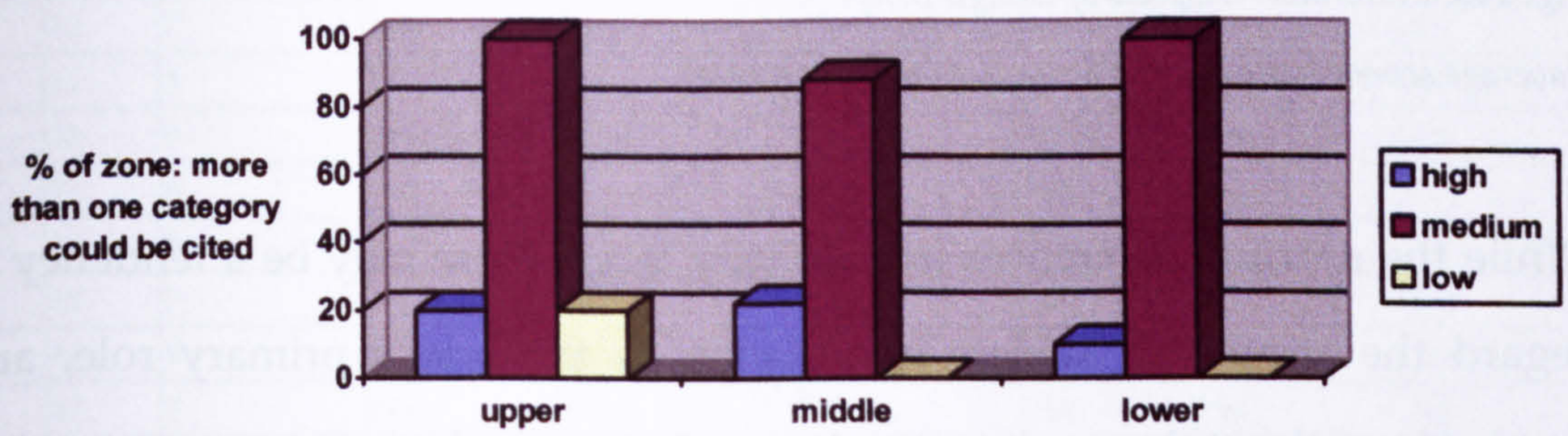


Fig. 139: Illustrator - Importance of Design Brief

The most popular position is evidently to take the middle ground, and the slight variations between the three zones are too small to materially alter this.

Aspects of design brief

The illustrators were asked to score the relative importance of various factors in a design brief: *Structural/Spatial relationships, Period background information, Overall message, Audience,* and *Publication format.*

The results show a fairly similar pattern and range in each of the zones, although it is most marked in the upper zone. The site information factors - *Structural/Spatial relationships* and *Period background information* – score highest, whereas the instructions about the product - *Overall message, Audience* and *Publication format* - tend to score lower.

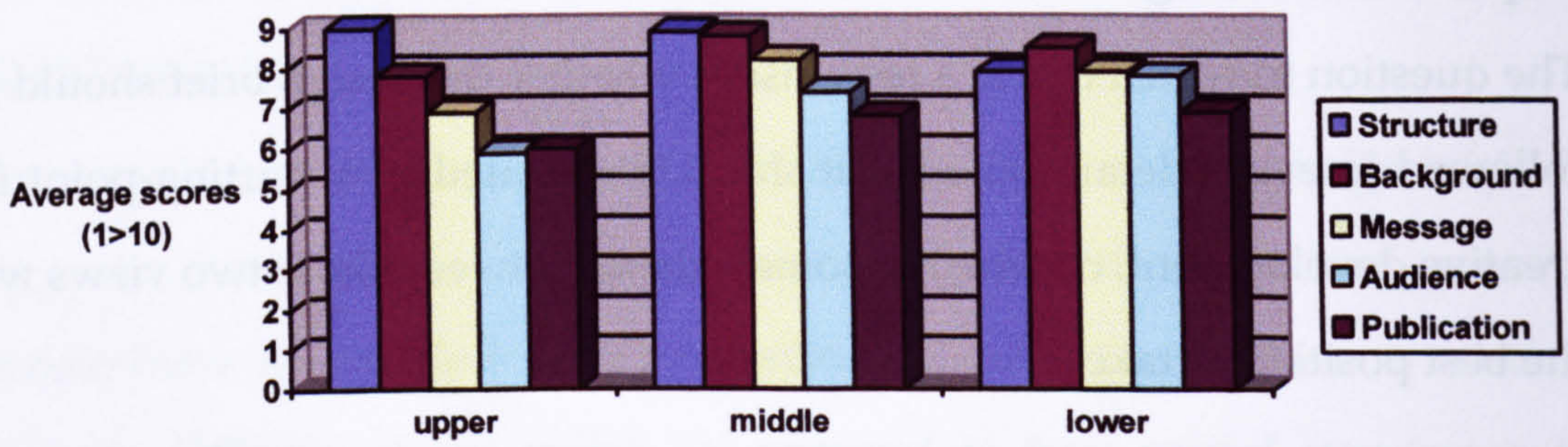


Fig. 140: *Illustrator - Aspects of Design Brief*

(average scores: scale of 1>10 for increasing importance)

While the scoring differences are not very large, there may be a tendency to regard the supply of subject information as the brief's primary role, and instructions about the product requirements as secondary.

Difficulty of the project

When requesting a scoring for the difficulty of this project, as compared to their normal assignments, some considerable disparity was expected between the upper and lower performance ratings. This was not the case. A scale of 1>10 for increasing difficulty was used, and the scores for each zone (upper first) averaged out at a modest 6.4, 7.8, and 6.1.

ID #	rank	Project difficulty	Problem: site information	Problem: product requirements	Problem: mismatch site/product	Problem: technical	Problem: inexperience	Problem: other
13	1	5	No	No	No	No	Yes	Yes
15	2	6	No	No	No	No	Yes	No
27	3	5	No	Yes	Yes	No	Yes	Yes
10	4	4	Yes	No	No	No	Yes	No
23	5	10	No	No	No	No	Yes	No
25	6	8	No	No	No	No	Yes	No
14	7	6	Yes	Yes	No	No	No	Yes
24	8	8	No	No	No	No	Yes	No
19	9	5	No	No	No	No	Yes	Yes
16	10	7	Yes	No	No	No	No	No
26	11	5	No	No	No	Yes	Yes	No
8	12	9	Yes	No	No	No	Yes	No
1	13	8	Yes	No	No	Yes	Yes	No
12	14	8	Yes	No	No	No	Yes	No
18	15	5	No	No	No	No	Yes	Yes
7	16	9	Yes	No	No	No	Yes	Yes
5	17	7	No	No	No	Yes	Yes	No
9	18	9	Yes	No	No	No	Yes	No
29	19	10	No	No	No	Yes	Yes	Yes
22	20	4	No	No	No	Yes	Yes	No
21	21	5	No	No	No	Yes	Yes	No
17	22	5	No	No	No	No	Yes	Yes
11	23	7	No	No	No	Yes	No	No
3	24	6	No	Yes	No	No	Yes	No
20	25	5	No	No	No	Yes	Yes	No
6	26	7	Yes	Yes	No	Yes	Yes	No
28	27	5	No	No	No	No	Yes	No
4	28	7	No	No	No	No	Yes	No
2	29	10	No	No	No	No	Yes	No

Performance:sh.1access

Table 20: Illustrator: Degree and nature of project difficulties

The middle zone, then, experienced slightly greater problems with the project. However, the lower results of both upper and lower zones were unexpected, for two reasons. It suggested a modest degree of difficulty which did not reflect the reported opinions of many of the illustrators, and it had been expected that the lower zone – containing, as it did, many inexperienced illustrators – would have had much more difficulty with the project than the upper zone.

Nature of problems

Considering the previous section, this moderately difficult project contained many problems, of a number of different kinds.

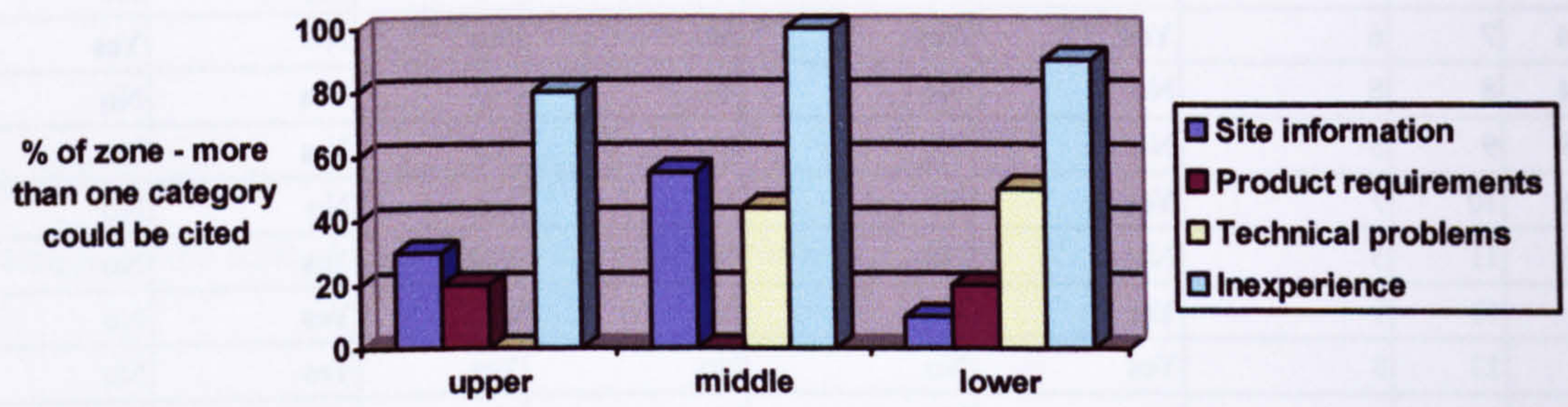


Fig 141: Illustrator - Nature of problems

Inexperience in this particular field was easily the most prevalent problem, and the 90% response to this category in the lower zone was not surprising. The 100% response in the middle zone seemed high, and the 80% in the upper particularly so. However, it may be that the "inexperience" referred to is relative: some may be inexperienced in illustration as such, some in archaeological reconstruction, and some in reconstructions of the Roman period. What is apparent is that very few of the illustrators felt fully confident of their expertise in this field. (Those who did so were not especially high in the ranking).

Insufficient information about the site appears to have been a common problem in the middle zone of the sample, although less so in the upper and lower. This is a matter for further examination: few illustrators used a large proportion of the information available in the brief, and they were in the upper zone. It would be interesting to know what further information was required.

Insufficient information about the product does not appear to be a major problem, as there are only four instances throughout the sample.

Technical problems in rendition are a common factor in both the middle and lower zones; all those who have this problem are students, and the difficulty probably relates to lack of experience.

ID #	rank	Resolution: more site info	Resolution: more product info	Resolution: Site first	Resolution: product first	Resolution: technical devices	Resolution: other
13	1	No	No	No	No	Yes	No
15	2	No	No	No	No	Yes	No
27	3	Yes	No	Yes	No	No	No
10	4	Yes	No	No	No	No	No
23	5	Yes	Yes	No	No	No	No
25	6	Yes	No	No	Yes	Yes	No
14	7	Yes	No	Yes	No	Yes	No
24	8	Yes	No	No	Yes	Yes	No
19	9	Yes	Yes	No	Yes	Yes	Yes
16	10	No	No	No	No	No	Yes
26	11	No	No	Yes	No	No	No
8	12	Yes	No	No	No	Yes	No
1	13	Yes	No	No	No	Yes	No
12	14	No	Yes	No	Yes	No	Yes
18	15	Yes	Yes	No	Yes	Yes	Yes
7	16	No	No	No	No	Yes	No
5	17	No	No	No	No	Yes	No
9	18	Yes	No	No	No	Yes	No
29	19	No	No	No	No	Yes	No
22	20	No	Yes	No	No	No	No
21	21	No	Yes	No	No	No	No
17	22	Yes	Yes	No	Yes	Yes	Yes
11	23	No	No	No	No	No	No
3	24	No	Yes	No	No	No	No
20	25	No	Yes	No	No	No	No
6	26	Yes	No	No	No	Yes	No
28	27	No	Yes	No	No	No	No
4	28	No	No	No	No	No	No
2	29	Yes	No	Yes	No	No	No

Performance:sh.1access

Table22: Illustrator - Resolution of project difficulties

Resolution of problems

This category is closely related to the previous one, as it should recount how the various problems were resolved. However, the answers do not wholly fit the problems.

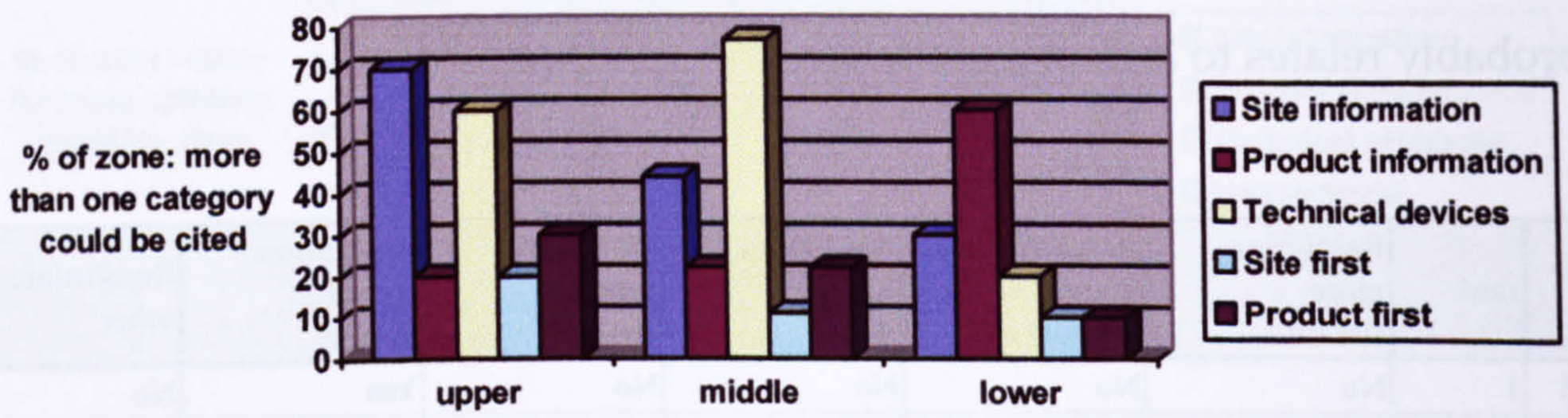


Fig.142: Illustrator - Resolution of problems

The decision was made by a few contributors to give preference to either the site or the product, but the small size of this sample makes it difficult to draw conclusions from the fact.

Obtaining more site information was the most usual course (70%) for the illustrators in the upper zone, although only 25% had found the lack of site information a problem. (It may simply be that they needed more for their own particular interpretation, but did not perceive this as a fault in the brief.) In the middle and lower zones there is a closer correlation between the figures for problem and solution, and both decrease steadily from middle to lower.

Obtaining more product information – which rises steadily from 20% in the upper to 60% in the lower – correlates perfectly in the upper zone. However, this was not previously accounted a problem in the middle zone, and only

20% of the upper zone had found it so. The differences make it difficult to assess the relative importance of this factor.

Technical devices are obviously valuable tools for problem solving, and well represented here (especially in the upper and middle zones).

20.3 GROUP 3: SPECIFIC INFORMATION ABOUT THEIR ILLUSTRATION

ID #	rank	Attract: Comp.	Attract: colour	Attract: picture elements	Attract: figures	Attract: other	Acc.: v. high	Acc.: high	Acc.: medium	Acc.: low	Acc: v. low
13	1	No	No	No	No	Yes	No	No	No	No	Yes
15	2	No	Yes	Yes	Yes	No	No	No	Yes	No	No
27	3	Yes	No	Yes	No	Yes	No	No	No	Yes	No
10	4	Yes	Yes	Yes	Yes	No	No	Yes	No	No	No
23	5	No	Yes	No	Yes	No	No	No	Yes	No	Yes
25	6	No	Yes	No	Yes	No	No	No	No	Yes	Yes
14	7	No	Yes	No	Yes	No	No	No	Yes	No	Yes
24	8	No	Yes	No	Yes	No	No	No	No	Yes	Yes
19	9	No	No	No	No	No	No	No	No	Yes	No
16	10	Yes	No	Yes	No	No	No	Yes	No	No	No
26	11	No	Yes	No	Yes	No	No	No	Yes	No	No
8	12	No	No	Yes	No	No	No	Yes	Yes	No	No
1	13	Yes	Yes	Yes	No	No	No	No	Yes	No	No
12	14	Yes	No	No	No	No	No	No	Yes	No	No
18	15	No	No	No	No	No	No	No	No	Yes	No
7	16	Yes	No	No	Yes	Yes	No	No	No	Yes	No
5	17	Yes	Yes	Yes	Yes	No	No	Yes	No	No	No
9	18	No	No	Yes	No	No	No	Yes	Yes	No	No
29	19	No	Yes	No	No	Yes	No	No	No	No	Yes
22	20	No	No	Yes	No	No	No	No	Yes	No	No
21	21	No	No	Yes	No	No	No	Yes	No	No	No
17	22	No	No	No	No	No	No	No	No	Yes	No
11	23	No	Yes	Yes	Yes	No	No	No	Yes	No	No
3	24	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes
20	25	No	No	Yes	No	No	No	Yes	No	No	No
6	26	No	No	No	No	Yes	No	No	No	Yes	No
28	27	Yes	Yes	No	No	No	No	Yes	No	No	No
4	28	Yes	No	Yes	No	No	No	No	Yes	No	No
2	29	No	Yes	No	No	No	No	No	No	No	Yes

Performance:sh.1access

Table 22: Illustrator - Elements of attraction and Degree of accuracy

This section is important, in that it establishes what the illustrator believes their product to be: how accurate it is, how much information it contains, etc. This is later compared with analyses of similar areas of information, but taken from other points of view.

Attraction

The attractiveness of the individual illustrations to an audience has been assessed by other methods; this section asks the illustrators which factors they think will make their images attractive.

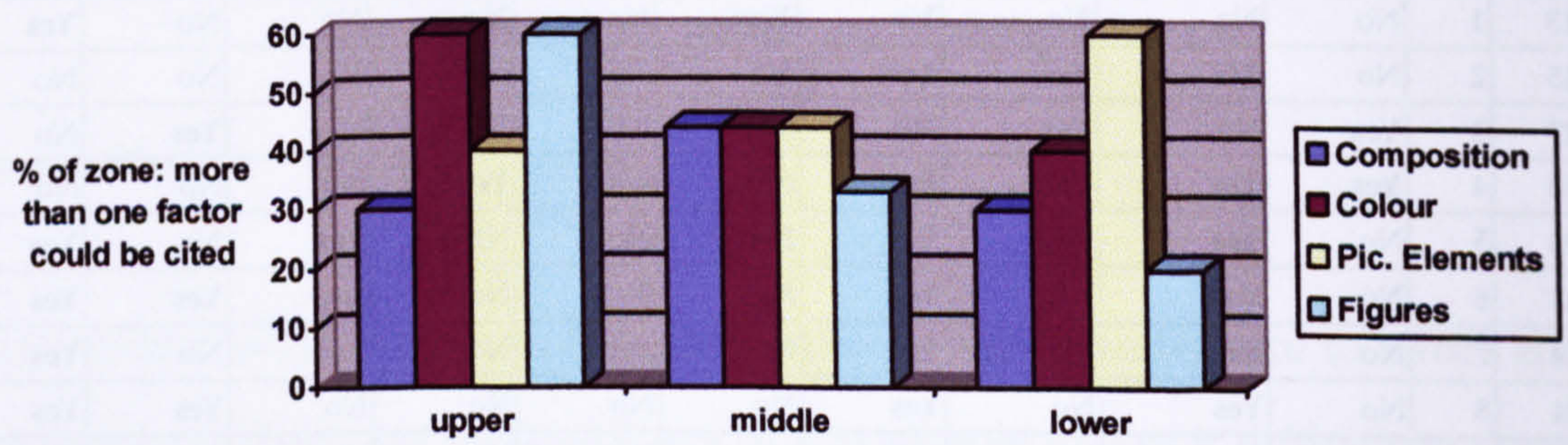


Fig.143: Illustrator - Attraction

Composition and *Pictorial elements* are both well represented, with fairly normal distributions across the three zones. *Colour* is also distributed, but with a particularly strong peak in the upper zone: this may indicate an understanding of the role of this factor in encouraging attraction..

Perhaps the most interesting factor is *Figures*, which features strongly in the upper zone and diminishes steadily in the middle and lower. This correlates with the occurrence of human figures in the illustrations, and may indicate that the inclusion of people in reconstructions is recognised - at least by some illustrators – as an aid to the accessibility and popularity of the work.

Accuracy

The question for the illustrator was: *How closely do you think your interpretation represents the scene as it was in "real life"?* The replies show the expectations of accuracy, and how they are distributed according to the performance zones.

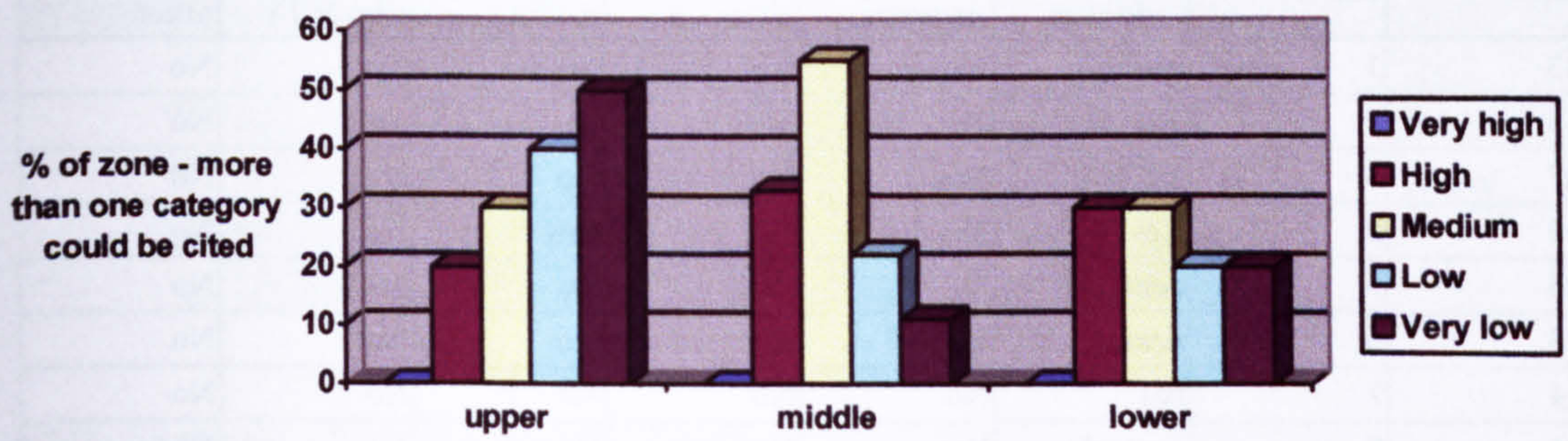


Fig.144: *Illustrator - Accuracy*

None of the zones had *Very high* expectations, but the upper zone had the lowest of all – 50% at very low, and 40% at low.

The middle zone was the most normal distribution, with a very high proportion of medium expectation. The lower zone had a similar average result, but a much wider distribution.

It appears that the highest performing illustrators had the lowest expectation that they were making an accurate reconstruction. Why this should be is unknown, but it could be that they are also the group who are best informed about archaeology, and are aware of its complex variables.

20.4 GROUP 4: IDENTIFYING EARLY INFLUENCES

The aim of this section is to establish which illustrators grew up in family backgrounds that encouraged an interest in the past, and what forms their early interest took.

ID #	rank	Family interest	Family: museums	Family: sites	Family: reading	Family: film & TV	Family: other
13	1	Yes	No	Yes	Yes	No	No
15	2	Yes	Yes	Yes	Yes	Yes	No
27	3	Yes	Yes	Yes	No	No	No
10	4	Yes	Yes	Yes	Yes	No	No
23	5	*neutral*	No	No	No	No	No
25	6	*neutral*	Yes	No	No	No	No
14	7	No	No	No	No	No	No
24	8	*neutral*	Yes	No	No	No	No
19	9	Yes	Yes	Yes	Yes	No	Yes
16	10	*neutral*	Yes	Yes	No	No	No
26	11	Yes	No	Yes	Yes	Yes	No
8	12	*neutral*	No	No	No	No	No
1	13	Yes	Yes	Yes	Yes	Yes	No
12	14	No	Yes	No	Yes	No	No
18	15	Yes	Yes	Yes	Yes	No	Yes
7	16	Yes	Yes	Yes	Yes	Yes	No
5	17	Yes	No	No	Yes	Yes	Yes
9	18	*neutral*	No	No	No	No	No
29	19	Yes	Yes	Yes	Yes	Yes	Yes
22	20	No	No	No	No	No	No
21	21	No	No	No	No	No	No
17	22	Yes	Yes	Yes	Yes	No	Yes
11	23	Yes	Yes	Yes	No	No	No
3	24	No	No	No	No	No	No
20	25	No	No	No	No	No	No
6	26	Yes	No	No	No	Yes	No
28	27	Yes	Yes	Yes	No	Yes	No
4	28	Yes	Yes	Yes	Yes	Yes	No
2	29	*neutral*	No	No	No	No	No

Performance:sh.1access

Table23: Illustrator - Influence of illustrator's family

Family interest

This section concerns interest in the past on the part of the illustrator's family, as distinct from the illustrator him/herself as a child.

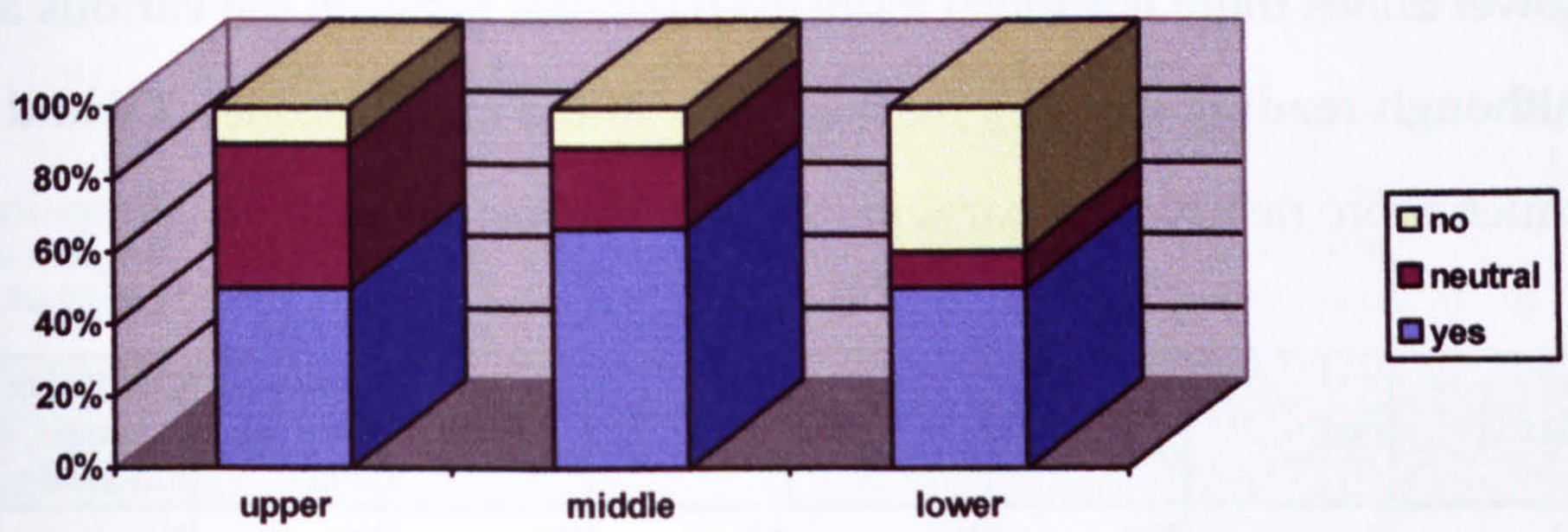


Fig.145: *Illustrator - Family interest (% of zone)*

This is an interesting result; the *yes* response, which indicates a strongly positive attitude, decreases slightly from middle to upper zone. However, when combined with *neutral* – indicating a mild interest, or at least no active discouragement – the result is reversed. The families of 90% of the illustrators in the upper and middle zones had some interest in the past or were neutral; this drops to 60% in the lower zone.

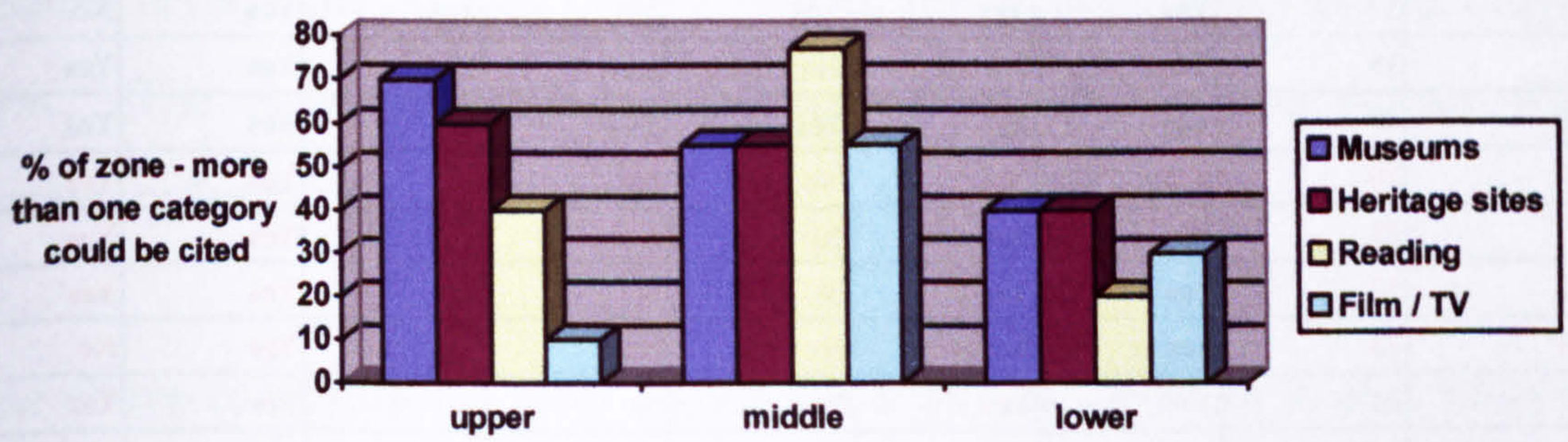


Fig.146: *Illustrator - Family interest – examples*

The ways in which this interest was manifested are also interesting; in addition, this graph (above) appears to be more even across the zones than its

predecessor. (Perhaps there were more actual instances of family outings, etc., than the contributors had at first thought.) Upper zone: active interest, such as visits to museums and sites, is the strongest influence here: reading is also fairly important, but television and film are negligible. In the middle / lower zones there is a much more even balance between the various activities, although reading shows a marked peak in the middle zone. TV and film are much more nearly on a par with the other aspects.

ID #	rank	Childhood: play	Childhood: drawing	Childhood: writing	Childhood: other	Childhood: computer games	Childhood: reading-historical	Childhood: favourite period
13	1	Yes	Yes	No	No	Yes	Yes	Yes
15	2	Yes	Yes	Yes	No	Yes	Yes	Yes
27	3	Yes	Yes	Yes	No	No	Yes	Yes
10	4	Yes	Yes	No	No	Yes	Yes	Yes
23	5	Yes	Yes	No	No	No	Yes	No
25	6	Yes	Yes	Yes	No	No	Yes	Yes
14	7	No	No	No	No	No	Yes	Yes
24	8	Yes	Yes	Yes	No	No	Yes	Yes
19	9	Yes	Yes	No	No	No	Yes	Yes
16	10	No	Yes	No	No	Yes	Yes	Yes
26	11	Yes	No	Yes	No	No	No	No
8	12	Yes	No	No	Yes	Yes	Yes	Yes
1	13	No	No	No	No	No	Yes	Yes
12	14	No	Yes	No	No	No	No	Yes
18	15	Yes	Yes	No	No	No	Yes	Yes
7	16	No	Yes	No	No	No	Yes	Yes
5	17	Yes	Yes	Yes	No	Yes	Yes	No
9	18	Yes	No	No	Yes	Yes	Yes	Yes
29	19	Yes	Yes	Yes	Yes	No	Yes	Yes
22	20	Yes	No	No	No	No	Yes	Yes
21	21	Yes	No	No	No	No	Yes	Yes
17	22	Yes	Yes	No	No	No	Yes	Yes
11	23	Yes	No	No	No	Yes	Yes	No
3	24	No	Yes	No	No	No	Yes	Yes
20	25	Yes	No	No	No	No	Yes	Yes
6	26	No	No	No	No	No	Yes	Yes
28	27	No	No	No	No	Yes	No	Yes
4	28	Yes	Yes	Yes	No	No	No	No
2	29	No	No	Yes	No	Yes	Yes	Yes

Performance:sh.1access

Table24: Illustrator - Influence of illustrator's childhood

Childhood interest

This section concerns the illustrators own activities and preferences as a child, rather than as part of a family. All of the activities listed had the past, or history, as their major theme– for example, "playing at Cavemen".

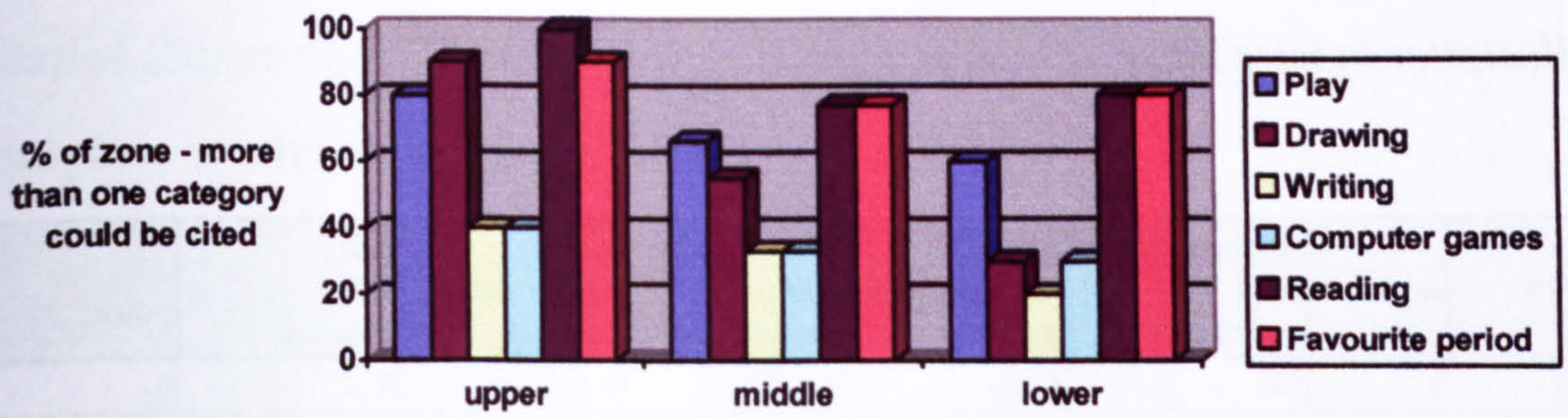


Fig. 147: *Illustrator - Childhood interest*

Play involving scenarios from the past has a high rating, especially in the upper zone; there is a fall in the middle – lower.

Drawing is one of the most marked instances, from a very high incidence (90%) in the upper, falling away to 30% in the lower.

Reading is the most popular of all across all three zones, never falling below 80%. (The writer most often cited by contributors to this survey was Rosemary Sutcliffe.)

The above constitute the most significant activities. *Writing* is also present across the zones, although (understandably, in this context) much less popular than drawing. *Computer games* are also present, at a comparable low level: this must, at least partly, be influenced by age differentials in the sample of illustrators. The main factors here appear to be the active pursuits of *play* and *drawing*, with *reading* as the most important passive occupation.

The very high incidence of having a "favourite period" – twenty-four of the twenty-nine – is also interesting.

20.5 GROUP 5: IDENTIFYING LATER INFLUENCES

The last section establishes some outside factors which may have influenced the illustrator in later life.

ID #	rank	Archaeological field experience	AR: information to public	AR: clarify complexities	AR: attract public interest	AR: test theories	AR: other
13	1	No	4	3	3	5	0
15	2	**Yes**	4	3	5	2	0
27	3	**Yes**	2	4	1	3	0
10	4	**Yes**	1	1	3	4	0
23	5	**Yes**	5	4	4	4	0
25	6	No	5	5	5	3	0
14	7	**Yes**	5	3	4	3	0
24	8	No	5	5	5	3	0
19	9	**Yes**	3	3	3	3	0
16	10	**Yes**	4	3	3	5	0
26	11	No	5	3	2	4	0
8	12	No	5	4	5	3	0
1	13	**Yes**	3	4	5	2	0
12	14	**Yes**	5	3	4	2	0
18	15	**Yes**	3	3	3	3	0
7	16	No	5	5	4	5	0
5	17	No	4	3	5	2	0
9	18	No	5	4	5	3	0
29	19	**Yes**	5	4	3	3	0
22	20	No	5	5	5	5	5
21	21	**Yes**	5	3	5	3	0
17	22	**Yes**	4	2	5	3	0
11	23	No	3	3	3	3	0
3	24	No	4	4	4	4	0
20	25	**Yes**	5	3	5	3	0
6	26	No	5	4	3	3	0
28	27	No	5	5	5	5	5
4	28	**Yes**	4	4	4	3	0
2	29	No	5	3	4	3	0

Performance:sh.1access

Table 25: Illustrator - Field experience and Views on archaeological reconstruction

Archaeological field experience

There is a clear majority of illustrators with field experience in the upper zone, falling to slightly over half that number in the lower zone of the sample. This appears to indicate a distinct advantage in having a technical knowledge of the subject to be illustrated; an approach which is often advocated in other areas of illustration. (Representation is not a separate activity, but part of the discipline in which the subject exists.)

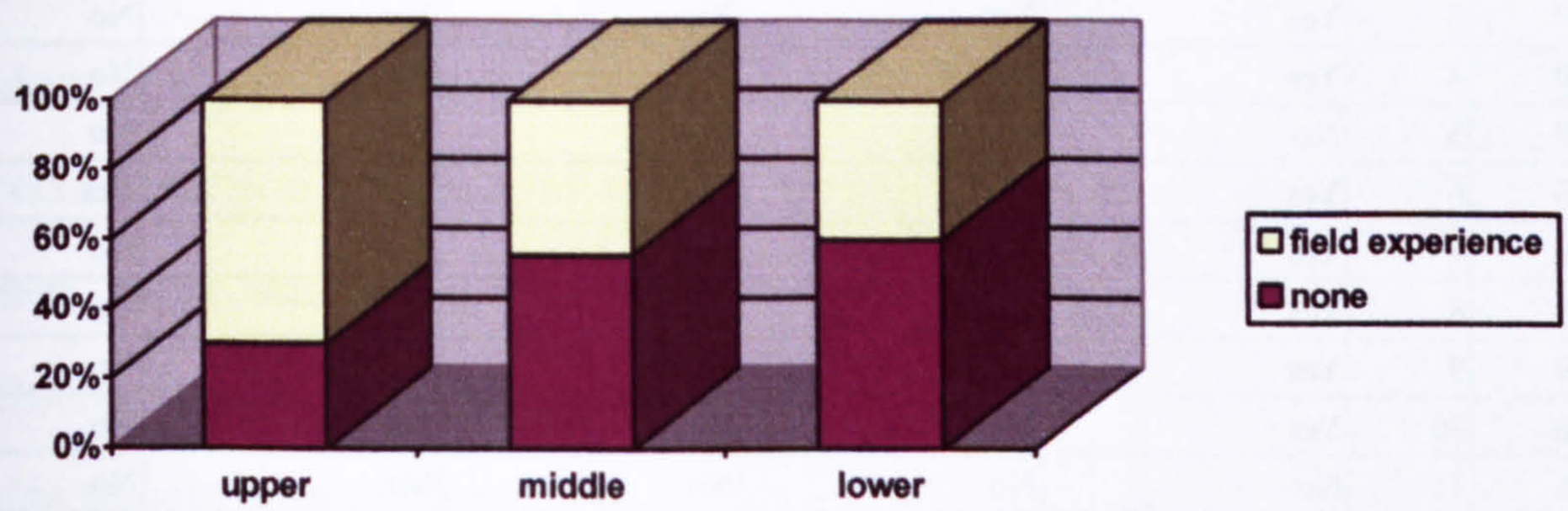


Fig.148: *Illustrator - Archaeological Field Experience*

Views on archaeological reconstruction

This section asked the illustrators to express their priorities in reconstruction illustration, by scoring a number of qualities which are commonly attributed to the practice.

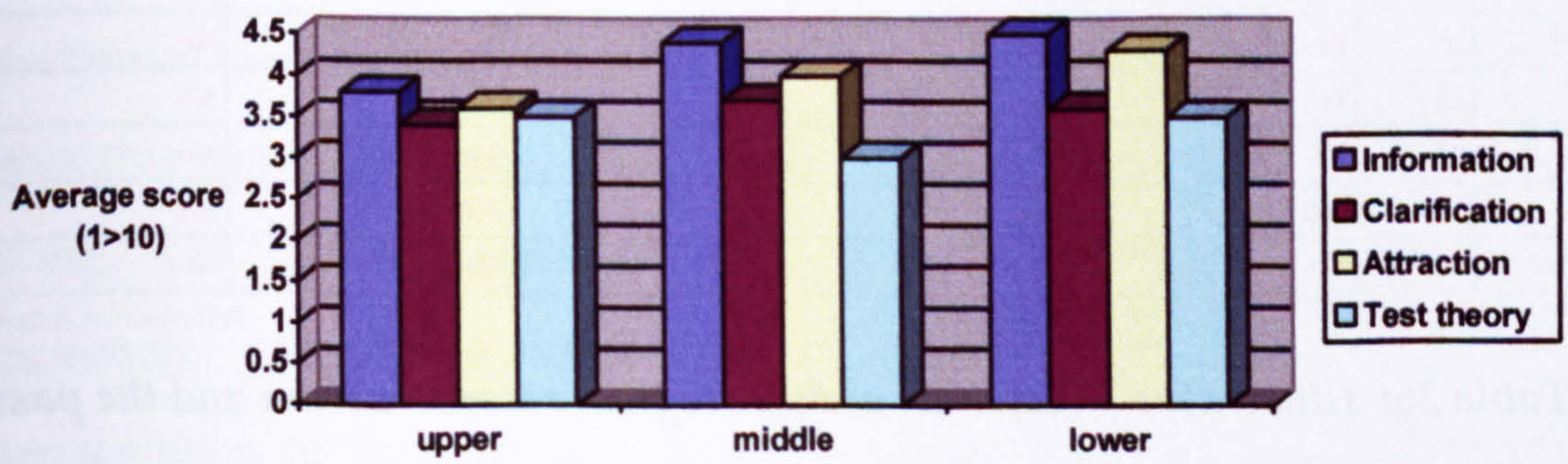


Fig.149: *Illustrator - Views on Archaeological Reconstruction*

(average scores - scale of 1 > 10 for increasing importance)

In general the various qualities were very evenly matched across the board. Although some trends could be detected (*Information about the site* and *Attraction* slightly higher in the lower zones), the differences were so slight as to be negligible.

ID #	rank	AR artists: Names	AR artists: Capabilities	Aspects unrepresented	Live in past period	Re-enactment societies
13	1	No	No	No	Yes	No
15	2	Yes	Yes	Yes	Yes	No
27	3	Yes	Yes	Yes	Yes	No
10	4	Yes	Yes	Yes	Yes	No
23	5	No	No	No	No	No
25	6	Yes	Yes	Yes	No	Yes
14	7	Yes	Yes	Yes	No	No
24	8	Yes	Yes	Yes	No	Yes
19	9	Yes	Yes	No	Yes	No
16	10	Yes	Yes	Yes	Yes	No
26	11	No	No	No	No	No
8	12	No	No	Yes	Yes	No
1	13	Yes	Yes	No	No	No
12	14	Yes	Yes	Yes	No	No
18	15	Yes	Yes	No	Yes	No
7	16	Yes	Yes	No	No	No
5	17	No	No	Yes	No	No
9	18	No	No	Yes	Yes	No
29	19	Yes	Yes	Yes	No	No
22	20	Yes	Yes	No	Yes	No
21	21	Yes	Yes	Yes	Yes	No
17	22	Yes	Yes	No	Yes	No
11	23	No	No	No	No	No
3	24	No	No	No	No	No
20	25	Yes	Yes	Yes	Yes	No
6	26	Yes	Yes	Yes	Yes	No
28	27	No	No	Yes	Yes	No
4	28	Yes	Yes	Yes	No	No
2	29	No	No	No	Yes	No

Performance:sh.1access

Table 26: Illustrator - Views on archaeological reconstruction and the past

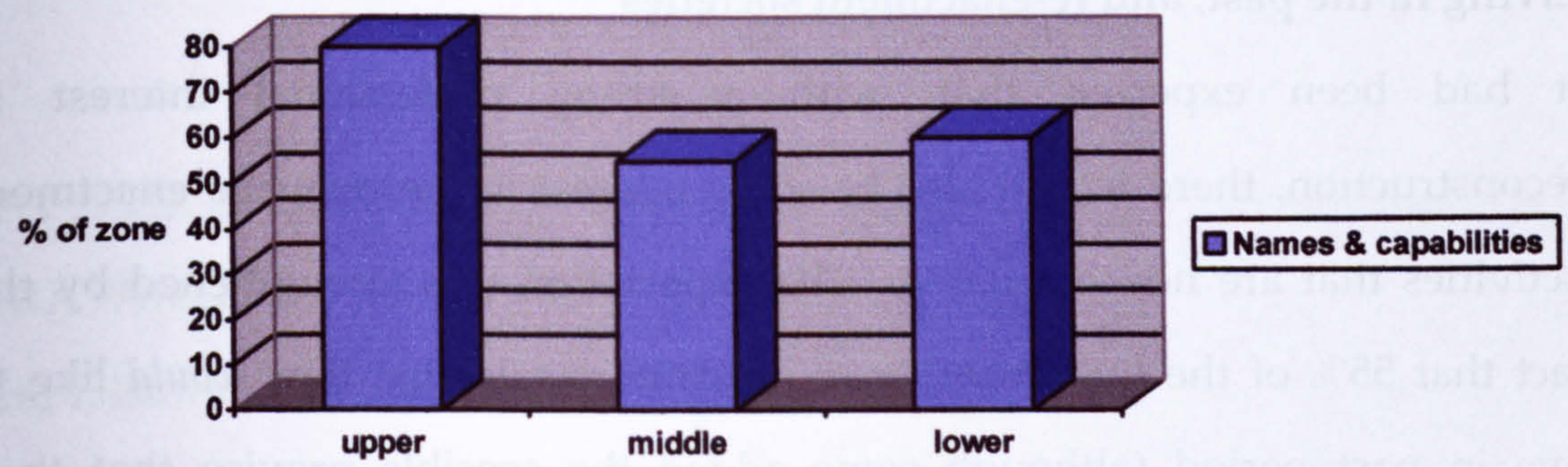


Fig.150: *Illustrator - Views on other Reconstruction artists*

Illustrators in the upper zone displayed a significantly greater ability to name other reconstruction artists, and to discuss the aspects of their work which had been most successful. This may demonstrate an interest in, and commitment to, their profession, which goes beyond their own work and can recognise the abilities of others.

Unrepresented aspects of the past

Seventeen of the contributors (more than half of the total) felt that some aspects of the past were under- or misrepresented, and this opinion was especially strong in the upper zone (70%). While there was no general consensus as to what these omissions consisted of, the most frequently expressed view was that prehistoric societies were still presented in a consciously "savage" or "primitive" fashion: the representation of paleolithic, Mesolithic and Neanderthal cultures were all thought to be affected by this. Viking, and native American, cultures were also mentioned in this connection. Finally, it was thought that there was still a lack of representation of the everyday processes of life, and the contribution that women, children, and older people made to these processes.

Living in the past, and re-enactment societies

It had been expected that, with a strong professional interest in reconstruction, there would also be some interest in the many re-enactment activities that are now available. The expectation was strengthened by the fact that 55% of the total number of illustrators said that they *would* like to live in past period (although some added the sensible proviso that they would only wish to *visit*.) However, only two of the twenty-nine illustrators are actually involved in re-enactment societies, so perhaps the yearning to experience the past is not so very strong, after all.

21.0 CONCLUSIONS

21.1 THE EVOLUTION OF ARCHAEOLOGICAL RECONSTRUCTION DRAWING

The History of Reconstruction Drawing showed that this particular art form has many roots, but all of them belong ultimately to one of two major groups. The distinction is one of intent; or the use which the illustrator is making of the concept of "the past".

Fine Arts

The first is in the Fine Arts tradition, where the painting could be used as a stage set to enact a particular narrative. This is not to say that this aspect of usage is contained wholly within the fine arts: advertising, for example, also uses images from the past for their emotional connotations. However, fine art – and especially painting – contains the most numerous examples of this approach. The past could provide a rich source of narratives, to suit any occasion: this was important because the main purpose of the storytelling was the conveyance of "messages", both moral and emotional. The past also provided excitement, novelty and glamour, placing familiar ideas in new contexts, and it was used extensively in this way throughout the 18th and 19th centuries. But in all these works – to one extent or another – the moral and emotional content was primary, and the representation of the past existed to support it.

Graphic Arts

The second group originated, and has continued, within the graphic arts. Its earliest forms can be seen in the work of antiquaries such as William Stukeley, and it may arise from a natural inclination to finish that which is

incomplete. For example, anyone drawing a ring of standing-stones which has lost some of its number, will probably experience at least the wish to indicate where the missing stones might have been. This desire for completeness may be at the root of this kind of reconstruction, but at all events it is nearly as old as the practice of other graphics, such as mapping and finds drawing, in archaeology. Where it differs most profoundly from fine-art history painting is in its basic agenda: the presentation of the past is the primary content of the picture, not a vehicle for the presentation of an emotive content.

Cross-references

These are the two polarities of the practice, and the operation of these principles is still very apparent. For example, a poster for a blockbuster historical epic will tend to place the film's storyline - and its audience attraction - far above historical accuracy. A reconstruction in an archaeological publication of conjectural architectural detail, such as timber jointing, would be of little interest to anyone outside that profession. However, the bulk of archaeological reconstruction exists between these two extremes, and uses aspects from both approaches. It has, in fact, taken on the shape dictated by its use.

Even in the 19th century, this process of amalgamation was beginning, and the two aspects were becoming closer. Many of the paintings of Alma-Tadema do not have lofty moral messages; he painted everyday scenes from Roman life because people found the period detail of costume and architecture fascinating, and the paintings sold well. In the illustrated papers, artists were commissioned to reconstruct scenes from the ancient worlds, which were being discovered for the first time. From their perspective, they were finding

that the ancient palaces also needed people and human situations in them – an emotive dimension, which would attract and keep the paper's readership. The two approaches were forming a hybrid, which used both factual and emotive content to function.

21.2 THE PRESENT ROLE OF ARCHAEOLOGICAL RECONSTRUCTION DRAWING

The 20th century saw the establishment and development of the art, to the form in which it now exists. The work of Amadee Forestier, the Quennells, Alan Sorrell and Victor Ambrus (to name only a few of the most prominent) has always been in the graphic context: publication – most usually in book form, but sometimes in display – is the end product. The aim of the publication has always been didactic; to pass on information, either to the general public or in the context of children's educational. But to convey information, it is necessary to do more than contain it.

21.3 INFORMATION CONVEYANCE: THE PROCESS

The aim of this study has been to examine what the purpose of the reconstruction illustration is, how it operates, and how the operation can be improved. As a working hypothesis, the study so far has established that the reconstruction's purposes are fourfold: to contain certain information about a site; to attract the attention of the intended audience; to sustain the interest of the intended audience; and to convey the site information to the audience. These purposes are, of course, interdependent.

21.4 EXAMINING THE PROCESS

The experiment: The purpose of the "model reconstruction" experiment was to examine the process under controlled conditions. It was hoped that this

would confirm or modify aspects of the hypothesis, and identify aspects of the process which had helped or hindered the production of a viable product. The process contained a number of major components, and a number of aspects of these became apparent as the experiment progressed.

The Design Brief

Discussion

The design brief for this project had to contain information of two kinds: instructions about the product that was required, and information about Dewlish Roman Villa. This quantity and breadth of information had to be carried by the brief alone; an unusual proceeding, since it would be usual to have at least an initial meeting between the commissioner and the illustrator, and probably further discussions when the initial sketches had been made.

In this case, however, geographic distance made personal meetings and face-to-face consultation largely impractical; the contributing illustrators were distributed all over the UK, Eire and the USA. Consultation by letter, telephone or e-mail was invited, but took place only at the instigation of the illustrator: this may have led to some errors remaining uncorrected. The variation in subject area is a case in point: views which were solely of the triclinium, or of the kitchen, did not actually meet the requirements of the brief. This is a matter which would normally have been corrected at the initial meeting, or certainly at the sketch stage.

Discussion is best seen as an integral part of the design brief, rather than a separate issue. Since reconstruction illustration is a complex operation, it is almost impossible to include every factor necessary from the first draft: the information requirements change as the shape of the project becomes clearer.

Most of this process will usually take place in the first meeting, although "fine-tuning" occurs later. The form of the design brief needs to accommodate these changes, and perhaps to incorporate more than one stage – pre-sketch and post-sketch, for example.

Product instructions

The instructions about the product seem to have been fairly adequate, in that only 14% of the illustrators regarded this factor as a problem. However, 34% felt it necessary to obtain more information under this heading, so these instructions may have been less clear than was hoped. Certainly, the wide choice of interpretation made available seems to have been a contributory factor in the confusion over the subject area. The only other point which was, in some cases, at variance with the product instructions was the question of format: two of the student contributors produced square illustrations instead of the A-format requested. This was not particularly important in the present context, but it would have been unacceptable in a commercial contract. Most probably it was an oversight, or else the requirement was forgotten during composition.

Product instructions are specifically concerned with the uses and role of the illustration. In short, it is concerned with what the illustration has to do; the question of how the illustration does it is much more the concern of the illustrator. Recognition of the respective roles means that, in an operation which is essentially a collaboration between two parties, each can contribute in the field that they know best.

Clarity is of the greatest importance in these instructions. This is partly for the sake of the recipient, but also for the commissioner of the work; thinking

the purposes of the product through in depth can lead to a much more efficient product. It may also lead to additional applications or advantages that were not originally thought of, or the avoidance of potential problems before they arise.

Site information

Information about the site appears, at first sight, to have been inadequate: one third of the illustrators found this a problem, and nearly half obtained more information (mostly of a general, contextual nature). As against this, much of the information in the brief was in fact unused: 23 of the 29 illustrators used less than 50% of the available information, and even the highest scoring illustration used 77%. The most probable explanation for this is that the illustrators needed data of other kinds, in particular the "period background" details of costume and artefacts, which were not included in the brief. Whether they should have been is an arguable point: to a certain extent, reconstruction artists are usually expected to have some background knowledge and reference material of their own. The brief did contain a guide to further material, in W.G. Putnam's bibliography.

In fact, site information generally forms the bulk of the brief, since this is the major area of the commissioner's input – especially if, as is often the case, they are also the site archaeologist. The main point concerning this information is that it is difficult to provide too much. A written description of a scene can concentrate on what is known and gloss over what is not; presumably, the audience fills in any gaps in its mental picture with whatever "stock images" the imagination has to hand. Graphic images, and especially those using conventional representation, need information at every point: this aspect is readily appreciated when trying to draw a complex scene from

memory. Even with scenes which are well known, and have been recently observed, the writer's personal and teaching experience (as, for example, when students were asked to draw their homes) has often demonstrated that a surprising number of factors in a given scene cannot be recalled at all. Unlike the images produced by verbal description, these missing areas are not only obvious, but fatal to the representation: the cohesion of the picture-plane collapses.

To avoid this collapse, the illustrator must either obtain more information or invent certain elements; the latter course has obvious dangers for the integrity of the reconstruction unless there are very strong bases for the hypotheses. However, omitting uncertain details may actually falsify a picture. For example, a roof-ridge may be depicted without terminals because only fragments of these elements have been found, and their exact shape is unknown. However, the fact of the terminals' existence is known; to omit them altogether is less true to the structure than making an "educated guess" at the form of the terminals.

It is suggested that the original brief contain the basic material, but that the commissioner should be prepared to add more after the initial meeting, and probably after the sketch stage as well. It is rarely possible to predict all information requirements at the outset.

Agenda

Finally, a re-reading of the design brief did show an important omission: there is no overt, clearly stated agenda for the illustration. In identifying the criteria for an assessment of the relative performance of the illustrations, it was stated that *The illustration should fulfil its purpose, as defined by the design*

brief. While it was, indeed, possible to extract this purpose from the wording of the brief, it was no-where stated in a clear and succinct fashion. The omission seems important, because a concise agenda makes an easy reference point for both client and illustrator.

In the writer's experience, it is rare for a client to include an agenda in the brief. However, there have been a number of occasions when it would have been of considerable value: discussion and design time has been lost not because of differences of interpretation of a particular point, but because the point had never been clearly articulated in the first place.

This is, then, a very valuable and clarifying exercise for the client. Creating an agenda for the illustration itself means that the commissioner must consider many aspects of its creation: what it is expected to achieve, what roles it has to play, who it should appeal to, and what information it should convey. These are crucial to any product, and would receive exhaustive consideration in, for example, advertising. These basic criteria are unlikely to change fundamentally during discussion, unless they are totally unrealistic. Even if the agenda is framed in fairly brief, broad terms, it will form a very useful framework for the brief, and a reference-point during discussion and the actual making of the illustration. (This topic is explored further in section 22.2, p.478.)

The Illustrations

Subject Area

The total sample was divided into interior and exterior views, of which the exteriors were the most popular with the audience. This was especially so of those which contained cutaway views of the interiors, and it is these works –

which also contain the most information – which were consistently the best performers. It is possible that it is the intricacy of the image which is stimulating this response: it is, perhaps, a human impulse, on seeing a very complex and intricate construction, to "try to make sense of it" – in other words, to stop and give it attention until its structure is understood. These works certainly seem to have commanded more attention and interest than simpler, more mundane pictures.

Design and Composition

The use of dynamic, exciting layouts based on diagonal and asymmetric formats was, not surprisingly, a successful tactic. 70% of the upper performance zone used this approach, which is a proven method of engaging the attention of the audience, and forms a good basis for more sustained attention.

(In addition to its own merits, the use of these methods usually denotes an illustrator who understands graphic technique. This is referred to further below, and in the section on *Illustrators*.)

Media

Although many different media were used in the course of this project, there was no particular medium which outperformed any of the others. However, it was noticeable that the illustrations containing skilful media use were performing better than those with less expertise; for example, the few paintings with "correct" watercolour technique were in the upper zones.

Colour

In general, colour illustrations performed better in this project than the monochrome drawings. However, it appears probable that this may give an unfair impression of the medium: there were fewer monochrome works in the sample, and none were of very high technical quality. In skilled hands, black and white illustrations can be very striking. Much of Forestier's output (Figs. 37,38) was in monochrome gouache paintings, which was a constraint of newspaper reproduction at that time: this did not prevent them from being extremely effective.

As to the full-colour illustrations, the best performances were generally achieved by those illustrations which had planned colour-schemes, either at the warm or cool end of the spectrum. Again, this appears to be the product of technical expertise: if the use of colour is intentional rather than fortuitous, a more effective result ensues. In the upper performance zone, a number of illustrators cited "colour" as one of the factors which would make their works more attractive.

Projection and viewpoint

These factors depend on the subject and aspect of the illustration, and there is no evidence that performance is affected either way. Reconstructions often tend towards a raised viewpoint, simply because this gives an overview of the subject and explains its structure more clearly.

Human figures

The inclusion of human figures in the scene was a strong factor in the audience attraction of the illustrations, and in fact there was a direct correlation between this factor and the overall performance. The shape of the

human figure is known to be a strong trigger for attention, and is one of the areas of concern in military camouflage. It appears that even the representation of another human is effective in this respect, and this is a very crucial aspect in archaeological reconstruction – one that goes far beyond "giving scale to the buildings".

In addition to simply gaining attention, there is the empathy factor: people appear to relate to other people, and even to representations of them. This is associated with the need to include an emotive element in illustration; something which is surprisingly difficult (although not impossible) to do without figures.

It is also significant that the illustrators in the upper zone were aware of this factor, since they cited "human figures" as an element for increasing the audience attraction of their work.

Lighting

The main finding under this heading was that the incidence of directional lighting increased with the successful performance of the pictures. This could be taken to indicate that this form of lighting improves the performance of the illustration; it could also mean that it tends to be used by more proficient illustrators, and that some other aspect of their technique is the important factor. In any case, directional lighting fulfils many roles in representational illustration, and it forms part of the technique for this particular style. As is said below, there is no imperative reason to use this particular style, but any style needs to be applied consistently and according to its own rules, if it is to function.

Identification of time and place

It was surprising to find that this was an issue, given the nature of this project: however, many of the illustrations could not be positively identified as belonging to a particular time and place, without prior knowledge of what they were supposed to represent.

The two factors of time and place operate differently in illustration. Placing the scene in time is a matter of giving the audience visual clues; details of costume, activity, scene, artefacts and so on. At one time this was a more difficult, and fairly crude, operation; for example, it was difficult to depict soldiers of the Late Roman periods, because they did not *look* as "Roman" as the traditional image of the legionary soldier. While this problem has not entirely disappeared, there now exists a very large iconography which the general public can understand, and this library of images is becoming more sophisticated. The Viking no longer *has* to have a winged helmet to be recognized. The aim is to achieve a period ambience in the picture, where all the visual clues combine to give a strong sense of period, and the caption is only needed for confirmation and fine-tuning of the date. Once again, this is an important reason for using figures in the picture: we gain many of our clues about period by the way in which people are dressed. Many of the illustrations of Dewlish failed in this respect because they showed only the exterior of a fairly timeless – or even, perhaps, modern - building, with no clues as to its time, place or purpose.

Identification of place is a different operation. In general terms, very few sites could actually be recognised from their reconstruction pictures, unless some part of the structure or surroundings still exists, and the viewer knows the place well. In most cases, even the landscape has changed since the time

that is being depicted, and often all structures have disappeared completely. However, it seems important to ensure that a reconstruction is what its name implies: a reconstruction of a *particular* place, with the idiosyncrasies and peculiarities of that place and of no other. A frequent criticism of the illustrations in this project was that too many of them could be anywhere; they were generalised scenes of "everyday life in the Roman Empire". There is nothing intrinsically wrong with this type of illustration, but it was reconstructions of Dewlish Villa that were actually requested.

The criteria for spatial identification were discussed above (pp. 387-390); it is a question of the accumulation of spatial relationships, to the point where the plan of the structure becomes unique. This quality of uniqueness is also a matter of emotive response (see below); the character of particular places is important to people, and any clues or reference-points which help to fix the site's location in the landscape, and to emphasise its unique character, are an important part of the reconstruction.

Emotive response

In the Dewlish project, the positive response of almost all the illustrators to this aspect was very marked. In some respects this was unexpected; reconstruction drawing can be regarded almost as an exercise in technical drawing, where only a structural exposition is actually required. But in other ways, archaeology is a discipline where the importance of the human aspect is often stressed. Ultimately, it is about people, and the emotional dimension is a part of the human experience.

The importance of including human figures in the drawings has already been discussed (see above), and found to have important functions in a number of

ways. The character and ambience of a particular place is also a very vital factor, even though a place is not "alive" in the usual sense. A particular period or instant of time has its own associations; settled farming or frontier war, gracious living or urban decline. A successful reconstruction is able, in some way, to bring out these qualities as well: to express the tension of Roman scouts in enemy country, and the security of the evening meal in an Iron Age round-house.

There are many valid reasons for evoking an emotive response, but one other, which is on a slightly different level, concerns the effectiveness of the illustration. An emotive content engages the viewer's interest: it makes sure that the picture is looked at. Unless this happens in the first place, nothing else can follow.

The Illustrators

The project was not designed – or, indeed, expected - to produce a personality profile of the perfect reconstruction illustrator. However, some points of interest did arise from the illustrator questionnaires: there were some definite similarities among the illustrators whose work had performed best.

Background

Most appear to have been interested in the past from an early age, and this may have originated with their families: visits to museums or heritage sites were a part of their childhood. The interest is also evident in their own activities, especially creative ones: play, having a favourite period, and (most significantly) drawing scenes from the past. The more passive activity of reading about the past was also extremely popular. (Rosemary Sutcliffe

appears to be responsible for the careers of many archaeological illustrators, and also – judging by casual conversation over the years –archaeologists.) Video games have had a rather lesser impact, and film and television appear to have had very little. The overall impression is one of an *active* imagination, which finds scope for its activity in past worlds.

Ability

This was a recurring point throughout these assessments: the more successful illustrations were recognisably more competent in all points of technique, and they were made by qualified people, either in full-time employment or self-employed. In general, the illustrations made by students occupied the lower performance grades. This is, of course, hardly surprising: students are by definition in the process of learning their profession, and if this project had been conceived as a contest it would be an extremely unfair one. What this finding does demonstrate, or reinforce, is that:

- The audience displayed a preference for competent artwork, in that they find it more attractive.

- Competent artwork actually works more efficiently. Knowing how pictures operate enables the illustrator to attract and manipulate the audience's attention

Archaeological field experience

A half of the upper zone illustrators described their profession as archaeology, and nearly three-quarters had field experience. It seems very probable that this experience informs their illustration work; in this project, for example, they would be likely to have some prior knowledge of the

appearance and layout of Roman villas. Certainly it would have made it easier for them to absorb the information, both written and graphic, in the design brief: this is the kind of communication that they are very used to. (Several illustrators from other fields did not pursue this project after they had seen the brief, on the grounds that it would be too complex an undertaking. This may well have been because the brief did assume some basic knowledge of archaeology.)

It would be an extreme view to say that field experience is necessary to this area of illustration; many of the best in the field have had none at all (although they have acquired some knowledge of the discipline from contact with it over time). However, it would appear to be a distinct advantage.

Views on archaeological reconstruction

There was evidence of a higher degree of awareness of archaeological reconstruction in the upper performance zone, in that most knew the names of other practitioners, and were able to discuss the strong points of their work. Awareness of this kind is generally a good sign; hardly any artist has ever worked in isolation, and they tend to develop their work by constant observation, adoption and rejection of points of technique – they borrow what they like from other people's technique for as long as they need it. (Equilibrium is maintained in the long run, as someone else is equally borrowing from them.)

Views on the important factors in archaeological reconstruction have already been discussed, and on the whole the results were fairly even. However, one aspect which this group thought of high importance was *attracting the audience*; in fact, they rated this twice as important as the information content.

This seems to display an understanding of, perhaps, the primacy of this role for reconstruction illustration: getting people to notice, and then to understand, the past.

21.5 THE "REALISM" TRAP

In broad terms, nearly all the reconstructions of Dewlish Villa made for this study appeared to have this in common: the illustrators were intending to produce as "realistic" an image as they could. The impression was that they were emulating the style of reconstruction which is, at present, most popular: a kind of realism which approaches the photographic image in its appearance. In default of a recognized term for this style, I have used the term "photo-realism"; this has no connection with the late 20th century American painting style of the same name.

The influence of photography

The development of photography during the 19th century triggered profound changes, both in the perception of the world and its representation in the fine arts. However, its effect on the applied arts – and on illustration in particular – was rather different. "There was no need for painting to perform a task which a mechanical device could perform better and more cheaply." (Gombrich, 1995, p.524) Certain aspects and subjects practically vanished: for example, the market for newspaper pictures of contemporary subjects was ideally served by photography and photogravure. However, there remained markets for subjects which could not, by their nature, be photographed. These included illustrations of fiction, since it was impossible to photograph the imaginary actions of imaginary people. In a similar manner, photography could not handle speculative subjects, including images from a postulated future or past. There was, of course, the device of photographing a staged

"scene from history", using costumed figures, props and scenery. However, this is more a matter of recording a dramatic construction, such as the popular *tableaux-vivant* of the 19th century: it was never a very serious competitor for reconstruction scenes. The labour and other costs of setting up complex scenarios would probably have rendered it uneconomic, although there was an interesting revival of this idea, using digital graphics, in 2001 (National Geographic, April 2001, p. 127).

Realism in reconstruction

For this reason, archaeological reconstruction has largely remained in the hands of illustrators. It may also be that commissioning archaeologists preferred reconstructions to have a definitely "pictorial" nature: some degree of abstraction or mannerism in the treatment which made it quite apparent that the work was an imaginative construction, and not an observed representation. Recently, however, the style employed in many reconstructions – always a strongly representational one, naturally – has evolved an intense realism, which is frequently almost photographic. This is not to say that stylistic mannerisms and variation are unknown: a McBride is certainly different from an Ambrus. However, there is not the degree of variation and development that has taken place in other graphic arts - in poster design, for example – and the reasons for this are not altogether clear.

Representing the world

Photographic images have become, over the last 150 years, the form of representation of the real world with which we are most familiar. Since its invention, the process has acquired colour, motion and sound; mimicking reality more and more closely. Television and video have made the experience of the medium even more ubiquitous, and also more persuasive.

Whatever the evidence to the contrary, we may still be half-convinced that the image is the reality: that "the camera does not lie". Since, of itself, the camera records everything that is within its image frame, we ignore the human selection and manipulation that surrounds the capture of the image, and regard it as a "true" picture. There may well be an extrapolation of this attitude, so that realistic, photographic images are seen as being true and authoritative, and childlike, naïve or strongly stylised images as being speculative, uninformed or "arty".

The illusion of actuality

This may account for the fact that reconstructions often appear to be aspiring to be photographs; "pictures taken at the scene", as it were. The general tendency in reconstruction drawing is towards conventional representation of people and objects, within a perspective framework. "Another advantage of perspective is that it can provide the basis for an illusion in a way that other systems cannot", as Willats points out (1997, p.205)

The illusion in this case is that the scene has actually been observed, from a particular point in time and space: the exact way in which a photograph operates. The arts of illustration and painting, considered as a whole, have many ways of representing the world, but only this area of semi-photographic realism seems to be generally used for reconstruction artwork.

The Dewlish reconstructions

The sample collected and examined in this thesis is no exception. They are all recognizably by different illustrators, each having individualities of style, and yet almost none of them appear to be strongly "stylised" in the sense of the

deliberate manipulation of the image for graphic effect. (It may, perhaps, be argued that illustrations 4 and 29 have been altered in this way, and have acquired, respectively, a flat, iconic style, and an Impressionistic freedom of brushwork. However, these are exceptions.) For the rest, there appears to be a general impulse towards photo-realism, and the illustrations differ mainly in the extent to which this is achieved.

Technical difficulties

One major problem with this approach – very evident in a sample which contains so many untrained or partially trained illustrators – is that this degree of realism is, technically, very difficult. To name only two factors out of many:

1. Representational drawing of objects requires a long training in observation and perception, as well as acquiring a visual vocabulary to record the experience.
2. Drawing a scene in linear perspective, often in two- or three-point mode, is a complex operation which must be carried out in every detail, if it is to produce a convincing result.

These are only some of the requirements for producing this level of realism: unfortunately, few illustrators have them. Much of Victor Ambrus' formidable ability in producing scenes of intense realism is probably due to his early training at the Hungarian Academy of Fine Arts, during the 1950s, and subsequently at the RCA (Horne, 1994, p.69). Training in visual arts has changed fundamentally since that time, and there is no longer an emphasis on the skills which this degree of realism requires: other areas of illustration are not thought to need them.

This is the situation which I have referred to as the "Realism trap": illustrators believe that a certain style – photo-realism - is necessary to produce archaeological reconstructions, but they do not have all the technical skills needed to work in this way. In professional illustration, there are some established artists who are equal to those of any period; Angus McBride, Victor Ambrus, Richard Schlecht etc. There are some, generally the next generation, who are attempting a long process of self-improvement and experimentation with photographic short-cuts. There are many, particularly occasional or amateur illustrators, who feel obliged to attempt the realistic style without having the skills.

The results are exemplified in many of the illustrations in this sample. The two key areas, of drawing and perspective, frequently fail to support the illustration. While draughtsmanship and perspective are specialist areas, it appears that audiences do pick up on these mistakes, even if they do not know exactly what they are. (When teaching drawing to students in the earliest stages, they generally know when *something* is wrong with a drawing – just not precisely *what*.) The result may well be a lack of confidence in these illustrations, originating with the graphic presentation, but extending by inference to the archaeological interpretation.

21.6 FUTURE EVOLUTIONS OF ARCHAEOLOGICAL RECONSTRUCTION DRAWING

Given these difficulties, it would be cogent to ask why we put ourselves in this position in the first place. The photograph, and the photo-realistic image, are both very definite statements, as noted above: "The mechanical nature of photography seemed at the time to guarantee its truth...(It) must, it seemed, be more truthful than even the best of painting because it appeared to be free

of subjective human interference." (Willats, 1997, p.271). However, this aura of certainty and "truth" is a very misleading impression for archaeological illustrators to convey.

Archaeological evidence

Archaeological sites vary greatly in the quantity and quality of evidence that they produce. As Adkins points out (1989, p.132), "..a site producing only a few postholes can be interpreted as numerous alternative types of structure", although "A site producing a quantity of evidence... will lead to a much more accurate and meaningful reconstruction...". It would, perhaps, be more accurate to say that we *hope* the reconstruction is accurate and meaningful; there could never be certainty on this point. What is certain is that, owing to many factors such as the survival factors of different materials in the ground, and the disturbance or destruction of some levels, archaeological evidence is always incomplete to some degree or another. Yet, it is from this evidence that we produce artwork with a subliminal guarantee of authenticity, whether it is labelled "artist's impression" or not.

Verbal or written descriptions are, in this respect, a more flexible medium. It is possible to give a more subtle picture: of numerous variations and possibilities, with varying degrees of probability, none of which are "The Answer". A picture is, by its nature, a more definite statement; but there are degrees to this quality.

Multiple solutions

One possible route is to give a number of equally probable interpretations; alternatives drawn from the evidence in question. This is usually quite feasible; sometimes, perhaps, almost embarrassingly so, because even quite

small changes in materials, form or surface decoration can completely alter the appearance and apparent character of a structure – a main principle of military camouflage.

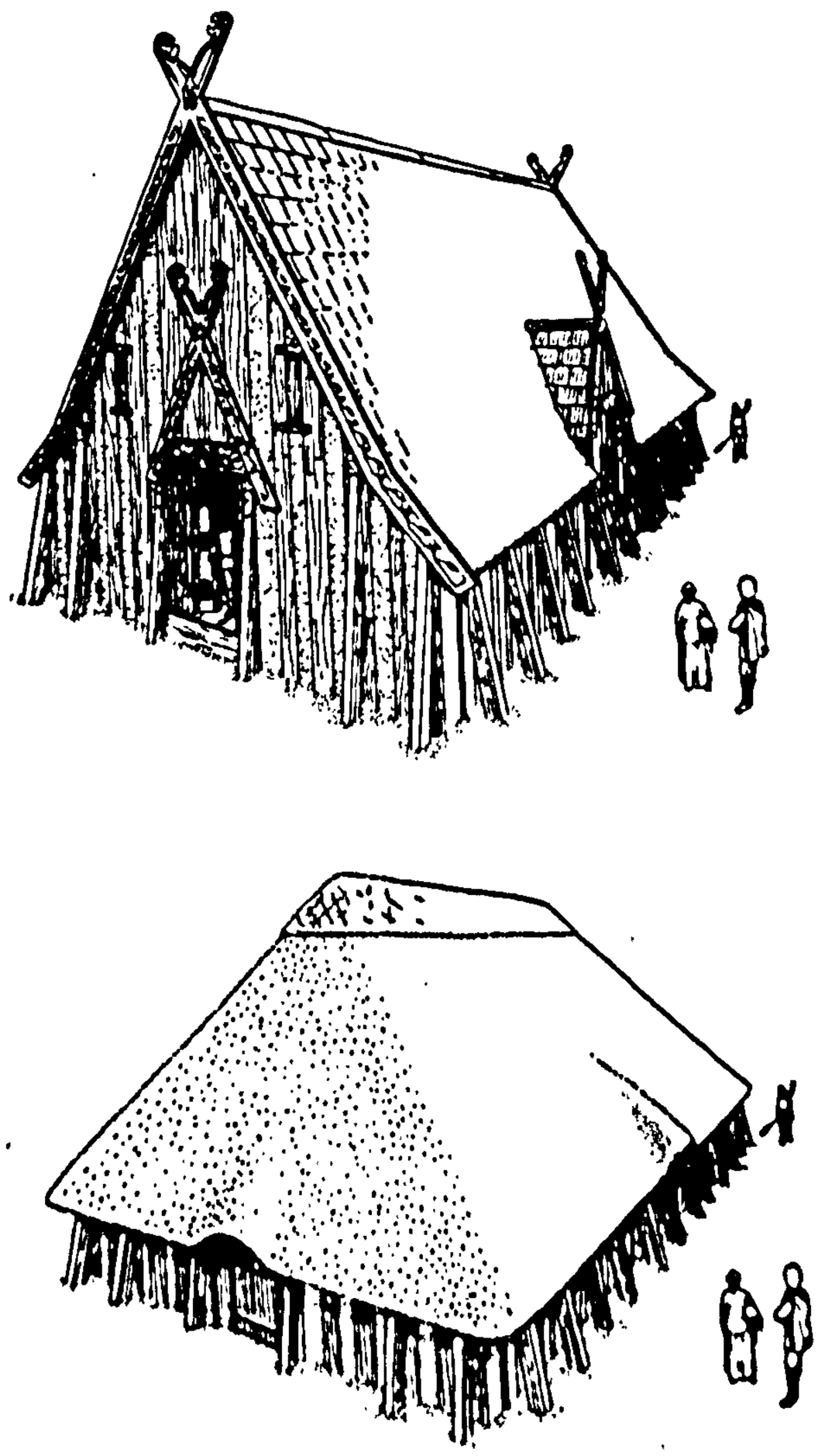


Fig. 151: Simon James: Structures at Cowdery's Down, Hampshire (Millet & James, 1983)

One example is invariably cited for this approach: the multiple reconstruction of the timber hall structure at Cowdery's Down, Hampshire (Millett & James, 1983: see fig.151). The probable reason for its frequent citation, apart from its excellent quality, is that there are very few other examples. This has not been a popular solution, despite its more inclusive, holistic, and honest use of the evidence. It does, of course, take up much more space – twice as much, even

if only two possibilities are presented – and this may well have discouraged its use: space is rarely unlimited, either in displays or in publications.

There may also be another factor operating, which can only be suggested as no concrete evidence can be produced at present. This is a possible tendency for the "general public" to prefer certainty to possibilities; a liking to be told what was rather than what may have been. One instance of this attitude occurred after a particular edition of the Channel 4 programme *Time Team,* which finished with an inconclusive result. This produced a puzzled and slightly irritated reaction from some acquaintances of the author: it appeared that the programme's perceived role was to turn up a positive, proven answer, every time. (See also Davison, 1997, p.3)

Apart from these factors, there is another sense in which James' reconstruction is still in the mainstream of this kind of interpretation. There are several versions, but each one is still a hard-edged, definite statement: there is no softening of what is very much an architect's or engineer's technique. It may be necessary to take the representation into a different mode, in order to produce a true graphic equivalent for the character of the evidence.

Stylisation

Stylisation in art represents some degree of removal from reality, for whatever reason this might be. For example, the extreme stylisation of Byzantine art identifies the saints of the Church, but removes them from the corporeal world so as not to invite idolatry: there can be no confusion of the image with the reality. Some similar mechanism may be relevant for reconstruction drawing.

Alan Sorrell's work, while extremely definite (his writings display a faith in his interpretations which is now rather unfashionable) is nonetheless very much that of a painter. His work is instantly recognizable, especially in the heavy stylisation of his human and animal figures, and his handling of line, composition and colour is extremely "painterly". It is interesting to note that he was very dismissive of photography: "It is a misfortune that we have become accustomed to what might be called the photographic aspect of appearances. The impact of a massive and ceaseless flood of propaganda has succeeded in conning the majority of us into believing that, not only does the camera tell the truth, but also...that human beings really see what the camera registers."(Sorrell, 1981, p.23).

While the definite qualities of Sorrell's works may be a negative aspect, there is certainly an advantage in their painterly qualities: they make it clear that this is a work of imagination and not a "scene from life". Sorrell's style is his own and of his time, and there would be no advantage in plagiarizing it: however, unmistakable stylisation of some kind may be a valuable asset.

Future styles: form and function

The precise form of this possible style cannot be dictated; there could be many of them. However, to be truly useful, and to advance the practice of archaeological reconstruction, the style will need to perform several key functions:

1. Conveying the information actually available has been defined as a primary function of this form of illustration. To do this, the picture must contain the relevant data, attract its audience's attention and

sustain its interest, and convey the information to them. The use of graphic communication skills, and the manipulation of emotional response, are key factors in accomplishing this.

2. By their nature, archaeological reconstructions extrapolate from the available evidence. The actual degree of this extrapolation could be made much more apparent. A style is needed which expresses a more sensitive and adaptable approach to the image: a landscape of possibilities, rather than "hard facts".

3. A development of this process would be a method of suggesting alternative possible interpretations, either of the whole or parts of the site. Some indication of the relative probabilities of these interpretations would give a much fuller picture, and a more accurate representation of the actual process and philosophy behind these extrapolations.

4. The reconstruction needs to reflect the actual levels of evidence, not only for the whole site, but for different areas within it. At present, areas rich in constructional and material evidence are treated in exactly the same way as those only represented by robber trenches, or even completely lost to erosion or other agencies. This is, perhaps, an understandable desire for completeness – "finishing the jigsaw puzzle", even though half the pieces are missing. Unfortunately, it also misrepresents the evidence that we have, if all degrees of preservation are represented at the same value.

Digital graphics

So far, the use of digital graphics has displayed the normal characteristics of new technology: it initially appeared to be the answer to all difficulties, and it then transpired that it contained a set of its own problems. However, it may well be that the more fluid and adaptable functions discussed above will be easier to achieve within a computer graphics framework, rather than the static format of conventional media.

Paradoxically, for an imaging system which relies on the "on/off" quality inherent in digital rather than analogue systems, computer graphics have become good at handling subtleties of colour, shade and form. (For some time, the handling of areas was actually better than the quality of linework, although this also has now improved.) The "stepping" effect in a pixelated image is not a barrier to apparent subtleties, so long as the image grid is sufficiently fine – that is, finer than the resolution of the human eye at normal viewing distances. The ability to shade images to fine tolerances, and to "ghost" or render transparent different elements within the picture to varying degrees, may be the basis for creating a more flexible and sensitive system for reconstructions.

One valuable attribute of the digital image is the relative ease with which it can be edited; small details or large areas can be modulated to accommodate changes of interpretation. This is especially valuable in this particular field, where the interpretation of a site can be profoundly altered by later findings. In addition, even the same findings may be differently interpreted: over the last eighteen years the author has made four different reconstructions of the Colliton Park Roman town house at Dorchester, Dorset. This was not the result of new findings, but of the disparate interpretations of clients. (An

examination in greater depth of this particular problem can be found in Appendix 1.)

This mobility of the image can also be used in a different sense: digital graphics is an ideal medium to implement the concept of alternative interpretations, not over a long period but as a single presentation. A representation which could continually evolve (or "morph"), from one possibility to another, would be an intriguing possibility. In static representations, only a few of the possible permutations can be represented: a computer graphic could have phased changes for different areas of the reconstruction – for example, the roof, walls and fenestration of a building – which would eventually run through all the possible permutations of structure and appearance.

One factor of computer modelling which has proved very intoxicating (in all senses of the word) to reconstruction artists is the ability to change viewpoint at will. The fly-through model gives a degree of flexibility and information capacity far beyond any technique that has gone before, with the possible exception of full-size models such as Butser Farm or the ship "Matthew". Unfortunately, it also gives an impression of authority, certainty and completeness, which often goes far beyond the evidence. In conventional artwork the problematic areas of a building are often hidden behind trees or other landscape features. There does not seem to be a similar device in use for the fly-through model, which generally implies exhaustive evidence for every feature represented.

There is still a problem with what may be termed a technological lag: rapid development makes older computer graphics date very quickly. The

audiences are constantly exposed, through films and advertising, to state-of-the-art graphic products: very labour-intensive and extremely costly to produce. By comparison, the low-budget productions sometimes used by museum and heritage organizations may give a rather amateurish – and hence less authoritative – impression, especially if they remain on display for a lengthy period.

The role of computer graphics in this field is still expanding, and there appear to be many possibilities as yet untapped. However, the most important possibilities lie in changing the basic approaches and premises that we use for reconstruction; changes which may be expedited by new techniques. These would potentially be more valuable than purely technical advances in an unchanged mode of presenting reconstructions.

21.7 THE COMMISSIONING AND PRODUCTION PROCESS

Throughout this study, and especially in the sections dealing with the Dewlish Villa experiment, the importance of the commissioning process has been made apparent (see, for example, pp. 446-450). This is where the interface occurs between the archaeologist, who has a developed understanding of the site and access to its information, and the illustrator, who is commissioned to demonstrate this information to an audience. A great deal of the success or failure of the project is bound up in this process.

The process is a complex one, for several reasons. It involves a series of preliminary stages, such as the agenda, brief, meetings, site visits, roughs and finished artwork. There are post-production stages, such as processing and archiving. As in all illustration work, all phases are governed by a particular

set of legal and business practices. In addition to this, there are the particular problems, protocols and practices of archaeology to work with.

It is certainly in the interest of all parties to make this process as efficient, and as productive, as is possible; not simply for avoiding problems but for making the best use of the opportunity. For this reason, I am concluding this thesis with a section on the commissioning and production process (Section 22.0). The information in this is drawn largely from the preceding sections, but also from my own experience as a freelance illustrator from 1984 - 2004. I have also incorporated material from a number of professional organizations which are involved in this field.

While it is not desirable, or even possible, for such guidelines to be composed by one person, it is hoped that these may form the basis for an agreed code of practice for this area of illustration, which will eventually be adopted by the relevant professional organizations. At present, there are many areas - copyright or ownership issues, for example - which are often the subject of confusion or misunderstanding, and briefing meetings frequently suffer from the lack of a clear agenda or key information. Use of these guidelines as a checklist during the process could expedite the whole operation, and ensure that all parties are fully aware of their respective professional, legal and ethical obligations.

22.0 GUIDELINES FOR THE COMMISSIONING AND PRODUCTION OF ARCHAEOLOGICAL RECONSTRUCTIONS

These guidelines are intended to provide the basis for a procedure for all parties involved in the production of archaeological reconstruction artwork. The aim is to improve the quality of all aspects of the product, to facilitate a clear understanding of the status of various legal rights to the work, and to improve savings of both time and costs during the process.

Codes of Conduct and other publications, by the Association of Illustrators, the Institute of Field Archaeologists, the Society of Museum Archaeologists and the Association of Archaeological Illustrators & Surveyors, were of considerable assistance in drawing up these guidelines. The relevant documents are referred to in the Bibliography. While neither the commissioner nor the illustrator will necessarily be members of these organizations, they represent a considerable body of experience in the practical, legal and ethical issues surrounding these transactions.

22.1 CHOOSING AN ILLUSTRATOR

The commissioner may operate within an organization which employs a drawing-office staff. While it appears logical to place the work in-house, all parties should be quite confident that the project is within the capabilities of the chosen illustrator. The creation of reconstructions requires skills which are different, and in some cases additional, to those needed for the production of technical drawing (as in mapping, finds drawing etc.), and this factor should be seriously considered.

If a suitable person is not available in-house, the work will have to be commissioned from an outside agency: either a design team or freelance individual. The two crucial factors are:

Archaeological competence

The most successful works in the reconstruction experiments were made by illustrators who had had some archaeological experience (see above, pp.457-458). This factor has a number of advantages:

It aids comprehension of the evidence. This is especially important in that archaeological evidence frequently resides in faint and elusive traces, such as subtle changes in colour or texture. The problems are compounded on complex sites with intricate phasing, or with heavily damaged features.

The illustrator will understand the relative importance of different areas of the evidence, and the weight that should be given to each.

The illustrator is already familiar with the language and methodology of archaeology, which will obviate the need for a great deal of explanation, and reduce the possibility of only partial understanding.

Finally, the illustrator is probably familiar with other sites of the same period, and can use the information from their previous experience to inform their interpretation.

Archaeological experience may be established in various ways: by the illustrator's CV, by membership of appropriate professional organizations (e.g. the IFA), or in some cases by a history of extensive amateur site work.

In all kinds of illustration – for example, botanical, aeronautical or medical – a similar specialization tends to be the norm; for reasons similar to those listed above, and also because people make their best drawings of the things in which they have most interest.

Graphic competence

Again, the success of the reconstruction experiments tended to reflect the technical competence of the illustrator (see above, p. 456). While this may appear self-evident, it is a factor worth emphasizing, as the manipulation of graphic effects is not a specialization which is widely understood.

Changes in colour, texture, form and layout, and in a great many other visual factors, have a profound effect on the message transmitted by a graphic work (see above, pp.203-219). Legibility, comprehension, and the conveyed facts themselves are all influenced by the graphic presentation. This is even true for a basic item such as a graph, and the effects are compounded in more complex works such as representational illustrations. Unfortunately, graphic factors are still frequently dismissed as "aesthetics" - or even "Art" - by those who do not understand their operation. The author has heard this kind of statement a number of times, in the course of lectures and seminars given by archaeologists, with remarks to the effect that such activities are harmless enough but hardly essential. The consequence of this attitude is that much poorly-presented work is reaching publication stage; often prepared by specialists in other disciplines who have no graphic experience or qualifications.

In addition to the manipulation of graphic effect, the illustrator must also have sufficient technical insight into the publication systems that will be used for the final product. For example, they will need to know the

degree of detail that will print correctly in offset lithography, or the particular colour-range that will be compatible with a web-site design. Failure in these areas can entail time-consuming – and expensive – delays in production.

The best indicator of an illustrator's technical competence is their work, and a portfolio of previous commissioned items – especially examples in the same general subject area as the proposed work – will give some indication of this, and of the extent of their experience. Illustrators should also note that this will create an expectation in the client of a certain style and quality (AOI Code, 2004, item 8). These should not be changed without the client's full understanding and agreement; for example, the new commission is not the occasion for a sudden experiment in impasto oil-painting, if the illustrator's previous output is exclusively composed of line drawings.

Degree level or post-graduate qualifications in illustration indicate the appropriate technical training. Membership of the Association of Archaeological Illustrators & Surveyors (MAAIS) denotes membership by assessment and interview of the appropriate professional body, so that the illustrator has been assessed as competent in their field, and is bound by the AAI&S Code of Conduct. Membership of the Association of Illustrators (Mem. AOI) is not dependent on assessment, but membership entails conformity to the AOI Code of Conduct.

Communication

The quality of the end product will depend, to some extent, upon the ability of the commissioner and illustrator to form a good working relationship. This may have several different elements:

A mutual respect for each other's abilities, and area of expertise, is important. It certainly does not preclude discussion or suggestions, but implies that each participant should have the casting vote in their own particular field. (Thus, the illustrator would not insist on her theory of Roman scaffolding technique, nor the archaeologist on using his favourite colour-combination of orange and lilac.)

Listening skills and exploratory questioning are particularly important in the discussion stages, where the archaeologist is explaining aspects of the site, and the illustrator aspects of the representation. Both parties need to be fully receptive to the other's input, and also to ask the key questions necessary to draw out information on any unexplained or problematic areas. Items of key importance can sometimes be missed simply because they are "obvious" to a specialist, who may forget that they are not a matter of everyday concern to the rest of the world.

In the case of larger and more complex projects (e.g. exhibition display), it may well be necessary for the illustrator to liase with the design team, as well as the commissioner providing the factual content for the work. Joint meetings of all parties should present no liaison difficulties, but otherwise any decisions made by smaller sub-groups must be communicated to all concerned as soon as possible.

In general there is no conflict of interest to be expected between the commissioning and design bodies. If the commissioners wish to use your illustration for additional applications, it would not be wise to tailor its design too closely to that of the exhibition, especially if that "house style" is very strong or idiosyncratic (see below, p.479). The only other conflict, which might theoretically arise, is the alteration or suppression of archaeological fact to suit the needs of the design. It is unlikely that most

archaeological commissioners would tolerate this in any case, and it would be difficult to defend such an action from an ethical standpoint: the illustrator is strongly advised not to follow this course if the situation should arise.

22.2 PREPARING A DESIGN BRIEF

This stage of the process will depend, to some extent, upon the context for which the reconstruction is required. This may be a new museum display, an on-site information board, information leaflet or many different types of publication. Even for the simpler forms of production, it is essential to set out what the illustration is expected to achieve, what it should contain, and the context/s in which it should operate.

The more complex forms – for example, the museum display – will already have an overall design brief in place, which will contain the strategy for all aspects of the display's aims, content and appearance, and which will be used as a starting-point by all the specialists involved in the product. It is a vitally important document, as it encourages in-depth consideration of all the aspects involved, and enables a more cohesive result: all participants are aware of the overall effect that is intended. "Yet, surprisingly, the importance of the brief is often underestimated and, as a consequence, projects are often ill considered and superficial, and this is reflected in a troubled developmental stage and a less than satisfactory end product."(Belcher, 1991, p.83). Deficiencies in the agenda for the Dewlish project appeared to be responsible for subsequent problems in the experiment (see above, pp.449-450).

In this situation, the presence of an overall design brief gives some general shape to the reconstruction brief; it is, as it were, a "plan within a plan".

However, while some aspects – for example, the expected audience type - may be predetermined by the overall brief, there are many aspects which are specific to the reconstruction. A separate, detailed brief is needed for this application.

The situation may also arise where a reconstruction is required to operate in a variety of locations, not only one context. A very common situation, in the writer's experience, arose in 2003, when a Welsh archaeological trust had funding available for information displays on the archaeology exposed during a road construction. This meant that they could afford to have a series of reconstruction illustrations created for a number of the sites in this area. Quite naturally, however, they wished to use the illustrations – which represented a substantial investment – for other applications, both at that present time and in the future, after the initiating project had expired. In a case like this, it would be a mistake to tie the characteristics of the reconstructions too closely to the "house style" of the initial display, if by so doing they are made too idiosyncratic for more general use.

One of the most fundamental questions to be asked is whether a reconstruction is actually warranted, given the quantity and quality of information from the site in question. "An archaeologist shall present archaeology *and its results* in a responsible manner, and shall avoid and discourage exaggerated, misleading or unwarranted statements about archaeological matters." (IFA Code 2004, item 1.2; author's italics) Certainly, it could be argued that a highly detailed reconstruction, with many elements imported from other sites of a similar type, does not reflect the actual character of a site where only fragmentary and debateable evidence has been found.

Assuming that the quality and quantity of evidence is deemed satisfactory, the next step will be the creation of an agenda of aims for the illustration. This will clarify why the reconstruction is being made, and how it is intended to operate. Once these fundamental issues are established, the rest of the design brief contains the relevant information – both factual and instructive – for achieving these aims. Belcher (1991, pp.83-95) gives a number of valuable insights into this process; although he is describing exhibition rather than illustration briefing, there are many common areas.

Agenda

This should establish the particular character and function of the reconstruction, including such factors as:

Intended audience: There are strong links between the illustration's purpose and its audience (Belcher, 1991, p.87). Reconstructions may be made for a number of reasons, and may not be readily fit into different contexts.

Reconstructions for a specialist audience may address different issues to one aimed at the general public. A reconstruction of a building, made as a speculative exercise for an academic journal, may demonstrate a possible building technique which is by no means generally accepted, and which may in fact be disputed in the next issue of the journal. It has its place in debate, but it is probably not suited to a more general audience.

The expected age of the intended audience will also affect its content, agenda and appearance. A purely structural diagram of a Medieval keep may not hold the attention of children under ten, but a lively siege scene probably will.

Aspects: Any period and/or place can be depicted in terms of a number of different aspects. Even an unpopulated landscape can be viewed in terms of its climate, hydrology, flora, fauna or geology. The addition of human society – an Iron Age settlement, for example – adds such elements as transport, farming, industry, trade and many others to the possible scenario. These particular aspects need to be identified; the most successful pictures contain what is essential and omit what is not.

For the illustrator, this question of "aspect" may give the first indication of the technical structure of the picture: for example, whether it will be a detached "bird's eye view" explaining the layout of a townscape, or whether a closer and more "human interest" approach is indicated (see above, pp.374-375; also Hodgson, 2001, p.6). Such issues are not necessarily incompatible – they may even add tension and dramatic interest to a picture – but they must be recognized and evaluated.

To some degree, it may be possible to depict – or at least to indicate – many different aspects within one illustration. However, it is necessary to decide which are the dominant themes, in order to give a strong subject and direction to the picture, and which aspects can take a secondary role. If there are a number of equally important themes, it may well be necessary to undertake a series of reconstructions. Otherwise, the work may be overcrowded and confused.

Place / Time specific: A reconstruction may be of a particular place, and be specific to that site. It may be a more spatially generalized picture of society at a particular time – for example, "Life in a Roman City" – which does not have a precise location. Frequently, reconstructions have a specific location in both dimensions (see above, p. 386).

Spatial area: Primarily, the site needs to be depicted and identified as a particular location (see above, p. 387-390). A site may be represented as a complete entity, or preference given to a particular area. This will largely depend on the site aspects which have been chosen. If, for example, the focus is on industrial activity within an Iron Age settlement, the area may be narrowed down to a particular roundhouse which shows most evidence for this activity – or even a particular part of the roundhouse. Focus on the relevant area helps to avoid distraction, and to transmit information in a more positive way.

An additional factor in choosing a particular area may be that it is the best preserved, and/or presents the most unequivocal evidence for a particular activity. Since the reconstruction is necessarily a definite statement (given the nature of graphic artwork), it is understandable that it may be applied to those areas where the archaeologist is on firmer ground.

If it is important to preserve an overall view, as well as examining specific areas, the possibilities of scaled-up insets within a main broad view can be investigated.

Temporal area: The primary factor is establishment of the period being depicted (see above, pp.386-387). There are a number of additional considerations. A site may contain only one phase, as for example a deserted medieval village with no known history of previous land use. In this case the only choices to be made lie within this period, and consist of the building, occupation and desertion of the village.

A more usual situation, especially in urban archaeology, is the superimposition of a succession of building phases. Each either evolves

gradually from its predecessor, or succeeds a catastrophic event such as a fire. In this case, choices are wider. Each particular phase may be shown at any point in its evolution, as described above, and be represented by a single reconstruction. An alternative approach is to show the phasing process over time, by creating a series of works. In the latter case, the illustrator frequently uses a fixed viewpoint and landscape features to give continuity, and to emphasise the changes.

Another aspect of time, apart from the archaeological or historical period, is the particular season and time of day that is to be depicted. This may well be a matter of graphic technique, but it can also concern the content: seasonal changes to a farming landscape are of great importance, and the time of day may also have significance. The inclusion of cows being herded for milking would be a significant addition, in a landscape shaped by dairy farming.

Information

Publication media: It is worth considering at this initial stage not only the immediate use for this reconstruction, but also any possible future applications it may have. To some extent, an illustration can be adapted to any medium, but it is best not to push this adaptability too far. An illustration created specifically for digital viewing will not require very fine detail, whereas one which is to be considerably enlarged for display use may need to be highly detailed. Line and stipple work can look very impressive on the printed page, but not on screen.

Because of these considerations, and many others, it is helpful for the illustrator to know the applications to which the reconstruction may be put. These will influence choices of colour, detail and texture, and will in

any case be required for inclusion in the copyright licence (see below, p. 486).

Site information: If the reconstruction is to be based on a particular site, a copy of the site report should be made available for the illustrator. It may well be helpful to indicate the most relevant passages and diagrams within this for ease of reference.

If the site report has not yet been published, copies of relevant sections of the site record will be required. Plans, sections and maps are particularly useful.

Since phasing is of critical importance to many reconstructions, this must be clearly shown on the plan copies to avoid confusion. If not, phasing can be indicated – as clearly as possible – on the copies supplied to the illustrator.

Additional information: The commissioner may wish to supply further relevant information, which is not contained in the site record or report. This may be data about other sites in the locality of the same period, which in some way complements the information from the main site. For example, there may be evidence of particular roofing materials which has completely disappeared in certain areas, but which there is good reason to believe was generally used in the locality.

Similarly, there may be relevant information from further afield. When reconstructing the amphitheatre at Dorchester, the writer made use of the Roman's habit of building to a set pattern by incorporating information from similar, better preserved structures in comparable settlements.

22.3 BUSINESS TERMS

Detailed and legally approved information, concerning the commercial and legal aspects of commissioning illustrations, can be obtained from the publication *Rights – The Illustrator's Guide to Professional Practice* (Sterne, 1989). This is published by the Association of Illustrators, and has been used as a standard reference for this section; specific points are annotated.

Some freelance illustrators arrange their own terms and contracts, while others use an agent. In the latter case, the commissioner should discuss all business terms, such as money and deadlines, with the agent rather than the illustrator (AOI Code, 2004, item16).

Some organizations issue a Terms & Conditions document when placing an order with an illustrator. It is good practice for the illustrator to have his/her own version of this document, which can be issued with an Acceptance of Contract. (The Association of Illustrators has developed a standard document for this purpose, and the Association of Archaeological Illustrators & Surveyors is in the process of producing its own version of the AOI document.) *It is of great importance for both commissioner and illustrator to study the respective documents, and to make sure that they are compatible.*

The aim of the Terms & Conditions should be to clarify the contract, to make sure that both parties are protected from malpractice, and that they are acting within the law. It should be mentioned that the AOI has reported some instances in recent years of attempted "rights grabs" by some major corporations; that is, attempts to force illustrators to sign over copyright – sometimes even for any future work – before contracts are granted (for an example, see AOI Journal, 2002, p.5). This is a difficult

problem, which is presently causing considerable debate, as it raises livelihood, ethical and legal issues.

The Terms & Conditions document should cover such areas as:

Copyright

Copyright law in the UK is set out in the Copyright, Designs and Patents Act, 1988. It is a complex field, and it is important, both legally and ethically, for all parties to act correctly and to be aware of any changes or developments in the law. Organizations such as the Association of Illustrators can advise on specific points.

The situation at present (2004) is that illustrators in full-time employment do not own the copyright to illustrations produced during their working hours. Copyright is the property of their employers, who may use the illustrations as they see fit.

Self-employed or freelance illustrators are in a different situation. Copyright naturally resides with the maker of the work – the illustrator – and it lasts for their lifetime plus seventy years. This is the case unless it is specifically sold and assigned in writing to another party. In practice, few professional illustrators are willing to do this; copyright is valuable property, and future usage and licensing may form part of the illustrator's income (Sterne, 1989, p. 13).

The more usual course is for the illustrator to issue a copyright licence to the commissioner, which gives the right to use the image for specified purposes, locations and durations. This arrangement can benefit both parties: it is much cheaper than outright purchase of the copyright, it is very flexible in its terms, and does not preclude a new arrangement in the

event of unforeseen circumstances – for example, if the commissioner needs to use the image for an unexpected application.

Some organizations may be resistant to this solution. When excavation archives are deposited with museum organizations, it is usual for the museum to seek assignment of the copyright. This is in fact written into the Society of Museum Archaeologists' guidelines: "Archive repositories should ideally seek to gain a written assignment of ownership to copyright from the copyright owner" (SMA, 1995, Appendix 7), although even here the possibility of copyright licences as a "second-best" solution is explored in a later section. Generally, this is of more concern to those in other areas of archaeological illustration, since reconstructions are not so likely to be a part of an archive; however, attempts to apply this general policy may also be made in specific cases of reconstruction.

All copyright terms should be fully explored and accepted by both parties before commencement of the commission. (See also Sterne, 1989, p.5)

Payment

Illustrators are strongly advised not to undertake work without payment, and in fact the AOI Code of Conduct (no. 20) states: "Members should not undertake speculative work without a fee except in the case of self-generated work". In a situation where the illustrator already has, for example, an adequate private income, he/she may well feel at liberty to work for little or nothing if they so desire. However, there is a wider ethical issue in that they are in direct competition with many people who rely on this work for a livelihood. To produce professional quality work at far below the market price cannot be regarded as fair competition. A more equable solution might be for the illustrator to quote the current rate for the work, and to donate any excess earnings to an appropriate charity;

thus creating charitable funding and maintaining a reasonable pricing structure at one stroke.

Rates of payment for illustration depend on many variables, including the work, its applications, and the experience and ability of the illustrator. While this makes it impossible to give precise details, some indication can be found in Stern (1989, p.11). The AOI also runs a pricing service for its members, which is based upon current rates in the advertising and publishing industries.

Since work is often especially hard to obtain for newly qualified illustrators, there is a strong tendency for them to accept under-priced contracts: it is necessary, although difficult, to negotiate a more equable agreement. The important question for them to ask is whether, considering the fee as gross rather than net income, the resultant income-level would actually be sustainable over a number of years.

The total fee will be agreed between the two parties – or with the illustrator's agent, if he/she has one (see above, p.485) - before commencement of the contract. Commissioners frequently issue a work order form to outside contractors, and if this is the usual practice it is important for the illustrator to obtain one. The order number is of almost talismanic importance in dealing with Finance Departments.

In the case of large contracts, which may take several months or longer to complete, it is worth establishing an arrangement for a series of monthly interim payments; advances to be deducted from the final invoice. Freelance illustrators working on their own may otherwise experience cashflow problems.

Companies vary greatly in their policy (or lack of it) in paying invoices, and there appears to be no common pattern; large or small companies may be prompt or late in making payment. Having taken delivery of the product, the onus is on the commissioner to make payment without unreasonable delay, especially when dealing with small concerns which may not have large financial reserves.

Payment at 30 days from the invoice date is a common period, and companies which habitually take longer may be encouraged by prominent penalty clauses on the invoice: it is permissible to charge interest after a stated period has elapsed.

Failure to pay after two months should be met with a letter detailing the illustrator's claim, with copies of any relevant paperwork. If this has not elicited a satisfactory reply within 14 days, legal proceedings can be initiated using the Small Claims Track procedure initiated in 1999 (Cosgrove, 1999, pp. 6-7). (Further advice on this procedure can be obtained from Sterne (1989, p.27) and the HMSO booklet *Small Claims in the County Court.*)

Cancellation fees

These fees are intended to cover the illustrator's time and expenses in the event of project cancellation – for example, if an exhibition is scheduled and commenced, but then cancelled due to changes in company policy. They are generally set out on a sliding scale which reflects the amount of work already carried out (Sterne, 1989, p.5).

The ownership of all rights to the work reverts to the illustrator if the project is cancelled

Delivery

Deadlines for delivery of the sketches and for the finished artwork are generally agreed at this point. Just as prompt payment is part of the commissioner's responsibility towards the illustrator, delivering artwork on time is a crucial part of the illustrator's responsibility to the client. Display projects and public exhibitions are frequently very precisely timed, to coincide with a significant date or as part of a sequence of events. Typically, they also involve a number of different people and organizations, and late delivery by just one party can throw the operation into disarray. This is especially true for the illustrator, whose contribution is, as it were, near the front of the queue: a number of processes cannot be completed until his/her product is in place.

Delays may, of course, be caused by either party to the contract, but their potential effects can be so severe that the commissioner may insist on safeguards against this eventuality, should the illustrator be at fault. If the illustrator does not accept liability for consequential loss or damages, this needs to be specifically agreed (Sterne, 1989, p.10).

Rejection fees

These are fees for a certain percentage of the agreed price, should the commissioner refuse to accept the work at either the rough or completion stages. Normally, a vendor who has supplied the product as ordered by the buyer is, by law, entitled to payment, whether or not the buyer decides that they "like" it. However, aesthetics is a highly subjective and emotive area which can fuel endless debate about whether the product actually is "as ordered". Rejection fees, typically 50% of the agreed total price, are a way of circumventing protracted wrangles and/or expensive litigation. They provide a compromise solution, which avoids excessive loss to either party (Sterne, 1989, p.6).

Changes

The further the work progresses the more difficult it is to make changes, and it is best to avoid them as far as possible (see below, p. 497). Small alterations are often made at no cost to preserve goodwill, but with larger alterations there may be a significant labour/cost factor.

If the amendments are the fault of the illustrator (by oversight or misunderstanding of the brief) they should be rectified at no extra cost.

If the commissioner introduces significant changes and/or additions to the brief after the illustration work has commenced, the illustrator may charge for the extra work involved. (AOI Code 2004, item 9)

Warranties

The illustrator guarantees that the artwork is original, and that it does not infringe copyright elsewhere. This protects the commissioner in this respect. He/she also warrants that he/she has not used the artwork for other applications.

In return, the commissioner warrants that the necessary permissions have been obtained, in respect of any reference material that they have supplied to the illustrator.

Ownership of artwork

The illustrator has the Right of Ownership to the roughs and artwork, and this fact does not change unless the works are specifically sold for a named price to the commissioner (Sterne, 1989, p.15). Otherwise, all original artwork must be returned to the illustrator in undamaged condition.

Moral Rights

The illustrator has a right to be identified as the author of the illustration, and to object to derogatory treatment (such as unauthorized adaptations or alterations). The practice of removing the illustrator's signature from the work (which, for some reason, some graphic designers do as a standard procedure) violates both of these rights, and should not be permitted.

The IFA Code of Conduct states that "An archaeologist shall give appropriate credit for work done by others" (IFA Code 2004, item 1.5), and while this may generally be taken to mean field work or written research, there seems to be no reason why the principle should not apply equally to graphic reconstructions.

22.4 DISCUSSIONS AND MEETINGS

Alternatives

It is in theory possible for a commission to be successfully completed without the commissioner and illustrator actually meeting. Telephone, post and e-mail can all be used as substitutes for face-to-face discussion, and they do have important roles: if the travel distance between the two principals cannot be covered economically, they may have to provide substitutes.

Advantages

However, if at all possible a face-to-face meeting is to be preferred. The experiences of the writer in setting-up the Dewlish experiment showed that lack of consultation did indeed lead to errors in interpretation (see above, p.446). The transfer and exchange of information, views and

alternatives is quicker and more flexible. It is also probable that the end result will be more of a consensus view, and that misunderstandings can be quickly rectified rather than requiring a lengthy exchange of messages.

Agenda

The formation of an agenda for the illustration has been discussed above, and the commissioner may well use this as a basis for the meeting, to ensure that all important areas are covered. While the illustrator does not have the same detailed information - he/she is there to obtain it – it is worth bringing a similar checklist of main headings, to ensure that the main areas of aims and information are fully discussed.

Attention & areas of competence

As stated above (pp. 476-478), it is important for the participants to give full attention to each other. The commissioner is supplying the aims and content of the work, and the illustrator is exploring the best ways of achieving a graphic solution. In the writer's experience a certain amount of cross-over between the roles, as in suggesting possible avenues, solutions, or parallels from previous experience, is very acceptable and makes for a more productive discussion.

After the main briefing, further meetings may be unnecessary; further adjustments and communication may take place by telephone, surface- or e-mail. However, a second meeting when the initial rough sketches have been prepared may be very helpful, especially when the project is particularly complex or extensive.

22.5 SITE VISITS

It is also possible for an illustrator to reconstruct a site that he/she has never seen, and again, in cases where the travel distance is considerable,

this may have to be the arrangement. However, site visits are recommended if at all possible. Even if the site and its surroundings are photographed copiously by another party, there always seems to be some element missing – frequently the one which is vital to the reconstruction, since it is impossible to know beforehand what this will be.

Identity of place

There is also the strange but common experience that any previously unknown place, however well described or pictured beforehand, turns out to be different to one's expectations. The phrase *genius loci* is a useful expression for describing the totality of experience which comprises a locality: the shape and gradients of the land, its orientation to the sun, and many other more subtle factors which give a particular locality its unique identity. If this is known, it can be used; otherwise the character of the location is much more of an invention by the illustrator.

Having said this, it must also be remembered that the degree of change in a landscape may have been very great. Geological and climatic change are only two of many related factors which may completely alter the whole "feel" of a landscape, especially when this impression may depend on changes to the colours and textures of the landscape rather than alterations in its shape. This is where information and imagination have to work together; to form a combined view of the landscape as seen today, with what is known of the landscape as it was in the past. It is a process of superimposition; similar to overlaying two transparencies, and screening-out the irrelevant factors from each.

Data and image collection

When visiting a site, it is advisable to collect as much material as time allows; it may be difficult and/or expensive to make a second visit in the

event of missing a crucial factor. In ideal circumstances it is certainly better to make preparatory sketches on site, because the relevant elements can be selected out and the sketches may even form the basis for the reconstruction roughs. In practice, time constraints or adverse weather frequently necessitate the use of photography, either conventional or digital, for visual notes of the site and surrounding landscape. Very often, the information about the site's setting – its relationship with the surrounding landscape – is the most important aspect of the visit: the site itself may have been re-covered or completely destroyed in the process of excavation, and its internal structures can only be recovered from the site plans.

22.6 PREPARATORY SKETCHES (ROUGHS)

The design brief sets out the agenda and content of the illustration, and the initial discussions should expand and clarify these points. Preparatory sketches (often called roughs) are a continuation of the discussion process, and a visual demonstration of how far, and in what ways, the aims of the illustration can be achieved.

Verbal / Visual communication

This phase is necessary because of the differences between verbal and visual communication. While there is much common ground, there are certain ideas which can be handled verbally but are not easy to illustrate, and vice versa (the expression of uncertainty, for example). The attempt to express an idea graphically will quickly demonstrate the feasibility of the operation.

Graphic alternatives

In addition, there are often several different routes that an illustration can take. All of them are equally possible, but each has its own combination of

strengths, weaknesses and subject emphasis. One frequently encountered example of this factor is the viewpoint to be taken in reconstructing a building: in the reconstructions of Dewlish Villa, there were definite sectors which favoured an interpretation of the domestic aspects of the building, while others demonstrated its status (see above, p.371-374). While the design brief should have decided the main agenda, this is the point where that agenda can be fine-tuned and implemented.

Storyboards and layouts

In the case of more complex illustration projects – for example, where there are a number of illustrations, or where subsidiary illustrations are needed to expand the information given in the main item – a story-board approach, similar to that used in planning films, can be useful. In this case, it is necessary to divide the site information between the various graphic units in the most effective way, and to set out the relationships between these various elements and the whole. This will probably entail the involvement of the publication or exhibition designer.

Making sketches

The "rough" stage is frequently where most of the creative design work takes place, since it establishes the basic shape and character of the eventual finished artwork. It is important to keep the sketches free and undetailed at this stage, and to explore several alternatives rather than become too wedded to one particular interpretation; first ideas are not necessarily the best. Sketches always clarify the situation, both for the commissioner and the illustrator; once the initial sketches can be seen, the whole project can be fully appreciated and its content finalized.

Avoiding alterations

Sketches represent a development stage, and as such can be freely amended with additions, subtractions and alterations. If few amendments are needed, and the rough is generally acceptable as it stands, it should be possible to proceed to the finished artwork. However, if there are extensive alterations it is advisable to draw up a second-stage rough, and to obtain general approval of this before proceeding to the finished product.

The important thing is to avoid extensive alterations to the finished artwork, which are difficult to achieve in most conventional media, and may even necessitate scrapping and remaking the artwork. This has only happened once in the writer's experience, and was the result of the illustrator's mistaken decision to go ahead with the finished artwork in order to meet the supposed deadline. This was after repeated failures to obtain any feedback on the sketch stage from the commissioner, who finally responded the day after completion of the artwork with a list of alterations that rendered the work invalid. In this case, the illustrator should have informed the commissioner that he could not meet the deadline unless feedback was produced, and pointed out that the responsibility for the delay lay with the commissioner.

Digital alterations

Alterations to digital artwork are certainly easier to achieve than with conventional paintings. However, it still has to be actually done; that is, it entails unnecessary expenditure in time by a skilled specialist. The ease of the operation, and the time required, will also depend on what kind of alteration is required; some extensive or basic changes may invalidate large amounts of previous work. It is always better to avoid alterations by good forward planning if at all possible, whatever medium is involved.

Feedback and comparing notes

Roughs may be copied and posted to the commissioner; it is better to use copies rather than send the original roughs in case of misdirection and/or loss. In addition, it is very convenient for the commissioner to mark any suggested amendments on the copy, and return it to the illustrator with a covering letter.

An alternative, which is especially useful if time is short, is to scan the image at medium resolution into a compressed file (e.g. jpg), and to e-mail the file to the commissioner. This may either be amended in an appropriate graphics programme and returned, or printed out, amended, scanned and returned within a few hours, speeding the process up considerably. A similar procedure can be followed using facsimiles, but the image detail is often too coarse to be totally reliable.

22.7 FINISHED ARTWORK

In the past, there has been a tendency for graphic and commercial artists to use poor quality base materials, such as wood-pulp paper and writing inks. This probably stems from the perceived ephemeral nature of the work, especially in advertising. It was only necessary for artwork to survive long enough to be photographed; as soon as it was processed into a printing plate the original could be discarded. Some superb works by Giovanni Casseli (see above, p.114, fig. 64), in the collection of the National Museum of Wales, appear to have been painted on a commercial plywood support. This does not bode well for their eventual preservation.

Quality of art materials

This approach should not be applied to original artwork for reconstructions, which may be required for reproduction in different

locations for a considerable time. Much of Alan Sorrell's work (see above, p.94, fig. 40), although first published fifty years previously, is still reused today. For this reason it is important to use only professional quality paints and inks, which have known standards of stability and lightfast qualities, and acid-free supports of paper and art board which have been manufactured specifically for this work. Any work may turn out – in retrospect – to be an important one, or in frequent demand; there is no way of knowing in advance which one it will be. The only course is to establish a practice of always using quality materials.

Further advantages

In addition to these advantages, good quality tools and materials are generally easier and more pleasant to use, and produce better results, than inferior items. The additional cost is negligible, since it forms a small proportion of the total: I would estimate that for a full-colour, line and wash, A3 original, art materials would account for only 2% at most of the invoice total. Finally, the use of good materials and presentation is sound business practice for the illustrator, as it demonstrates that the work is valued and highly regarded by its maker.

Reproducing the image

The artwork itself is of no use for publication in any form until it has been processed. Reproduction of artwork is now carried out by digital scanning. This has almost completely superseded photography by process camera, for reasons of greatly improved cost, speed and process compatibility, with equivalent image quality. The digital output is immediately compatible with the equipment used in both digital and conventional publication.

Scanning the image may be carried out by the commissioner, the illustrator, or by a specialist company acting on behalf of either party. There are several advantages to the illustrator in making or commissioning the scan themselves:

- The artwork remains in the illustrator's possession and control, minimizing the risk of loss or damage.
- Post and packaging costs, for sending the artwork to the client, are far lower for a digital CD copy than for original artwork, and insurance is unnecessary.

The illustrator will need to establish the needs of the client and any other parties (e.g. printers) for the format of the digital copy. The writer has found that a 300dpi scan in an uncompressed format, such as a TIFF file, copied onto a CD, is generally acceptable. However, this must be checked, along with other details such as colour settings.

If it is necessary for the commissioner to carry out or supervise these operations themselves, the finished artwork should be dispatched to them with the following safeguards:

- The artwork should carry a clear declaration that it is to be returned, along with the illustrator's name, address and other details. (Margins should be sufficiently wide, so that this information can appear on the border of the artwork's face, rather than on the back where it may be ignored.)
- The artwork should be packaged flat. Stiffening boards – as light and inflexible as possible - are more important than padding, as the most likely damage is folding or crumpling. The package should also be clearly marked "Do not bend". The postage or courier service used should be as reliable as possible, with proof of dispatch and delivery, and insurance for the full value of the artwork.

- The commissioner should be clearly informed of a reasonable time-limit by which the artwork must be returned, and that the postal and packaging methods used for its return should be the same as those used for its dispatch.
- If the time-limit is exceeded, the commissioner should be reminded. The riskiest part of this process is that the artwork may be in the hands of a third party (the process scanner), who does not know of the arrangement, and apparently cannot read the label requesting its return.

22.8 ARCHIVING THE FINISHED PRODUCT

In the past, commercial artwork prepared for publication has frequently been regarded as expendable, once the publication process was under way. Original artwork has frequently been damaged beyond recovery, taken into the possession of anyone who happened to like it, or simply lost. Returning it intact to the illustrator has been a rare occurrence.

Ownership of artwork

This is largely because many commissioners believed that they owned the artwork; i.e. the physical support and pigments which compose the picture. This is not the case: the client paid for the creation of the image, and for the right to use that image in certain ways, but the physical entity remains the property of the illustrator unless it is specifically sold to the client – in which case the transaction should be duly receipted (Sterne, 1989, p.15).

Value of original artwork

Clearly, it is not in anyone's interest that originals should be lost. The illustrator needs them for publicity and exhibition, commissioners often

need to use the image for other applications, and other organizations may request permission to use it. While it is convenient – and a very sensible measure – to archive a high-resolution digital copy, the original needs to remain in existence as a fundamental reference point.

Possession of original artwork

Where the original is kept, and by whom, is another matter. It has been pointed out above that the artwork is the property of the illustrator unless it is specifically sold to the commissioner. It is probably also safer in the keeping of the illustrator, who will have some knowledge of its value and how it should be kept. The same should be true of the commissioning organization, but it cannot always be guaranteed. Some of the author's originals from the 1980s were archived by the Archaeology Department of a major English city council. Unfortunately they were stored in a plan chest in a building that became disused; when roof drainage was blocked, the subsequent flooding was unnoticed until the artwork was damaged beyond repair. This is the kind of thing that may happen when organizations downsize, change personnel, move premises or reorganize their workspace – all fairly frequent occurrences.

Archiving conventional artwork

Most commercial or graphic artwork is produced on paper or card grounds. Linework is generally in pencil or pen, using water or spirit-based inks; paints are also generally water-based, such as watercolours; gouache or acrylics. All work in this range of material should be stored flat, in acid-free card or paper mounts, or in archive-quality polyester pockets of adequate size. Storage should be in complete darkness, with a temperature range of 13^{0}C – 20^0 C, and relative humidity at 45% - 50% (Ferguson & Murray, 1997, p.13).

The use of fixatives – clear matte varnishes, for the protection of pencil drawings and other artwork liable to smudging – has been discouraged for archive material, as being damaging to the support after a period of time (Ferguson & Murray, 1997, p.4). However, this may depend on their composition: until fairly recently, fixatives were composed of spirit-based varnishes, which may have been more damaging than the acrylic resins which are used now. If fixative is desirable for a particular piece of work, the archive qualities should be checked with the manufacturer.

Archiving digital artwork

The situation for digitally originated artwork is rather different. The need here is for a perfectly stable, permanent form of digital record, and the problem is that digital technology has not been in existence for long enough to know what this form might be.

At present, the solution is generally presented as either constant updating of the digital format (to keep pace with changes in technology), or dissemination of the data through the worldwide web. There are a number of objections to these solutions. The former relies ultimately on a degree of human organization, stability and routine maintenance which humanity does not usually achieve, and the second presupposes that the worldwide web is a stable, permanent entity which will never suffer data loss. The technology is simply too new to know much about its ultimate roles and reliability, but there have already been some unpleasant surprises: at one time the floppy disc appeared to be a stable, long-lasting format. Conventional archiving of high-permanence hard copies, as a backup, may remain a sensible precaution for some time to come (Ferguson & Murray, 1997, p.13).

APPENDIX 1

Mutable Images: Reconstructions of Building I82 at Colliton Park, Dorchester, 1994 - 2001

MUTABLE IMAGES: RECONSTRUCTIONS OF BUILDING I82 AT COLLITON PARK, DORCHESTER, 1994 – 2001

This section explores the question which arose on p. 469; the ways in which site interpretation – and hence the required appearance of a reconstruction - may change over time, and the agencies which precipitate these changes. It is a process which I have experienced with a number of sites, but there is one in particular which is a very good example.

The site at Colliton Park, just within the north-west corner of Roman Dorchester's town walls, was first excavated in 1937-39 by C.D. Drew and K.C.C. Selby. This operation was carried out prior to the destruction of most of the site by the building of the County Council offices. Among a number of Roman structures unearthed, the best preserved was Building No. I, subsequently identified in the RCHM SE England catalogue as no. 182. This was a substantial and high-status dwelling, with underfloor heating by hypocaust, and mosaic or tesselated flooring in many of the rooms. Fortunately, its position in the corner of the site meant that it could escape demolition, and it was later consolidated for public viewing. In 1996, a conservation and display project was initiated, culminating in the erection of a steel and glass structure with a stone-tiled roof over some of the remaining walls and floor levels. Apart from protecting the remains, this was intended to give an impression of the original form and volume of a part of the Roman house (see below, pp. xx-xxi).

Interim excavation reports appeared in the *Proceedings of the Dorset Archaeological Society* (LIX(1937), p.1-14, and LX(1939), p.51-65). A full account, incorporating unpublished material, is given in the RCHM Inventory (*An Inventory of Historical Monuments in the County of Dorset*, Vol.

2, South-East, Part 3. RCHM (England) 1970, pp.553-558). These sources were used for the creation of the reconstructions.

The Colliton Park House 182 is one of number of sites in this area that I have reconstructed, beginning with the excavations at Greyhound Yard in 1985. In several cases this has led to the interesting situation of repeat interpretations of the same site – the Dorchester Roman Baths is one example – but there has been more demand for representations of 182. This is possibly because the remains are still visible, and it is one of the few archaeological sites in Dorchester to be used for its full heritage potential.

All the reconstructions were required for the same reason: explaining the structure to the general public. The format differed; nos. 1 and 2 were intended for open-air information boards, no. 3 for book illustration, and no. 4 for museum display. This led to some disparity in the techniques used, since the methods of printing varied, but the target audience was generally similar.

All the versions of this reconstruction have used the same basic viewpoint and construction that was evolved for the original (1994) work. The viewpoint is similar, although slightly higher, to that of a contemporary observer on the Northern ramparts. The raised location gives a bird's eye view, showing the layout of the building units and their relation to each other. The direction of view – from the northeast – shows a three-quarter view of the buildings (i.e. with one corner facing the viewer, and two sides visible). This gives a more visually interesting, and informative, viewpoint than one in which one face only of a rectilinear building is flat-on to the viewer.

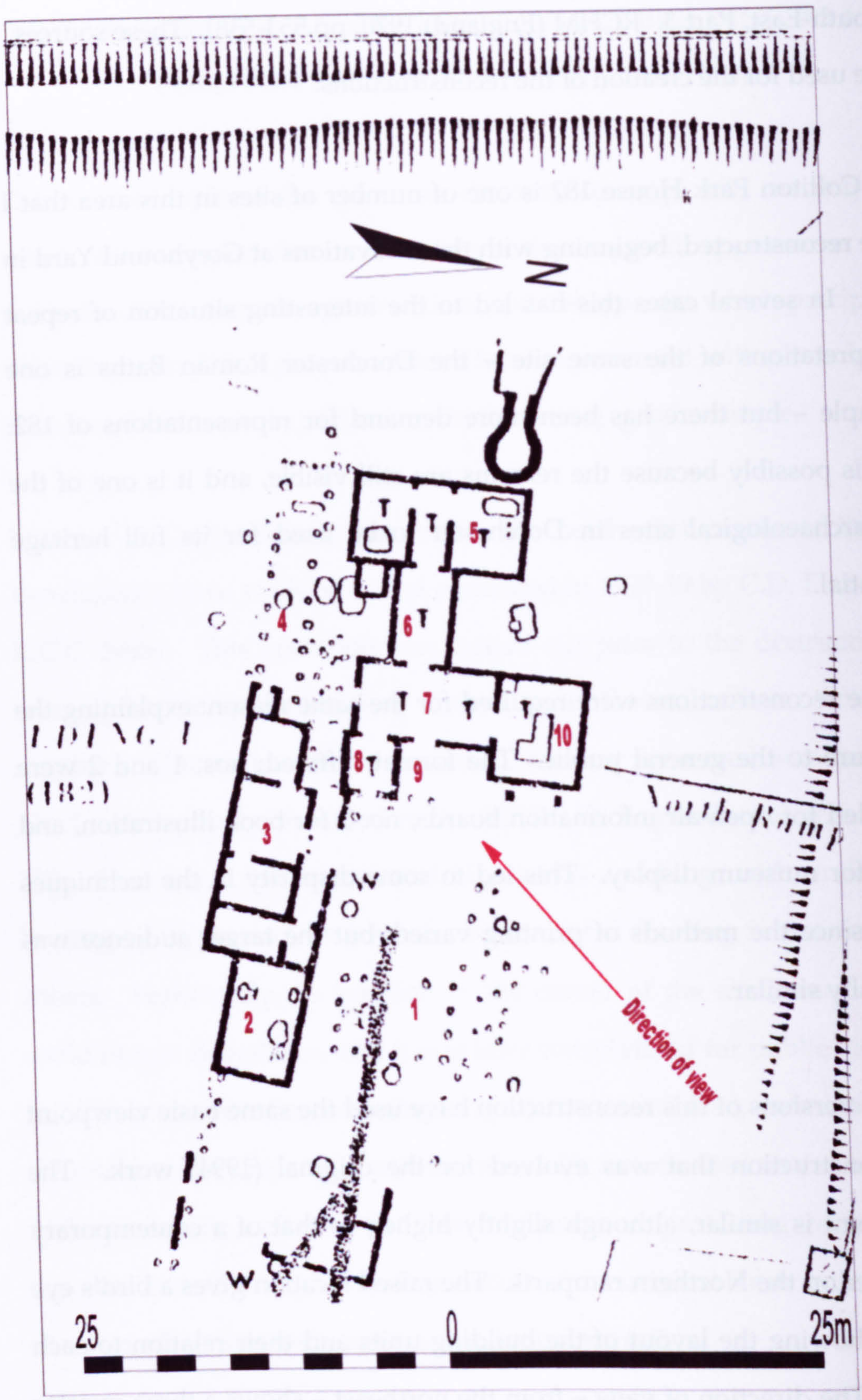


Fig. 152 Building 182 at Colliton Park, Dorchester, Dorset. Amended detail from the site plan (County Architect, K.C.C. Selby, 1938, & Mrs. G.M. Aitken, 1963.)

Although this viewpoint remained constant, a number of other elements within the picture changed over the next seven years, as different versions

were produced. None of these changes were the product of new information, but rather of changes in the interpretation of the existing evidence. The following pages chart the progress of these graphic changes and their overall effect, and are followed by an account of the origins and operation of these shifts in interpretation.

Fig. 153 Colliton Park. Version 1, 1994 Pencil drawing: Author's collection

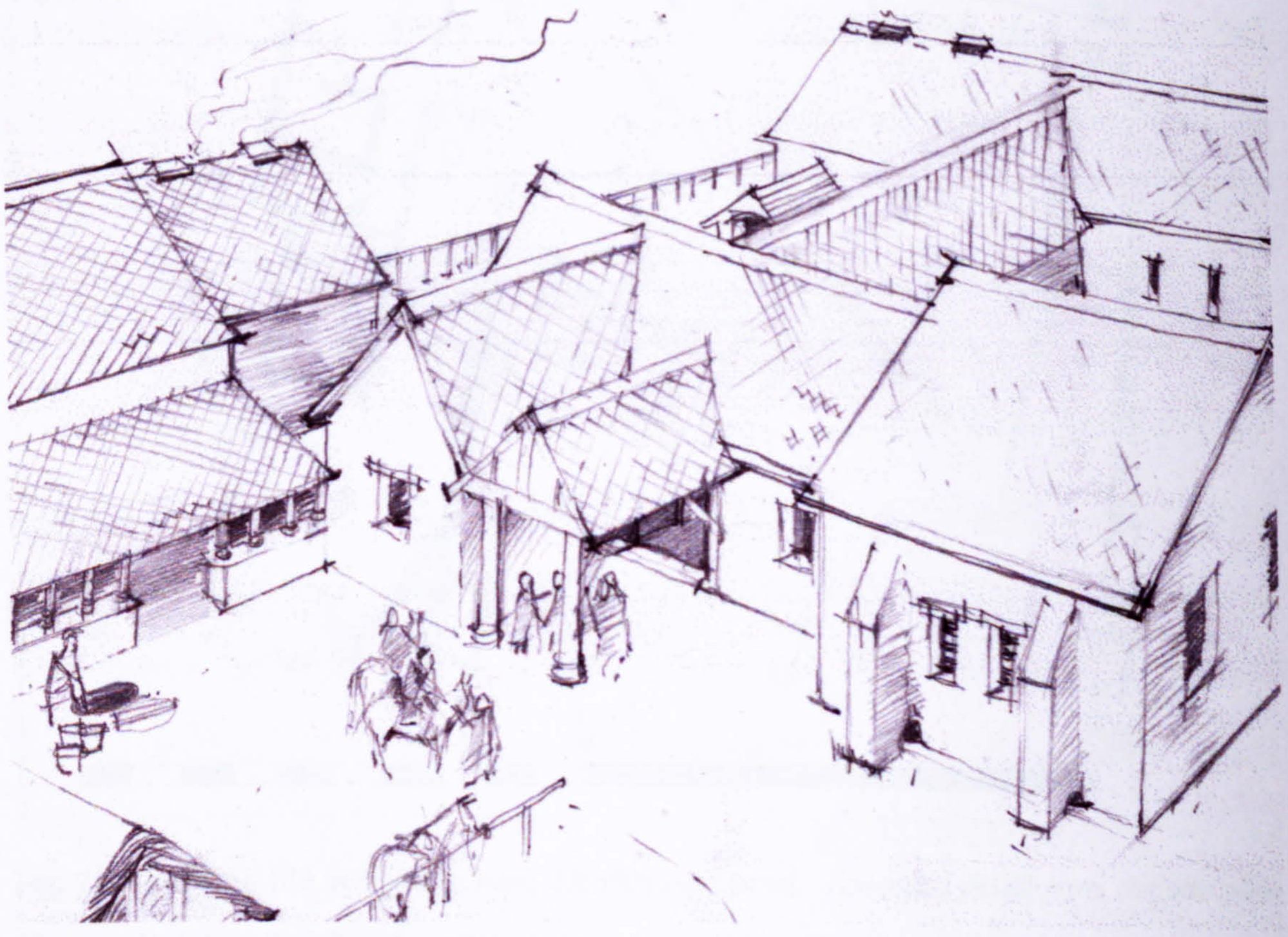


Fig. 154 Colliton Park. Version 1, 1994 (detail) Pencil drawing: Author's collection

VERSION 1: 1994

This was the first pencil sketch, made from a perspective projection of the available ground plan. It was made with the advice of Lawrence Keen, at that time County Archaeologist for Dorset, for a display board project which did not materialize in the form originally envisaged.

The drawing is, in its main structure, the model for all the subsequent interpretations. However, it contains a number of features which were, subsequently, omitted or changed:

- Nearly all the roofs are stone-tiled, with only a very small area of tegula and imbrex tiling.

- Building (1) in the NE is represented as a timber and thatch stable block; this actually belongs to an earlier phase.

- The timber post building at (4) is omitted, and a fence shown at this point.

- There is a long entrance porch at (9).

- The two blocks of masonry to the NE of (10) are represented as buttresses, and this block as single-storied.

- The roofs have a fairly steep pitch (about 45°).

- Windows have flat timber lintels

- The open area to the NW of the complex is represented as a hard-standing area between house and stables.

- The city wall was not included in the view.

Version 1 is probably the plainest and least pretentious interpretation of the complex: it is depicted as being a workmanlike farmhouse rather than a fashionable residence. This is evidenced by the placing of the "farmyard" in the front of the building, and the absence of most architectural grace-notes: the colonnade is almost the only exception to this.

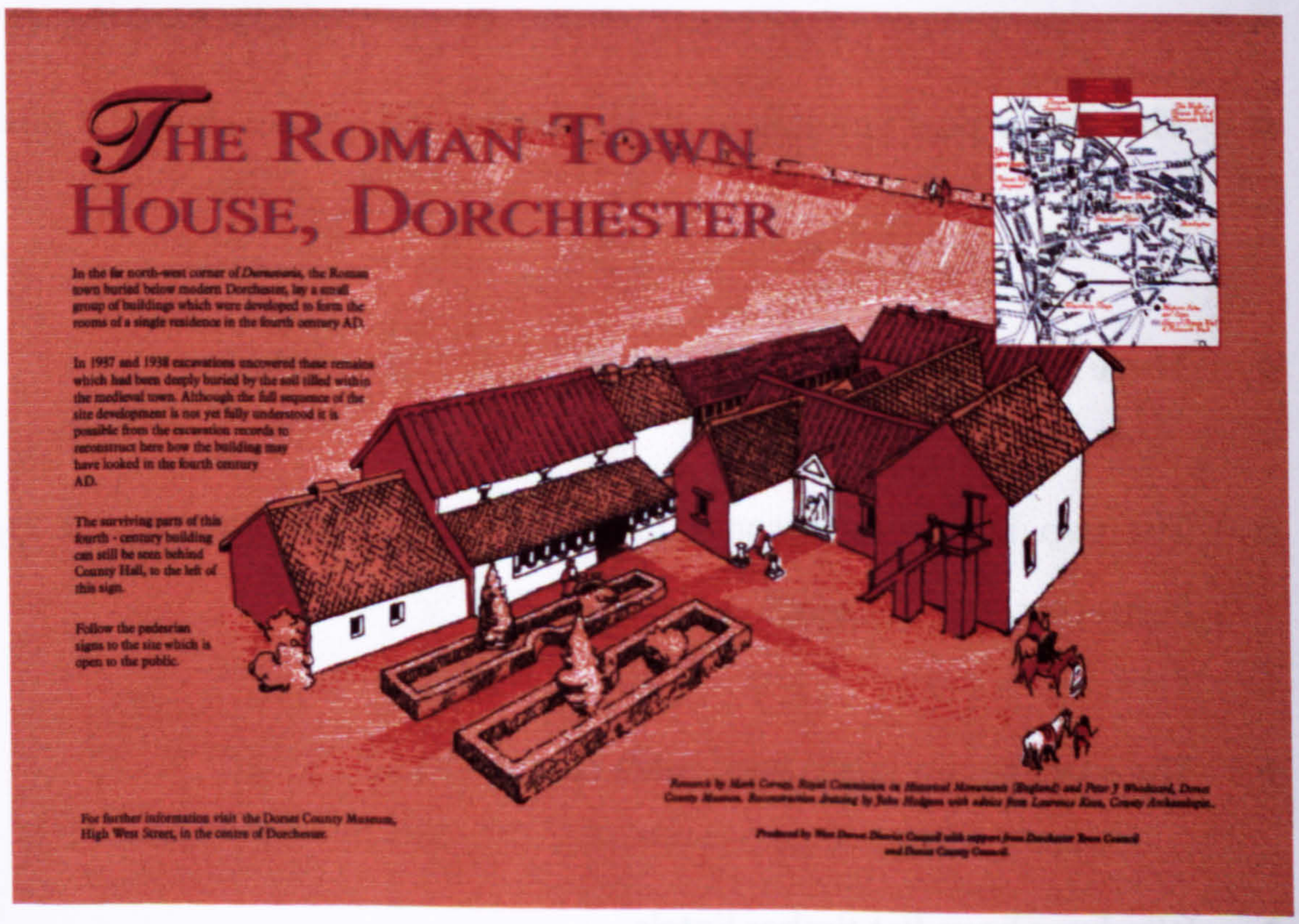


Fig. 155 Colliton Park. Version 2, 1995 Proof print: Author's collection

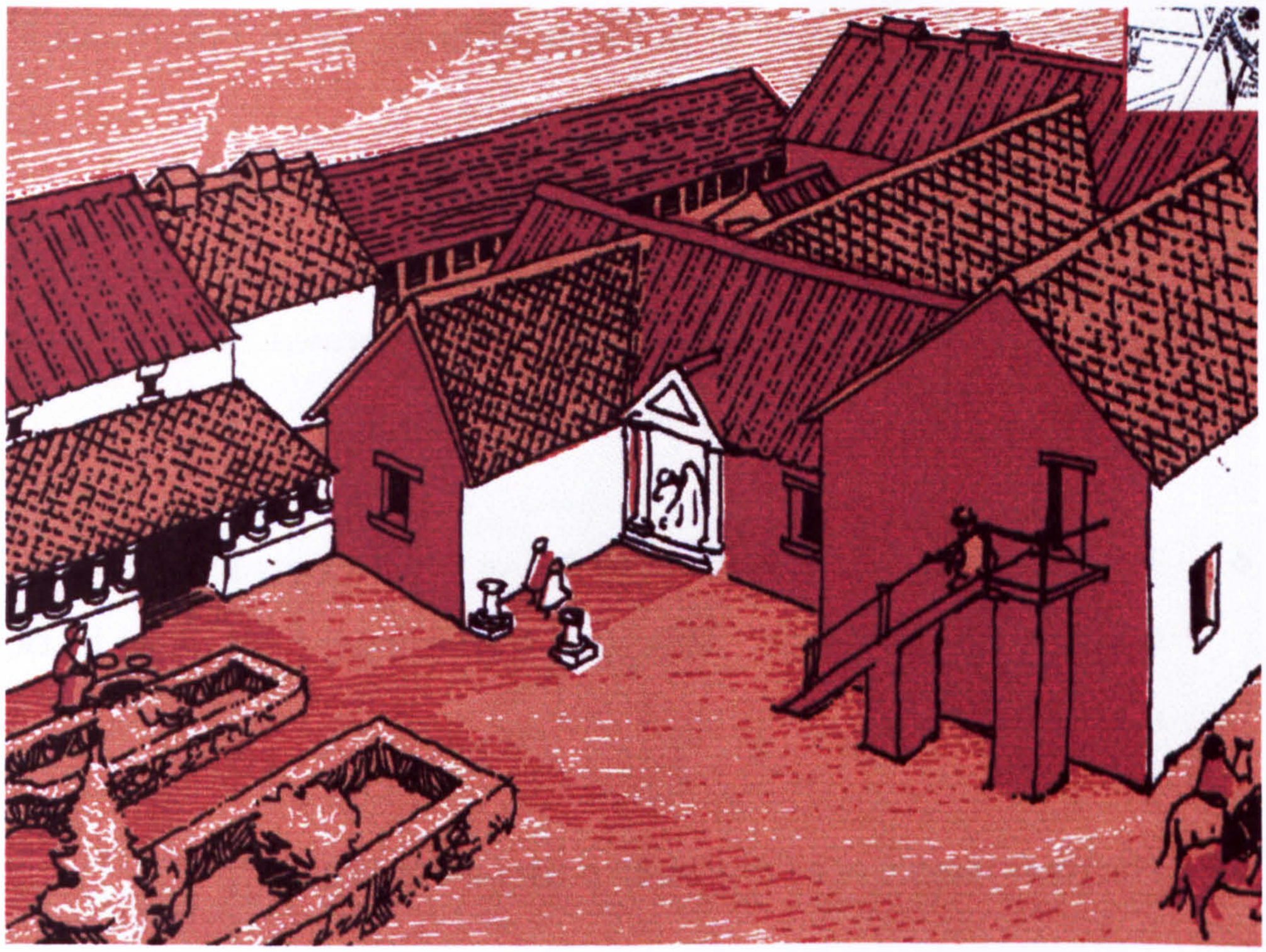


Fig. 156 Colliton Park. Version 2, 1995 (detail) Proof print: Author's collection

VERSION 2: 1995

This modified version of the original sketch was the result of a proposal to produce a number of information boards by a resin-inlay process. To use this, a fairly coarse three-colour separation rendering was needed. (This project also did not reach completion, but the image was modified for another use: see below, p. xxiv.) Peter Woodward of the Dorset County Museum advised a number of changes to the previous illustration, including:

- Buildings 3, 4, 5 and 7 are now roofed with clay rather than stone tiles. Numerous fragments of both kinds were found on the site.

- Building 1 has been removed, since it belonged to a different phase of the site: its inclusion had been the result of a misunderstanding by the illustrator (see below, p. xix).

- The timber post building at (4) is included as an open-fronted outbuilding.

- The long entrance porch at (9) has been replaced by a plain portico. The original entrance pillars have been truncated: they are now possibly herms, or busts on stands.

- The two blocks of masonry to the NE of (10) are now represented as supports for a staircase. This leads to the upper floor of the block, now two-storied.

- The roofs remain at a fairly steep pitch (about 45°).

- Windows still have flat timber lintels

- The open area to the NW of the complex has become a formal – albeit fairly simple – garden, rather than a yard

- The city wall is now included in the background, at some distance from the building structures.

Version 2 begins the process of making this a fashionable town residence, rather than a range of farm buildings. The biggest difference is the inclusion of the garden – obviously a completely aesthetic, non-utilitarian element - in such a prominent position. In other respects, however, the exterior still appears rather plain and uninviting, although this may be partly due to the rather harsh nature of the medium used.

Although it is rather faintly depicted, the inclusion of the town wall and rampart give a useful sense of context and position to the picture.

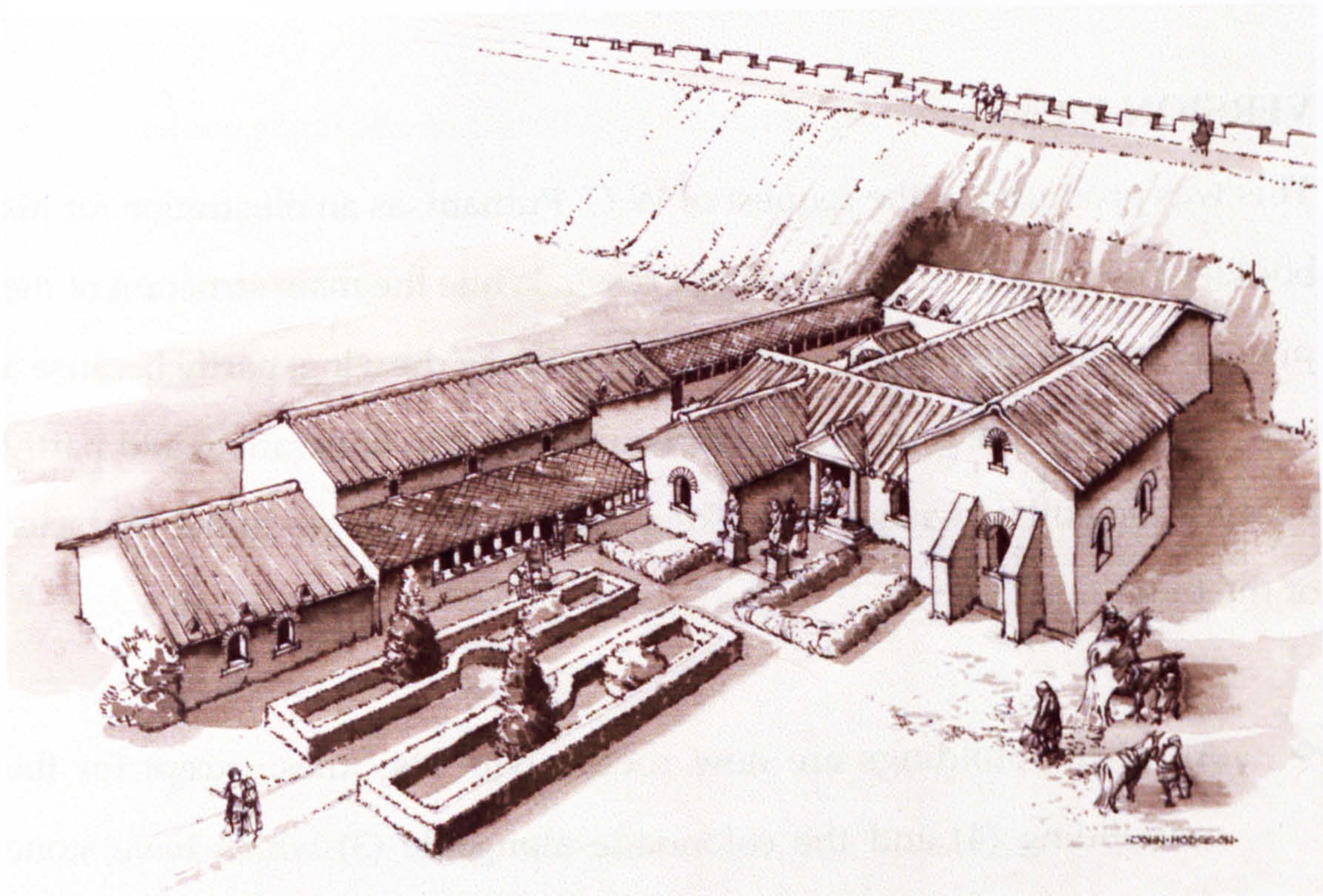


Fig. 157 *Colliton Park. Version 3, 1999 Pen & sepia wash. .Reproduced in Putnam (2000); original in author's collection*

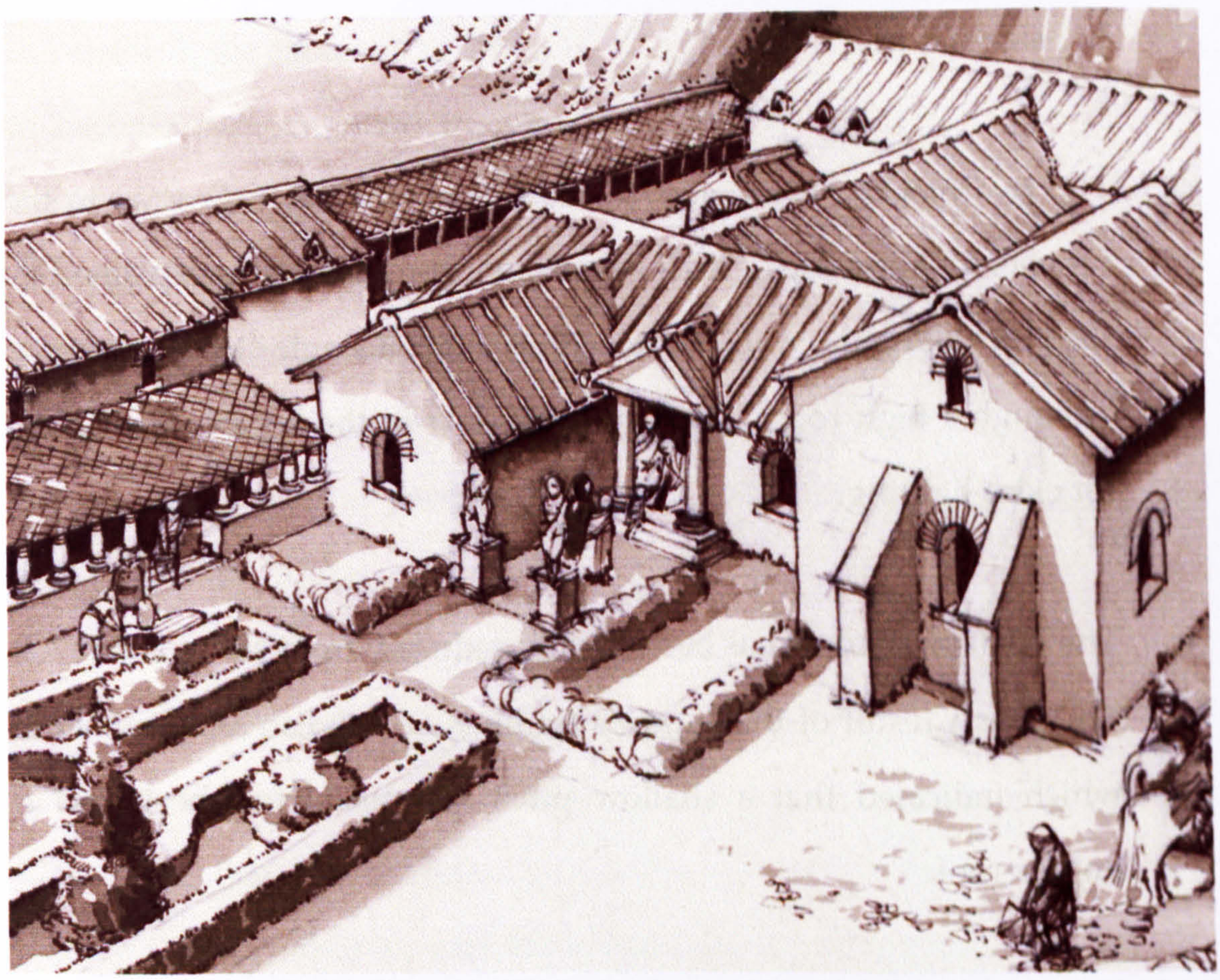


Fig. 158 *Colliton Park. Version 3, 1999 (detail) Pen & sepia wash. .Reproduced in Putnam (2000); original in author's collection*

VERSION 3: 1999

This was produced at the request of W.G. Putnam, as an illustration for his booklet *The Romans* (2000, Dovecot Press). While the main structure of the picture remains, it was necessary to make a new drawing; partly because a new medium – line & wash – was required for the illustration, and partly because the author wished to make a number of changes to the character of the buildings:

- All of the buildings are now roofed with clay tiles, except for the outbuilding (4) and the colonnade alongside (3) which have stone tiles. This almost reverses the original situation.

- The entrance pillars have now evolved into plinths, supporting two life-size statues.

- The two blocks of masonry to the NE of (10) have reverted to the function of buttresses. Their separation from the wall is explained by the gully along the wall's base. (10) is again a single-storey structure, although a high room: the upper window in the E gable is retained for extra lighting.

- The pitch of all roofs has been greatly reduced; from 45° to about 20°. This was a result of the author's findings at Dewlish and elsewhere, which indicated that a shallow pitch was usual for the tegula & imbrex roof.

- Windows now have brick arch heads; a more complex and elegant solution than the timber lintels shown previously.

- The formal garden to the NW of the complex is unchanged

- The city wall and rampart are represented as much closer to the building structures; in fact, a part of the rampart must be cut away to accommodate building (5).

- For the first time it has been possible to detail human figures which could previously only be suggested. There are four groups altogether. The main groups are the arriving guests being greeted by the household, and the servants attending to the horses and baggage. The subsidiary groups are the servants drawing water from the well, and the couple strolling obliviously down the garden path.

In version 3, the elements of style and elegance in the building really begin to become apparent, and the exterior starts to match the evidence for fashionable display shown by the interior mosaics. This is helped by the much more sympathetic and subtle medium of line & wash, but also by small touches, such as the two statues flanking the entrance, and the brick arches over the windows. These complement and enhance existing features, such as the garden and colonnade, to change the apparent character of the house

The town wall and rampart are shown as being much closer to the buildings, and are thus much stronger elements in the picture than they were previously. Pictorially, this works well: however, their position relative to the buildings, and the consequent cut-away of the rampart to accommodate them, was a controversial interpretation of the evidence.

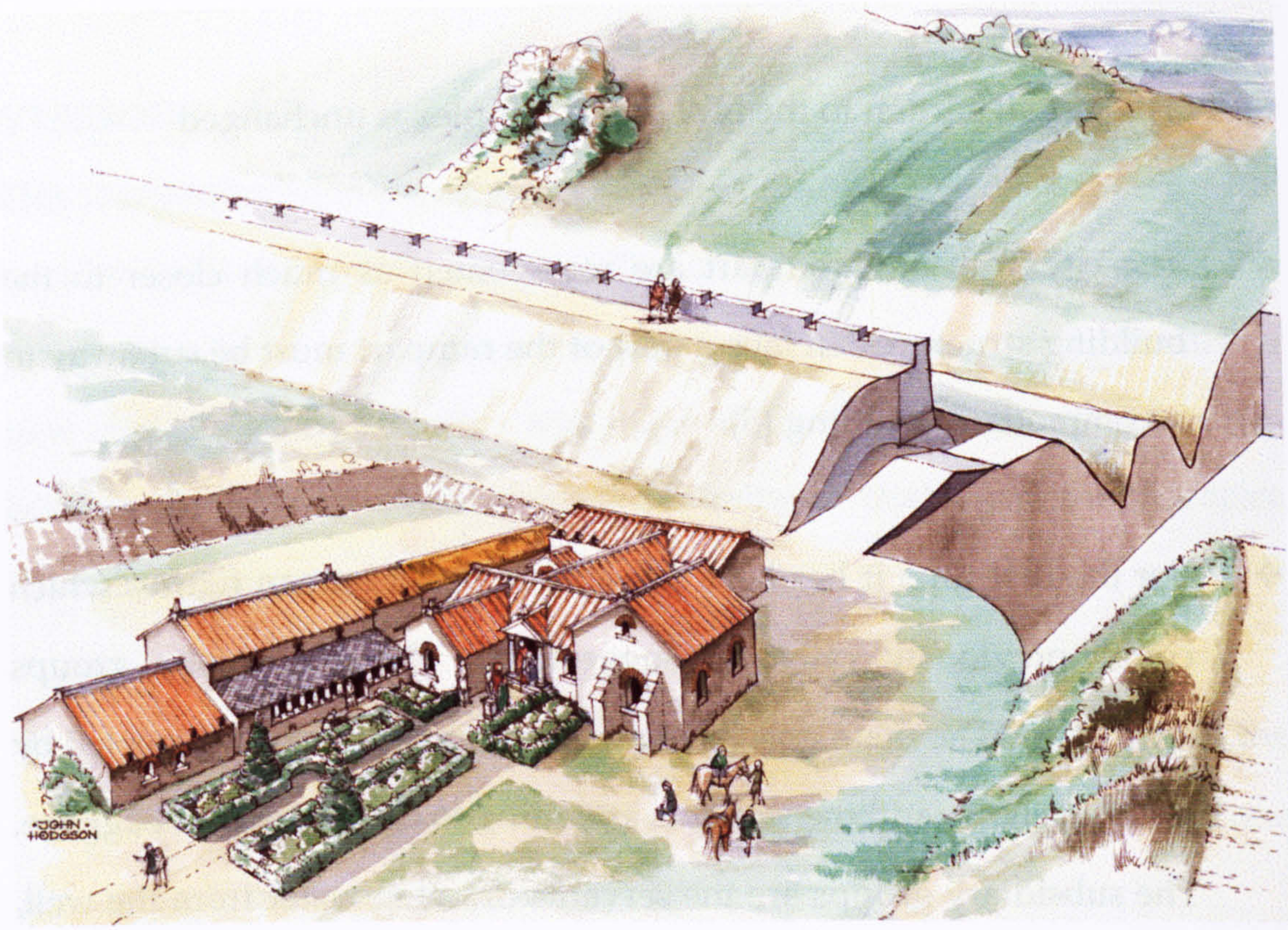


Fig. 159 *Colliton Park. Version 4, 2001 Pen & watercolours. Reproduced in the Dorchester Gallery, Dorset County Museum. Original in author's collection.*

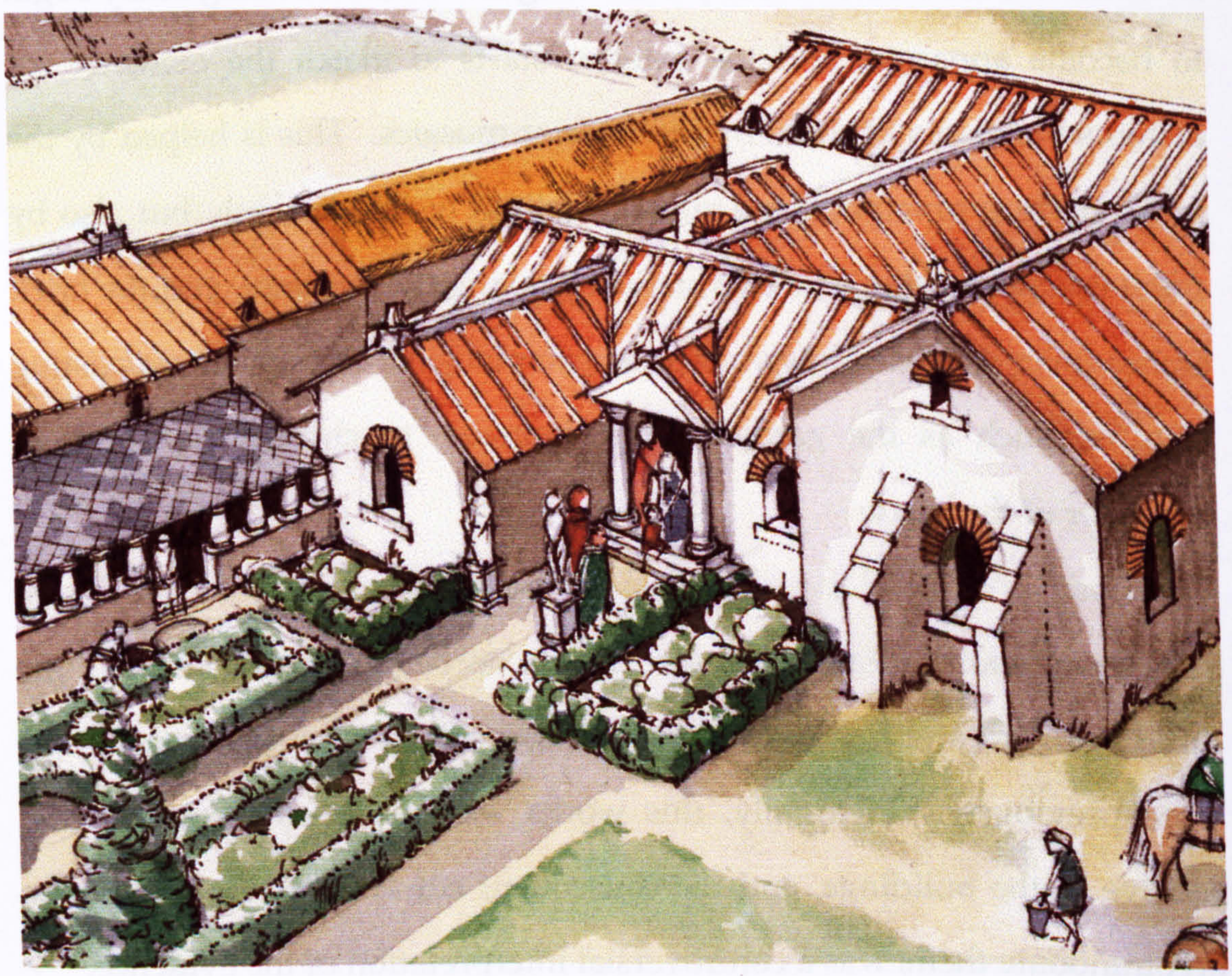


Fig. 160 *Colliton Park. Version 4, 2001 (detail) Pen & watercolours. Reproduced in the Dorchester Gallery, Dorset County Museum. Original in author's collection*

VERSION 4: 2001

This final version – for the moment - was produced at the request of Peter Woodward, as one of a series of illustrations for the new *Dorchester Gallery* at Dorset County Museum. Again, it was necessary to make a new drawing; partly because a full-colour version was required for the display, and partly because the new illustration was to demonstrate the structure of the city wall and ramparts as well as the Roman town house. In many respects, then, the picture is little changed; but there are some important differences:

- Outbuilding (4) is now thatched, and the colonnade alongside (3) is now the only section with stone tiles. All other buildings are roofed with clay tiles. Carved stone finials, of a common pattern for this area, have been added at appropriate points.
- The entrance plinths and statues are unchanged.
- The buttresses and other aspects of (10) are unchanged
- The roof pitch remains at about 20°.
- Windows retain brick arch heads.
- The formal garden to the NW of the complex has been planted-up a little more, but is otherwise unchanged.
- The city wall and rampart have reverted to their original position, with some clear space between building (5) and the foot of the rampart: the cut-away is no longer needed. The rampart, ditches and

wall, especially with the section showing the structure of this complex, are now an important element of the picture rather than a background feature.

- The human figures and their grouping remain basically unchanged.

Version 4 contains little in the rendition of the buildings that is new, apart from a few touches of extra elegance such as the roof finials. However, these and the extra dimension of colour do give the picture a definitive atmosphere of modest elegance, which may not be too far from the house's actual character.

The most important change is the detailed and extensive coverage of the town wall, ramparts and ditches. These are no longer a background or even a context for the town house, but equally important subject matter. The picture is of a corner of Roman Dorchester, rather than one particular structure within it.

CONCLUSIONS

There are a number of interesting processes that can be observed in a project like this; one which has evolved over time rather than as a single interpretation. During the seven years that elapsed between the first and fourth versions of the reconstruction, the amount of factual information about Colliton Park did not change at all. The variable factors lay in the three archaeologists who were interpreting the evidence for the reconstruction, and also in the evolution of my own experience in making these illustrations. In short, the differences represent changes in interpretation, not information.

Commissioning archaeologists

As to the three persons who, at different times, advised on the interpretation of the site: all were at least average to good communicators, who could express themselves clearly, and convey concepts and ideas effectively. All were proficient archaeologists, with considerable experience of the locality; they were unlikely to make basic errors, especially in the (comparatively) straightforward field of Roman residences. The differences in their concepts are probably explained by Piggot's observation, that "In archaeology, there are always several correct explanations for any set of observed phenomena" (1940, p. 217).

In his statement, Piggott seems to be saying that the bedrock for archaeological interpretation is not an absolute truth, but a range of greatest probabilities. This certainly agrees with my own experience of the discipline; perhaps the more so because reconstruction is usually concerned with very large sets of phenomena. The larger the set, the greater the number of possible variants that can occur, so that a reconstruction is at best a probability amongst possibilities.

Finally, one of the commissioners for this project has demonstrated that even one person's opinion is unlikely to be carved in stone, but changes with time and experience. (On consideration, it would be most unfortunate if it did not.) As stated, the information on the Colliton Park site has not changed since its excavation, but over the years the archaeologist works upon, and learns from, similar sites elsewhere. Their perceptions and store of background information develop, so that – to take Peter Woodward as an example – the interpretation which was satisfactory to him in 1995 was no longer so by 2001. This could only

mean that some reappraisal of the evidence had taken place in the intervening years.

Interpretations

It was surprising to note how widely interpretations could differ, especially in such apparently basic factors as the original spread of the city wall ramparts. This highlights another problem for the illustrator: it is very tempting to espouse an opinion on a particular problem – to "take a side" – especially if he or she has some experience of archaeology. The problem is that *some* experience is not the same as *a lot*: there are factors influencing interpretation of which non-experts may be totally ignorant. My own position is to discuss matters fully, but ultimately use the interpretation of the present client.

Reconstruction illustrator

The variable in this instance was my own experience in making this kind of illustration. The Dewlish experiment shows that the levels of both archaeological and illustrative ability affect the performance of reconstructions.

I had started working in archaeology during 1985, so that by 1994 – the date of the first interpretation - I had had nine years experience in this field. This had been fairly varied, and included fieldwork, finds drawing and planning as well as reconstructions. However, by 2001 – when I made the most recent drawing – I had a further seven years experience, and this period had included much more reconstruction work. In any case, progress in painting and drawing skills – as, perhaps, in all others – is hardly ever steady; there are periods of rapid growth, and plateaus of varying duration. This appears to be the case throughout an illustrator's

career: style and proficiency never remain at a constant level for very long. I think that the two later works are certainly more technically proficient, it terms of the drawing skills, the use of colour and of line.

So far as archaeological and interpretation skills are concerned, I believe that these also have improved with time. The inclusion of a structure from a different building phase in the 1994 drawing (see above, p. ix) may indicate a lack of experience in archaeology, but I think it more probable that this was a communication error, which may happen even in ideal circumstances. I think that I would be very unlikely to make a similar mistake now, simply because I tend to be more thorough in making sure that I have understood the relevant facts. This would constitute an improvement in interpersonal skills rather than archaeological expertise.

Character of the site

This series has demonstrated how readily the apparent character of a site can be changed by relatively small factors. The basic ground plan and projection of the Town House remained unaltered throughout. However, an accumulation of apparently trivial changes in content and detail – the addition of roof finials, or changing the shape of the window heads - could change the building from a utilitarian farmhouse to an elegant, fashionable and high-status dwelling. This is a very important factor to remember in reconstructions: that so much meaning resides in the detail, not the structure. It is a principle very well understood by interior designers, who manipulate the colours and textures of a space in ways that make it appear to change its form, while leaving it structurally unaltered. It can be seen in operation in old photographs of surviving buildings; the structures may be almost unrecognisable if their paint,

detailing or surroundings have changed. Much of our recognition, and identification, seems to rely on surface appearances.

Medium and style

Quite apart from the changes to the content of the pictures, there is also the matter of the changes in medium and style. The treatment became progressively more sensitive: from the first rendering in pencil, to the second in a strong but coarse three-colour separation, to pen and sepia wash, to pen and watercolours. In part this was fortuitous; each medium was chosen for its suitability for the particular final printing process to be used. It also happened that this mirrored the overall shift in interpretation of the buildings, from utilitarian to fashionable; it was easier to give the impression of elegance and high status in watercolours than it would have been in the three-colour separation. Changing the medium and/or application, according to the mood or content of the picture, is a device that could be used much more often in reconstructions; certainly illustrators in other areas use it frequently.

POSTSCRIPT: THE FULL-SIZE RECONSTRUCTION

While the present appearance of the site is not a part of the reconstruction drawing series, it might be informative to see how this full-size rebuild compares with the images that I have produced.

In 1996, Dorset County Council embarked on a major conservation and display project, intended to show the remains of building 182 to their best advantage. The superstructure of this development, in addition to protecting the archaeology – the tessellated pavements especially – from

the elements, was also intended to give an impression of the size and volume of the original structures, and their relationship to each other. In other words, the new buildings would create an echo of what once stood here; a form of reconstruction.

Not all of the complex has been rebuilt in this way, but only the West wing, which contained the tessellated floors. This comprises rooms 5,6,7,8 and 10 (see plan, fig. 152); no. 9, the porch, is omitted.

The photograph (fig. 161) has been taken from approximately the same compass-point as that used in the reconstructions, but from a lower elevation. A direct comparison is, therefore, not easy, but certainly the general appearance tallies fairly well: fig.158 and fig.160 are probably the most alike in subject area. There are also some substantial differences:

- The roofs have reverted to a steeper angle, such as is shown in the earlier reconstructions. While it is not an exaggerated pitch, it is certainly much steeper than the 20^0 angle proposed by W.G. Putnam (see above, p.xii). However, this may be due to the choice of tiles: Putnam's proposals were made with reference to a clay-tiled roof.

- The roofs have also reverted to Purbeck stone roof tiles, rather than clay tegula and imbrex. Stone tiles were shown in the two earlier reconstructions, but the emphasis shifted decidedly to the clay tiles in both Putnam's and Woodward's interpretations. (Both types were found during the excavations, although I have no information as to their quantities or distribution. In the reconstructions, different buildings were shown with one or the other according to the theories of the commissioning archaeologist.)

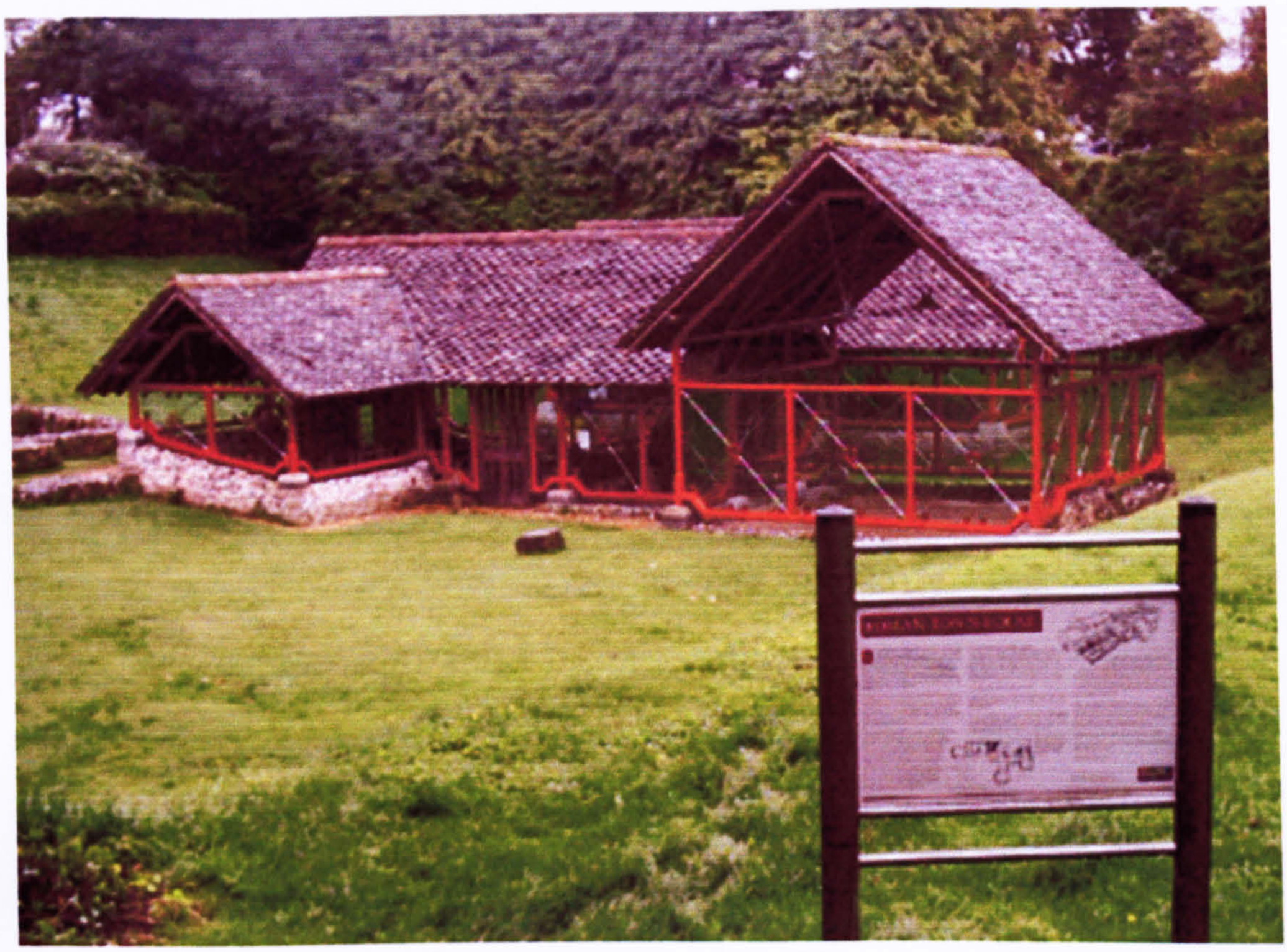


***Fig. 161**: The Roman Town House display at Colliton Park, Dorchester. Project commenced 1996.*

(Photograph by the author)

- The main entrance to the West wing is sited in the same place as it is shown in all reconstructions. However, there is no entrance porch or portico to draw attention to it; something which seems to be implied by features in the excavated ground plan.

- The steelwork is painted in dark red, intended to give an impression of the original external painting of the walls in "Pompeii Red". This is mentioned in the RCHME report, although it is unclear whether the exterior walls were always painted in this fashion, or how conclusive the evidence is. The factor influenced the choice of colours for Version 3 (fig.155), although it could not be used consistently as a wall colour in the necessarily coarse colour-separation technique: it would have been impossible to show the

shapes of the buildings by variation in tone. However, the commissioning archaeologist for the two later versions (3 and 4) were satisfied with the representation of whitewashed plastered walls. It would be interesting to follow this matter up, and to find the most likely colouration: it would have had a considerable effect on the appearance of the building.

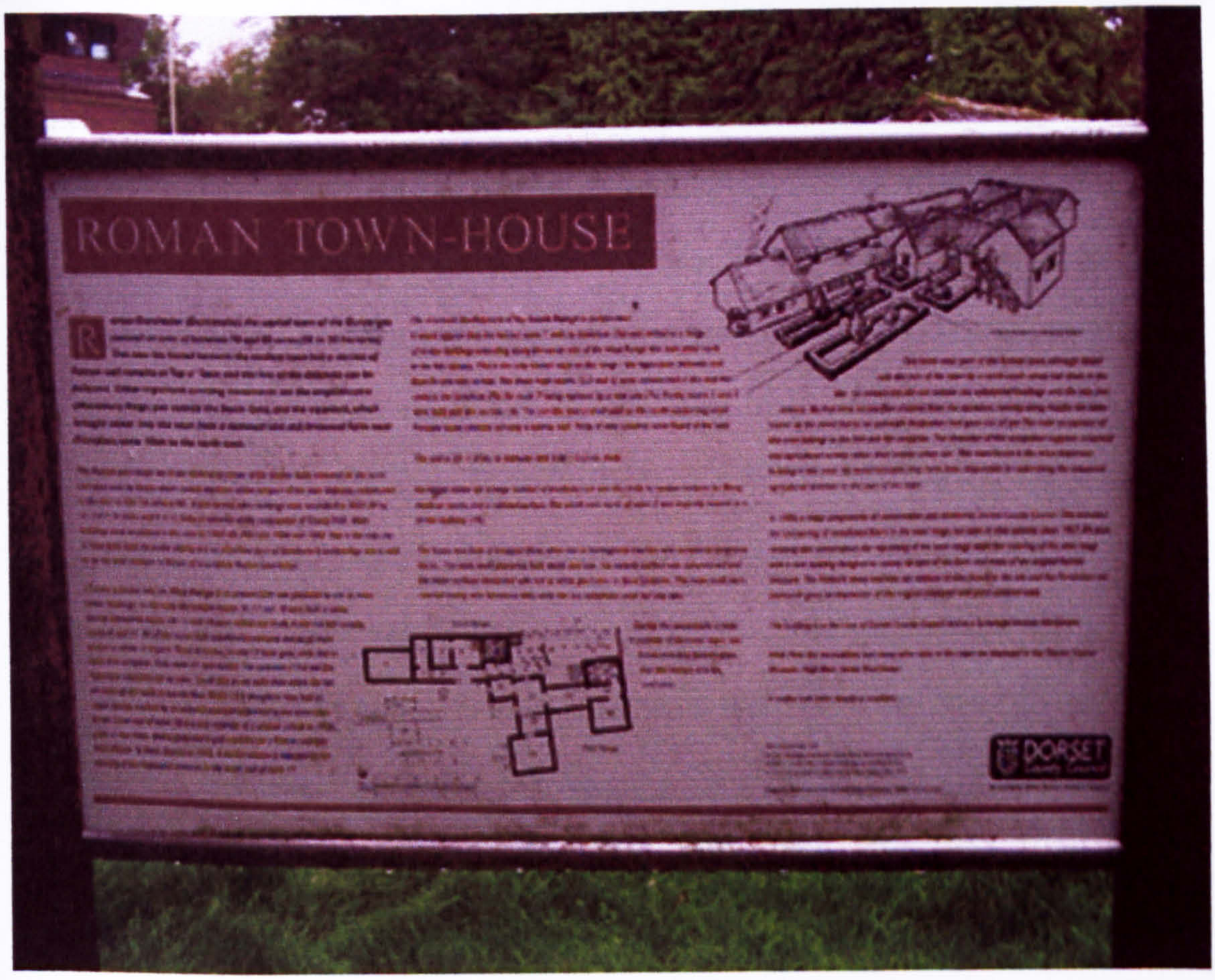


Fig. 162 *Display board at Colliton Park, Dorchester. Project commenced 1996. (Photograph by the author)*

In summary, the new display building seems to follow the ideas of L. Keen, who was County Archaeologist when the scheme originated, and who wrote the script for the site information board (fig. 162). This would account for the similarities between this and versions 1 and 2 of the reconstructions. These designs may well have been intended to be used as part of the 1996 scheme, but changes in plans seem to have precluded this.

All that survives from this phase of the reconstructions is on the site information board: a frankly inferior monochrome copy of Version 2, made without permission by another illustrator, and titled "from a reconstruction by J. Hodgson".

The possible conclusions to be drawn from this particular project are interesting. My own experience of the site was that there were three basic interpretations, corresponding to the three archaeologists who interpreted the site. These also formed a progression in time, which may be a relevant factor: the later theories could have benefited from the existence of more data from other sites. These interpretations had many points of agreement, and some differences of varying importance. Which version is the nearest to the truth, and whether in fact there ever was a point in the building's lifetime when "the true Building" existed, is irrelevant to the present issue. In the evolution of archaeological interpretation during the 1990s, each reconstruction could, as it were, grow out of the preceding one, by adapting its content to accommodate the new factors.

The difficulty with the full-sized, on site building may be that it is not so flexible as the 2D versions. A drawing can be changed with relatively little expense or effort; a specialized building is a different matter. The choice of roofing materials and structure at Colliton Park is a deliberate reconstruction statement about an area where much is speculated, and much may be debated. Changes to the roof pitch or material would involve a major outlay, and the structure probably has a considerable life-expectancy. It may, perhaps, be better to restrict speculation of this kind to the relatively ephemeral media of 2D or digital reconstruction, even though the sight and experience of "the real thing" is certainly attractive.

APPENDIX 2

The Illustrator's Questionnaire

QUESTIONNAIRE # 1: THE ILLUSTRATOR

Section (1) collects basic information about yourself and your work

1:1

Name – Mr/Mrs/Ms	
Address	
Tel.	E-mail
Date of birth	Nationality
Country in which you grew up / were educated (if different from Nationality)	

1:2 Would you describe yourself as primarily

	(please tick)
an artist	
an illustrator	
an historian	
an archaeologist	
other occupation (please specify)	

1:3 Are you usually

	(please tick)
In full-time employment (please give job title)	
Self-employed (please give occupation)	
Student (please give course title)	

1:4 Qualifications/Membership of professional institutions

1:5

Do you tend to specialise in illustrations of particular period/s?	*Yes / no*

1:6 **If yes, could you name the period/s:**

(please tick)

Prehistory	
Classical: Greek / Roman	
Saxon	
Medieval	
Post-Medieval	
Other (please specify)	

1:7

Do you tend to specialise in any particular subject area? (Some examples are listed below; there are many others)	Yes / no

1:8 **If yes, could you name the specialization:**

(please tick)

Landscape	
Architecture	
Costume	
Figures	
Interiors	
Marine	
Industrial	
Other (please specify)	

Section (2) concerns your response to the design brief

2:1 **Which of the following statements is closest to your own view of design briefs?**

(please tick)

The client's always right – the brief should be followed in every detail.	
You're paid to be creative, but within the framework of the client's agenda.	
The client wants creativity – the design brief is just a starting-point.	

2:2 For reconstruction artwork, how would you grade each of these aspects of the design brief in importance? (Scale of 1=unimportant, 10= very important)

	1 > 10
Information about the spatial placement of the site in the landscape, and its internal structures	
Background information concerning the period that is to be depicted	
Overall message that the illustration is intended to convey	
The intended audience	
The ultimate publishing medium/format	

2:3

	1 > 10
On a scale of 1-10, how would you rate the difficulty of this particular project when compared with others in your experience? (1 = easy, 10 = very difficult)	

2:4 Can you identify any area/s which caused difficulties, such as:

	(please tick)
Insufficient information about the site	
Insufficient information about the product requirements (ie. how the illustration is supposed to function)	
Mismatch/es between site information and product requirements	
Technical problems in rendition	
Inexperience in this particular field	
Other (please state):	

2:5 How did you resolve any difficulties?

	(please tick)
Acquired more site information (please cite sources)	
Acquired more product information (please cite sources)	
Gave precedence to site information rather than product requirements	
Gave precedence to product requirements rather than site information	
Used technical devices (eg. viewpoint, composition etc.) to achieve aims (Please specify)	
Other (please state):	

Section (3) is about your illustration

3:1 What aspects of your illustration do you think will attract the attention of the audience?

	(please tick)
Composition	
Colour	
Pictorial elements	
Human figures	
Other (please specify):	

3:2 How closely do you think your interpretation represents the scene as it was in "real life"?

(please tick)

I think it's very close to what it would have been like	
Obviously there would be some differences, but I think this is fairly close	
This is a probable interpretation; other interpretations are possible	
There are so many variables; this is just one possibility among many of equal value	
It may have been nothing like this	

3:3

At a rough estimate, how much of the factual information contained in the brief would you say is contained in your illustration? (Please give an approximate percentage)	%

3:4a

Do you think that the evocation of a "mood" – i.e. inviting an emotive response – is appropriate to this form of illustration?	Yes / no / unsure

3:4b If so, how would you describe the emotive content of your illustration? (Please tick / highlight any appropriate adjective/s)

absorbed	bustling	busy	concentrated	defeated	friendly
joyful	laborious	lively	militant	miserable	passive
quiet	relaxed	sad	tranquil	triumphant	violent
other/s (please specify)					

3:7b

How would you describe the style you have used for this design?	

Section (4) is about your background and influences

4:1a

Did your family display an interest in the past?	Yes/neutral/no

4:1b If so, was this displayed by:

(please tick)

visits to museums	
visits to ancient monuments / heritage sites	
choice of reading	
choice of film / television viewing	
Other (please specify):	

4:2 Did you and/or your siblings/friends use the past as an imaginative element:

(please tick)

in play	
In painting and drawing	
In creative writing	
Other (please specify)	

4:3

If you were involved with computer games, did those with a historic/archaeological basis (eg. *Empires, Tomb Raider*) have a particular appeal for you? (If so, please specify games):	Yes / no

4:4

In your choice of reading (books, comics etc., either within or outside school), did historical or fantasy novels have a particular appeal for you? (If so, please specify titles):	Yes / no

4:5

Did you have a favourite past period, people or place? (If so, please specify):	Yes / no

4:6

Have you been involved with archaeological fieldwork at any time? (If so, please indicate approximate duration and nature of experience):	Yes / no

4:7 Reconstruction artwork has been credited with a number of functions. Could you rate in order of importance (on a scale of 1 = very important, 5 = less important):

	1 > 5
Communicating specialist information to a non-specialist audience	
Clarifying complex sequences of events	
Attracting the attention and interest of the public	
Forming a test-bed for construction theories	
Other/s (please specify)	

4:8a

Can you name any reconstruction artists (either past or present) who you think are particularly successful in achieving the aims discussed above?	

4:8b

If so, which factors in their work do you think account for their success?	

4:9

Are there any aspects of the past which you feel are under- or misrepresented? (If so, please specify):	Yes / no

4:10

Given the opportunity, would you have preferred to live in a "past period"? (If so, which one?)	Yes / no

4:11

Are you involved with any re-enactment or similar societies? (If so, please specify):	Yes / no

4:12

Which aspects of your own work do you think are most successful?	

4:13

Which aspects of your own work would you most like to change?	

4:14

In general, how would you define your own illustration style?	

4:15

Which stylistic influences have been most valuable to you?	

4:16

Do you consciously vary your style, to enhance the subject-matter of your illustrations?	Yes / no / sometimes

4:17

What is your preferred medium at present?	

4:18

Do you expect to change your working medium at some time?	Yes / no / possibly

4:19

Do you use computer graphics at any stage of your work?	Yes / no

Thank you very much for completing this questionnaire, which will be a valuable part of the research data for this project. If there are any points raised in the above questions which you would like to expand on, please do so below, or on a separate sheet of paper.

Similarly, if there are any points that have arisen during your involvement with the project which are not covered by the questions, do let me know what they are.

John Hodgson

APPENDIX 3

The Audience Questionnaire

The Roman site at Dewlish
An experiment in reconstruction drawing

The Project
Firstly, I would like to thank you for giving your time to this project. Your input is extremely important, as this is the final phase in a controlled experiment in archaeological reconstruction drawing: finding out the reaction of an audience to these works.

The illustrations
This folder contains twenty-nine different interpretations, by a wide range of illustrators, of the Roman site at Dewlish in Dorset. All were made to the same design brief, using information supplied by W.G. Putnam, the site's original excavator. None of the contributors had access to previous, or each other's, interpretations of the site.

Questionnaire – "About yourself"
This very brief questionnaire will give me enough information to identify some audience groups. Addresses, phone numbers etc. are not needed.

The assessment
For ease of handling, the illustrations are in two main groups – portrait and landscape format. Apart from this they are in random order: this is deliberate, and the sequence will be changed for the next assessor so that "audience fatigue" will not bias the results.

What I would like you to do is to go through the collection, assessing each illustration on its accompanying form. This need not take too long – on average, assessment of each picture takes under 2 minutes, and the whole operation less than an hour. Go for a "considered first impression"!

Once again, thank you for your contribution – and I hope you enjoy the pictures!

John Hodgson

Please Note: because of the size difference between plain and laminated sheets, it may be easy to miss a page – for instance, the questionnaire "About yourself" comes next! Please check as you go.

If you need further information, please contact:

John Hodgson BA MAAIS AIFA
71, South Street, Crewkerne, Somerset TA18 8DB
Telephone 01460-76296 or 76286
e-mail john-hodgson@ukgateway.net

C# 00

About yourself

(These questions will help to establish whether different illustrations are appealing to different kinds of people – for example, if one picture is popular with a particular age group.)

Name
Profession or job title
Are you a student? (please tick)

Please tick:

Male	Female

AGE GROUP *(Please tick):*

under 15	15 > 25	26> 35	36 > 45	46> 55	56 > 65	66> 75	over 75

ARCHAEOLOGY

If you are involved with the practice of archaeology, would you describe this involvement as (please tick):

Professional	Amateur	No involvement

ART & DESIGN

If you are involved with visual arts and/or design, would you describe this involvement as (please tick):

Professional	Amateur	No involvement

S# 00	C# 00

How attractive do you find this picture?

(on a scale of 1 to 10: 1 = not at all, 10 = very much)

1	2	3	4	5	6	7	8	9	10

(please tick)

What do you think are the picture's good points?

Style	*colour*	*composition*	*drawing*
Humour	*other (please specify)*		

(please tick ALL appropriate boxes)

What do you think are the picture's bad points?

Style	*colour*	*composition*	*drawing*
Humour	*other (please specify)*		

(please tick ALL appropriate boxes)

How much do you think it tells you about the site at Dewlish?

(on a scale of 1 to 10: 1 = very little, 10 = a lot)

1	2	3	4	5	6	7	8	9	10

(please tick)

If this was the only picture you had, would you think that Dewlish was:

A farm	*A private dwelling*	*A military site*	*A religious site*
A guest-house	*High status*	*Low status*	*No idea*
Other (please specify)			

(please tick ALL appropriate boxes)

Does this picture make you interested in the site?

(on a scale of 1 to 10: 1 = not at all, 10 = very much)

1	2	3	4	5	6	7	8	9	10

(please tick)

APPENDIX 4

DEWLISH ROMAN VILLA

Design brief

DESIGN BRIEF

Note to participants

The actual purpose of this project is to create a collection of reconstruction illustrations, by different illustrators but from an identical brief, for research purposes. On completion of the illustrations, it is intended to analyse the content of the works, the illustrator's responses to a questionnaire, and audience reactions to give an overall picture of how the reconstruction process functions.

It would be appreciated if you could approach the project as a normal commission, but bearing in mind the ultimate aim of the exercise. It would be extremely helpful, for instance, if you could keep a log of any information sources (books, websites, conversations etc.) which you may use in addition to that contained in this brief.

Please Note: Unfortunately, funding is not available to reimburse participants for their time or expenses. *Please limit your contribution to such time as you feel willing to afford.*

ABOUT THE SITE

Initially, it would be helpful to familiarise yourself with W.G. Putnam's account "The Dewlish Roman Villa" (p.2), which gives the topography, structure and history of the site as extrapolated from its archaeology.

- ***Spatial (1): General***: the geographic location of the site, its setting and function within the landscape context are as described in Putnam.

- ***Spatial (2): Specific***: The subject of this project is a particular element of the villa, rather than the whole complex. This is the cluster of buildings in the centre of the Northwest wing; centring on the *triclinium* (summer dining-room, No.11) but also including some of the structures on either side and the kitchen complex. Other parts of the complex, background views of the surrounding countryside etc. may be included if necessary to the interpretation.

- ***Temporal (1): Date***: The scene should be set in the third building phase, ie. post 356AD, when Dewlish is acting as a religious cult centre.

- ***Temporal (2): Season and time of day***: Should be appropriate to the activities shown in the picture.

ABOUT THE PRODUCT

- ***Information content:*** The purpose of the illustration, and the areas of information it should convey, are to some extent for the individual illustrator to decide. It may be borne in mind that the areas designated are concerned with the preparation and consumption of food, so a visual description of this process (or some part of it) would be appropriate. Equally, a recreation of the above-ground architecture of this section would be valid: in fact any aspect of the construction and usage of the structure, so long as it can be reasonably extrapolated from the evidence, is acceptable.

- ***Publishing medium:*** The postulated client is intending to use the illustration, primarily, in a popular publication about the site. However, there is also a strong possibility that it will, ultimately, form part of a museum gallery display.

- ***Intended audience:*** In view of the intended publication this can only be described as of any age or social grouping, non-specialist, the "interested layman".

- ***Creative medium:*** Polychrome or monochrome; any medium that the illustrator chooses. *Those working with computer graphics should note that, both for the postulated publication and for the research programme, a still image will be needed. There is no objection at all to fly-through models, etc., but a* ***hard copy*** *print-out will also be needed and will be regarded, in some respects, as the main product.*

- ***Format:*** Hard copy at either A3 or A4, or on zip disc.

- ***Viewpoint:*** Any viewpoint can be chosen which gives the illustrator the best angle for their particular interpretation.

- ***Style:*** Any the illustrator chooses. While photorealism, the use of cutaways etc. are the styles most usually associated with reconstruction, there is no reason at all why more abstracted or "stylised" approaches (eg. Roman fresco) cannot be used; they may be more appropriate for depicting certain aspects.

SOURCE MATERIAL

It should be made clear that, as stated in the "Note to participants", the illustrator is not bound to use only that material which is contained in the brief. Use of reference material for costume, furnishings, implements etc. is perfectly valid; illustrators are only asked to keep a record of any additional sources used for the "debriefing" questionnaires.

It is appreciated that participants may find it valuable to contact the site excavator, with any specific queries that arise during the work. Mr. Putnam has, very generously, agreed to provide further information in this way if necessary: contact address, telephone and e-mail are provided on p.4. Please ensure that you tabulate your questions succinctly – and that the answers are not already in the brief!

Any other queries about the project can be addressed to:

John Hodgson,
71, South Street, CREWKERNE, Somerset TA18 8DB
Telephone **01460-76286** Facsimile **01460-76296**
e-mail **john-hodgson@ukgateway.net**

The Dewlish Roman Villa W. G. Putnam

Between 1969 and 1979 the author, together with students from Weymouth College of Education (later to become part of Bournemouth University), carried out a major excavation on the Roman Villa at Dewlish at SY 767 972.

The site lies in the grounds of Dewlish House, close to the junction of the Devilish brook with the stream from Cheselbourne. The subsoil is chalk with a shallow clay-with-flints capping. The villa will have been served by a branch road from the main Dorchester-Badbury Rings Roman road, some 3km away to the south.

The study and analysis of the resulting mass of finds and the drawing up of the final report has taken many years, but is now approaching its conclusion.

The villa was of large size, with over 50 rooms in its final form. Although it was a bungalow, its floor area equals that of the Queen Anne Dewlish house on its three floors. It was a very luxurious building indeed. The walls were of flint with hamstone used for the quoins and other dressed stone in windows and doors. The roof was partly of Purbeck stone tiles with hamstone ridge tiles, and partly of red clay tile. The roof was at a shallow angle, most if not all being at 20°. The highest points carried hamstone finials, one of which can be seen in Dorset County Museum, along with some other finds from the villa.

The external walls were all rendered (and probably limewashed), while the internal walls were elaborately painted in fresco. The excavation archive contains 184 boxes of fragments of the wall plaster. In 1999 these were laid out in a barn at Chebbard Farm, and an attempt made to reconstruct the decoration. Most rooms, including ceilings, had geometric designs, which included circles, squares, rectangles, diamonds and flower and leaf patterns, all in bright colours. Dados of maroon or grey ran round the bottom of the walls, often splashed with paint to suggest marble.

Special rooms such as the *triclinium* (dining room, No.11) had more elaborate designs, including figures, probably of gods, and a spectacular seascape, which it may be possible to reconstruct in part. However, the long history of stone robbing and subsequent ploughing of the site made it nearly impossible to reconstruct the decoration patterns of whole rooms. Nevertheless, the collection of plaster fragments is one of the most extensive from Roman Britain.

Much of the plaster still retains on its backs the impression of the structure of the walls and ceilings to which it was attached. The walls were of flint with some stone and tile, while the ceilings were of bundles of reeds tied to the ceiling joists, a method of construction still in use till at least the nineteenth century.

The floors in the final phase were of mosaic in almost every room. Skilled mosaicists, no doubt from *Durnovaria* (Dorchester), laid plain mosaics in working rooms, and complex designs in the main public rooms. Room 11 had a scene of wild animals in its main rectangular part, of which unfortunately only one corner survives. This is of a leopard attacking a gazelle, and is of a quality rarely surpassed anywhere in the Roman world. It is displayed in Dewlish House. The semi-circular apse in which the diners reclined for their meal had an extraordinary mosaic with five sections decorated with candelabra-like designs including leafy twigs and hidden faces. This mosaic has remained in the ground.

In the changing room of the baths (room No. 25) subsidence of the floors after the collapse of the villa has preserved parts of two mosaics from the plough, one replacing the other after a period of use. Both are in Dorset County Museum, and there was a startling change in the fashion for mosaics between the two. The older is entirely made up of geometric patterns in red, white and black, while the later mosaic shows a procession of fantastic sea creatures swimming round the room led by Cupid on a dolphin.

The earliest villa was built about 275AD, probably by a wealthy member of the Durotriges, the Romano-British tribe which lived in Dorset. It consisted of a simple long-house type building, with the living quarters at one end and the farm building at the other (rooms 31-34). The external walls were of flint, but the internal partitions were of timber. Already at this stage the walls were plastered and decorated.

Towards the end of the 3rd century the farm was rebuilt and it is clear that a new owner had much more wealth at his disposal. The old long-house was extended and converted entirely into farm buildings (rooms 31-38). The large aisled barn was now over 35m long. The living accommodation was a new building at right angles to the barn, and measured nearly 75m long. It had 30 rooms, though at this stage there were no mosaic floors.

At a date soon after 350AD the property seems to have changed hands again. It may have lain derelict for a short time. The new owners, who may not have been native Durotriges, had even greater resources at their disposal. They demolished the farm buildings entirely, replacing them with a small square temple (room 40) and a suite of offices (rooms 42 –51). The living quarters were totally rebuilt on almost the same plan, but with extended baths (rooms 25-30) and a whole new kitchen suite projecting out the back (rooms 10, 23, 24). Room 11 was given its grand semicircular apse and a sliding front partition, which made it possible to open it up to the courtyard on warm summer evenings! Now almost every room had its mosaic floor.

It is just possible that the villa remained a private house, but more likely that it became a rural religious complex dedicated to one of the old pagan gods. The emperor Julian the Apostate in 361AD encouraged a revival of the old gods, and actually made resources available for the purpose. The new owner of Dewlish very likely jumped on this bandwagon, as did the builders of the temple which was built about the same time within the ramparts of Maiden Castle. The farm at Dewlish will have been moved elsewhere, but its site has not been discovered.

It is sad that the floors of the temple and its offices were ploughed away long ago. Mosaics undoubtedly existed here. Had they still been intact, we would have discovered the identity of the deity, whose worship flourished here for about half a century. At the end of its life the temple was burned down in a fire so hot that even the foundations were scorched. It might have been an accident, but it is tempting to imagine that angry Christians from Dorchester destroyed the temple, regarding its ceremonies and worship as blasphemous.

Soon after 400AD, with the end of Roman Britain looming, the villa was derelict again. The land was still farmed of course, and it may be farm workers who camped out on the fine mosaics and left the traces of their fireplaces.

Before long, some parts of the building caught fire, elsewhere the roof timbers rotted, and gradually the forces of nature reduced the once proud house to a heap of rubble. Throughout the

intervening centuries, people in search of building materials came to the site and dug. Eventually the mounds were so reduced that it was possible to plough over the top, and so the villa lay quietly until its rude awakening in the excavations of the twentieth century.

There is nothing to see on the site today, as the villa was completely reburied.

The excavators would like to record their thanks to Tony Boyden for permission to excavate and for financial support, to John Boyden for help in many ways including the loan of his barn to study the wall plaster, and to the people of Dewlish for their support during the dig. The full report of the work will be published soon with the help of a grant from the Leverhulme Trust.

Bill Putnam 1.1.01

1 Mill Lane, Stratton, Dorchester DT2 9RX
01305 267269
bill@roseivy.demon.co.uk

The paper archive is at present in Bill's house. The finds and building materials archive is at Chebbard Farm, Cheselbourne. Arrangements to consult either should be made through Bill.

References:

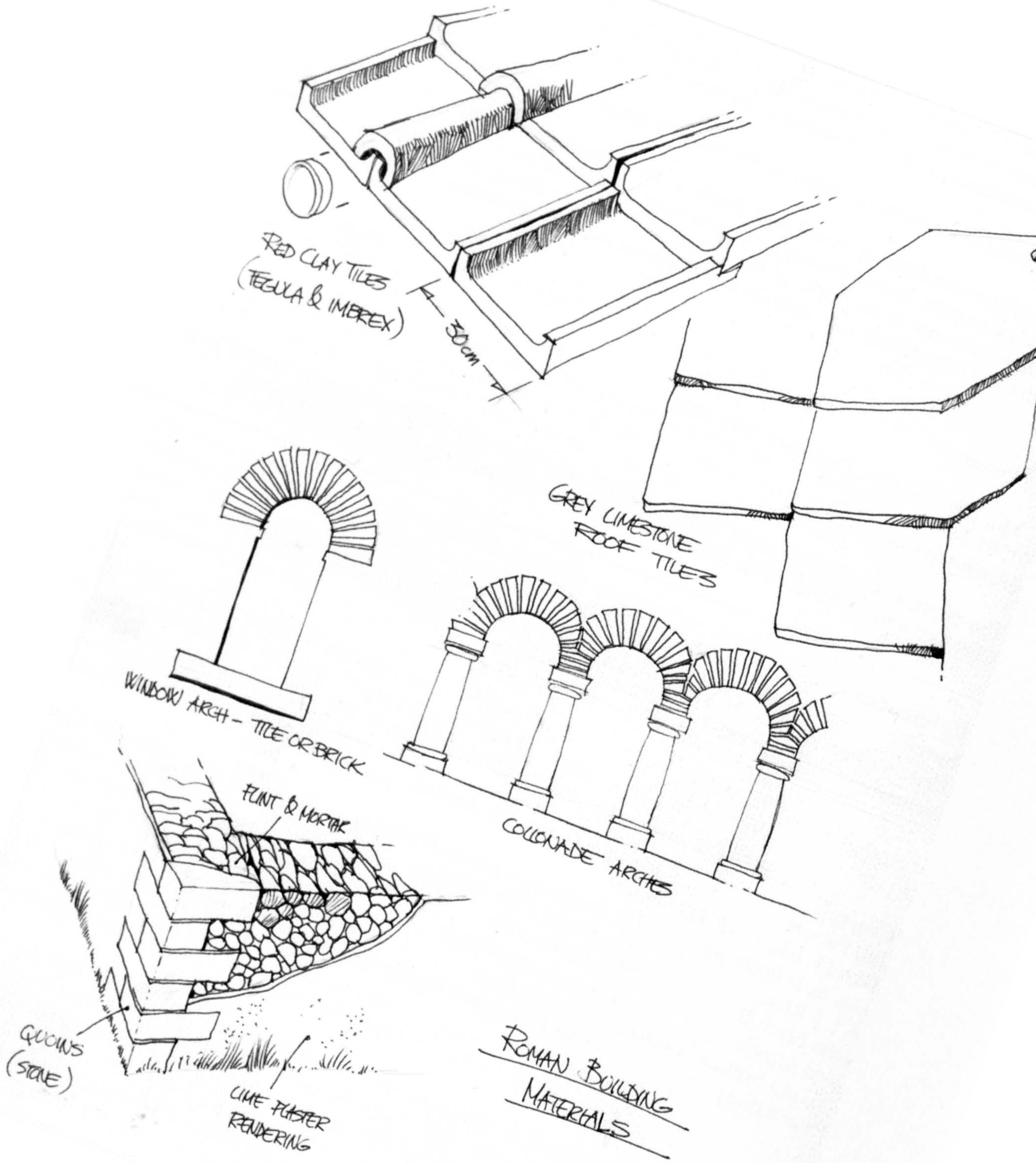
Specific:

Proceedings of the Dorset Natural History and Archaeological Society

Volumes:	91 p.186-7	92 p.146-7
	93 p.157-60	94 p.81-86
	95 p.89-91	96 p.59-62
	97 p.54-57	98 p.54-55
	99 p.120	100 p.113-114

General:

Bill Putnam	*Discover Dorset, The Romans*	2000
David E Johnston	*Roman Villas*	1979
Guy de la Bédoyère	*The Buildings of Roman Britain*	1991
A L F Rivet	*The Roman Villa in Britain*	1969
John Percival	*The Roman Villa*	1976
Joan Alcock	*Life in Roman Britain*	1996
David J Symons	*Costume of Ancient Rome*	1987
Peter Salway	*Oxford Illustrated History of Roman Britain*	1993



ROMAN BUILDING MATERIALS

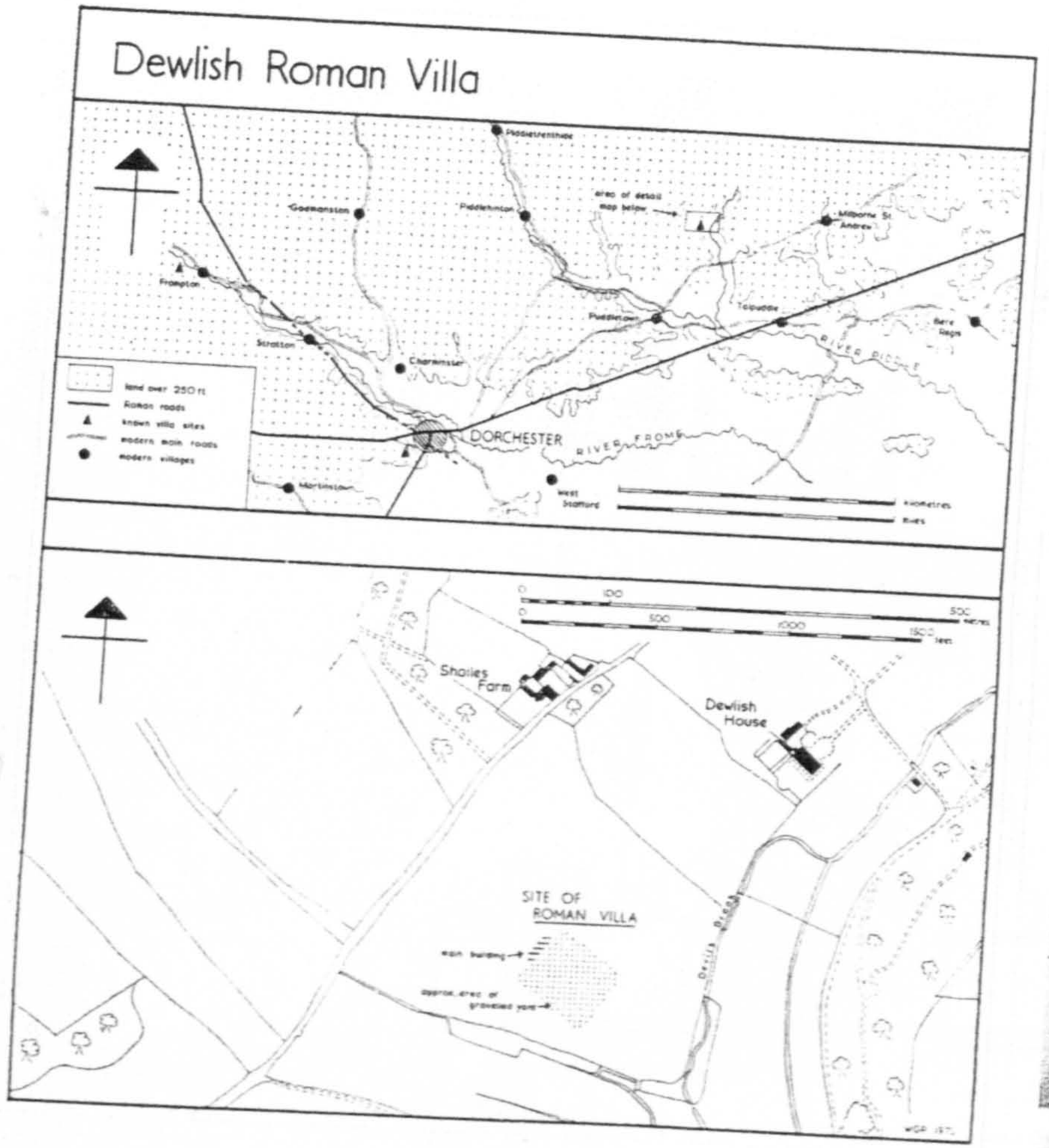


FIG. 8. Dewlish Villa; detail of Mosaic in Room 11.

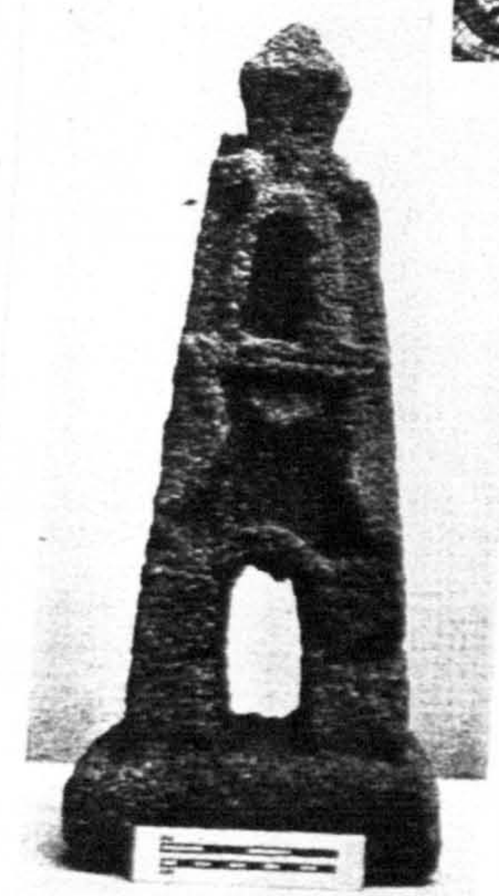
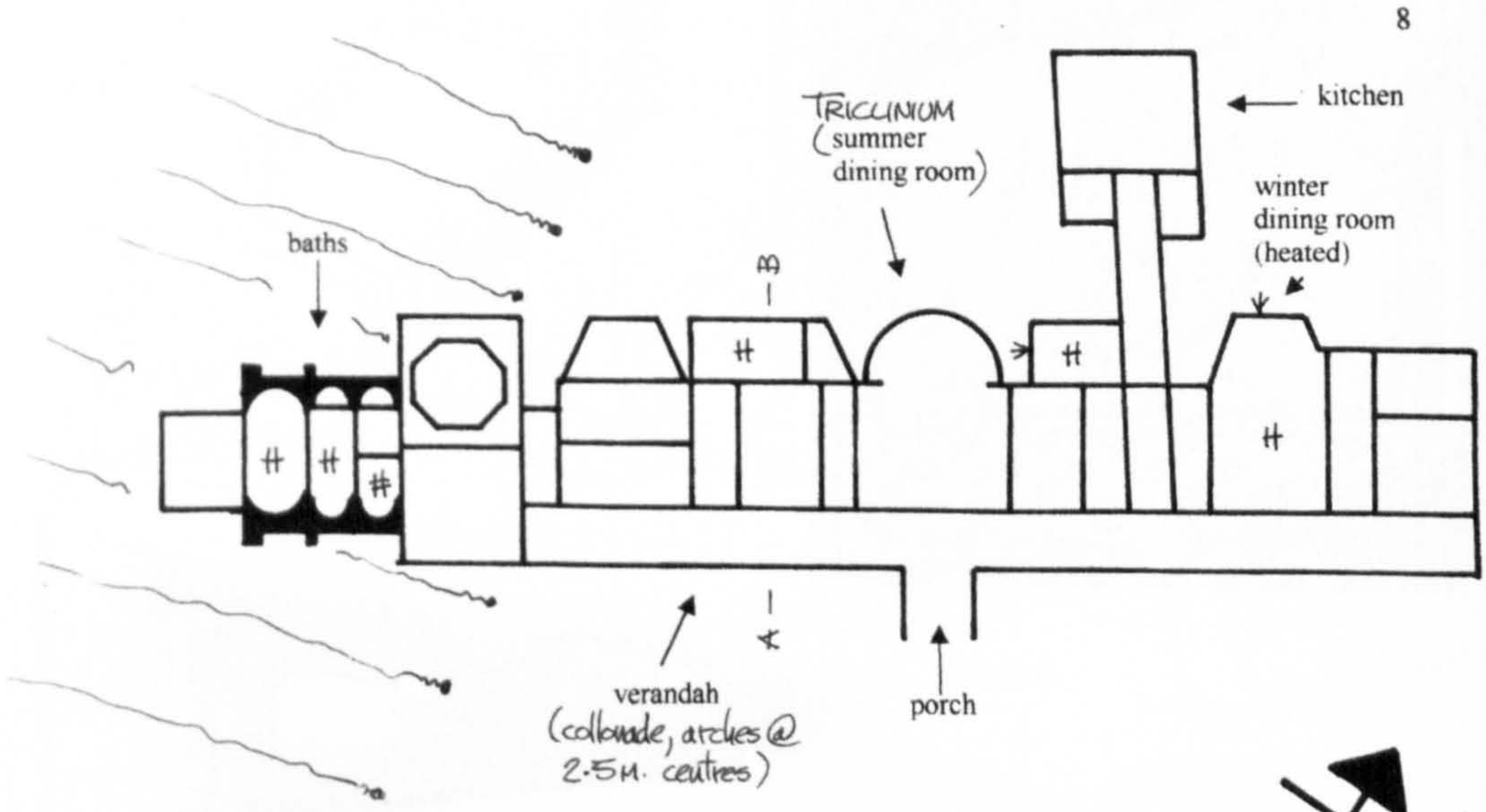
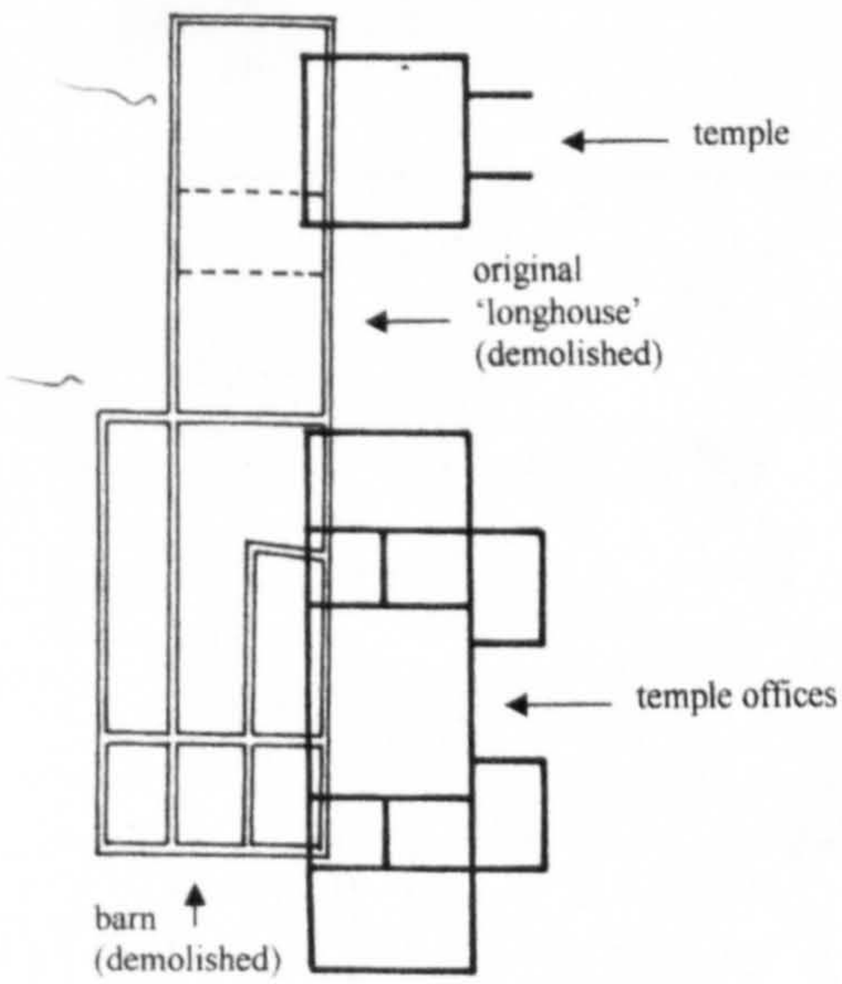


FIG. 9. Dewlish Villa; Hamstone finial.





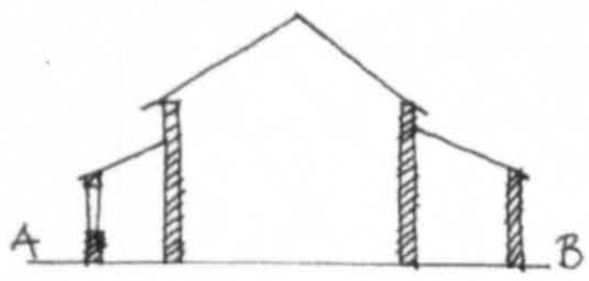
Scale: 0 5 10 15 20 25 metres

H - Hypocaust
→ - " stoke-hole

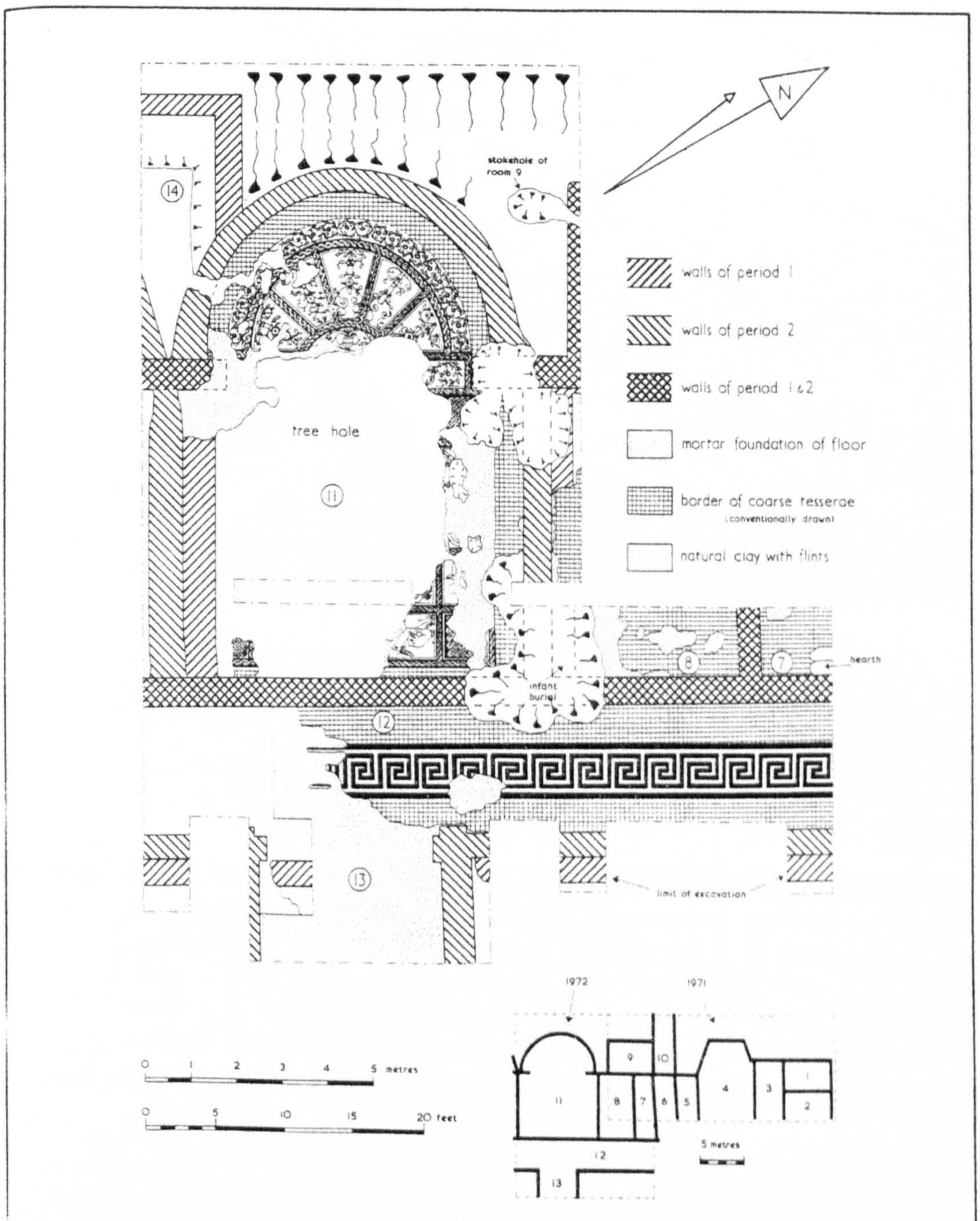
Dewlish Roman Villa

Excavations 1969-1979

WGP 1999



Possible cross-section, A - B



Dewlish Roman Villa 1972

W.G.P 1972

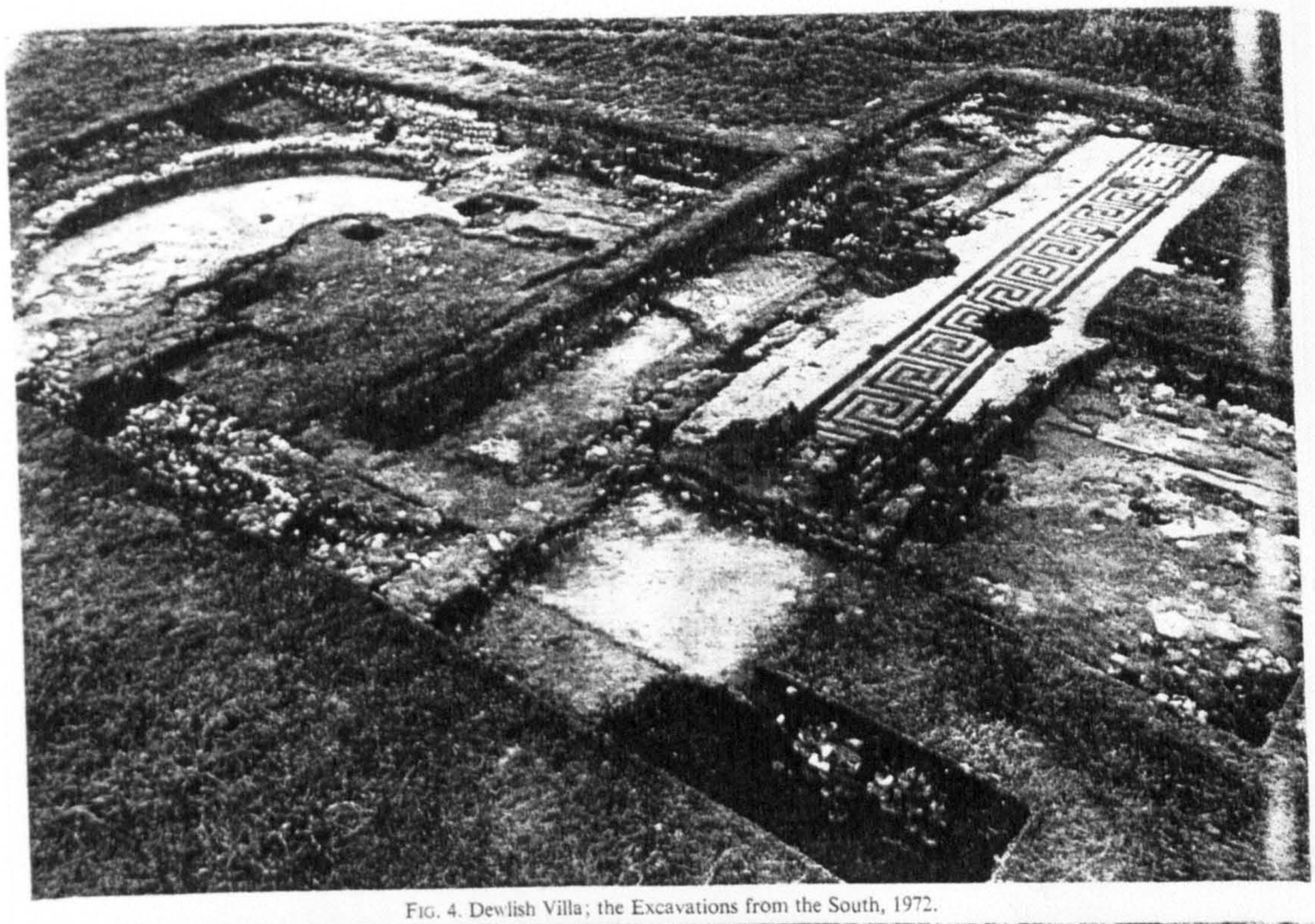


FIG. 4. Dewlish Villa; the Excavations from the South, 1972.

FIG. 5. Dewlish Villa; part of the Corridor floor (Room 12).

X

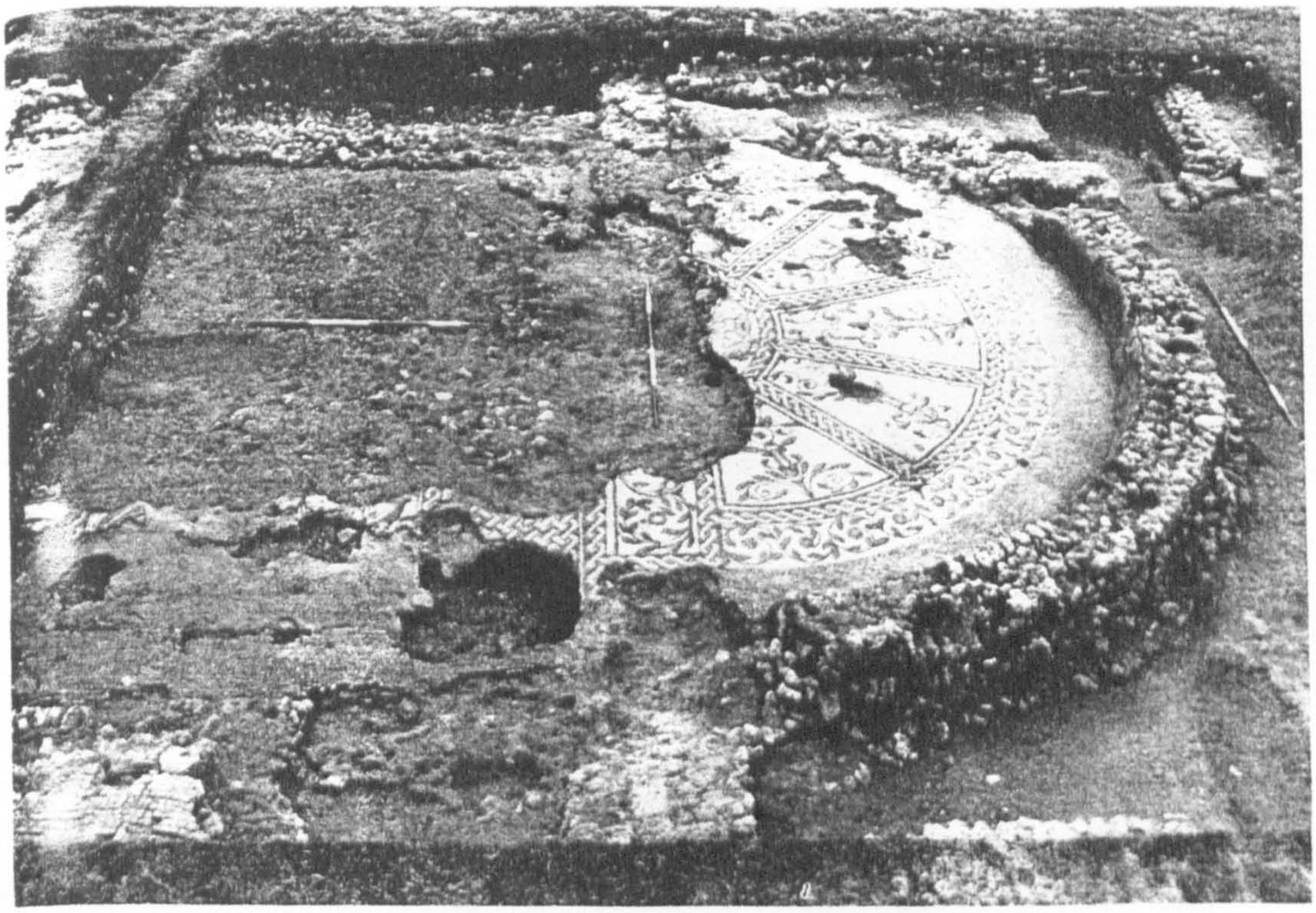


FIG. 6. Dewlish Villa; Room 11, from the North-East

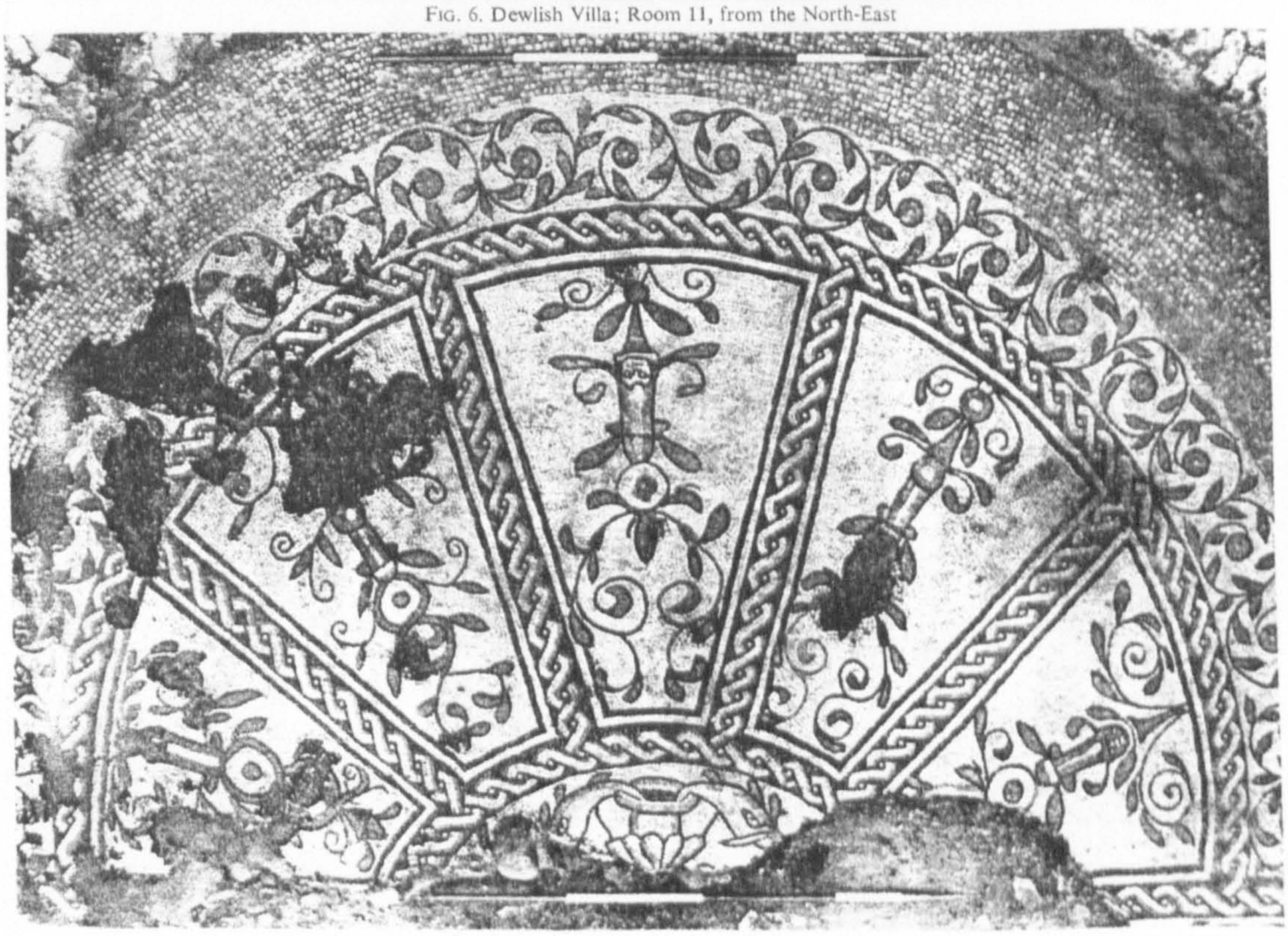
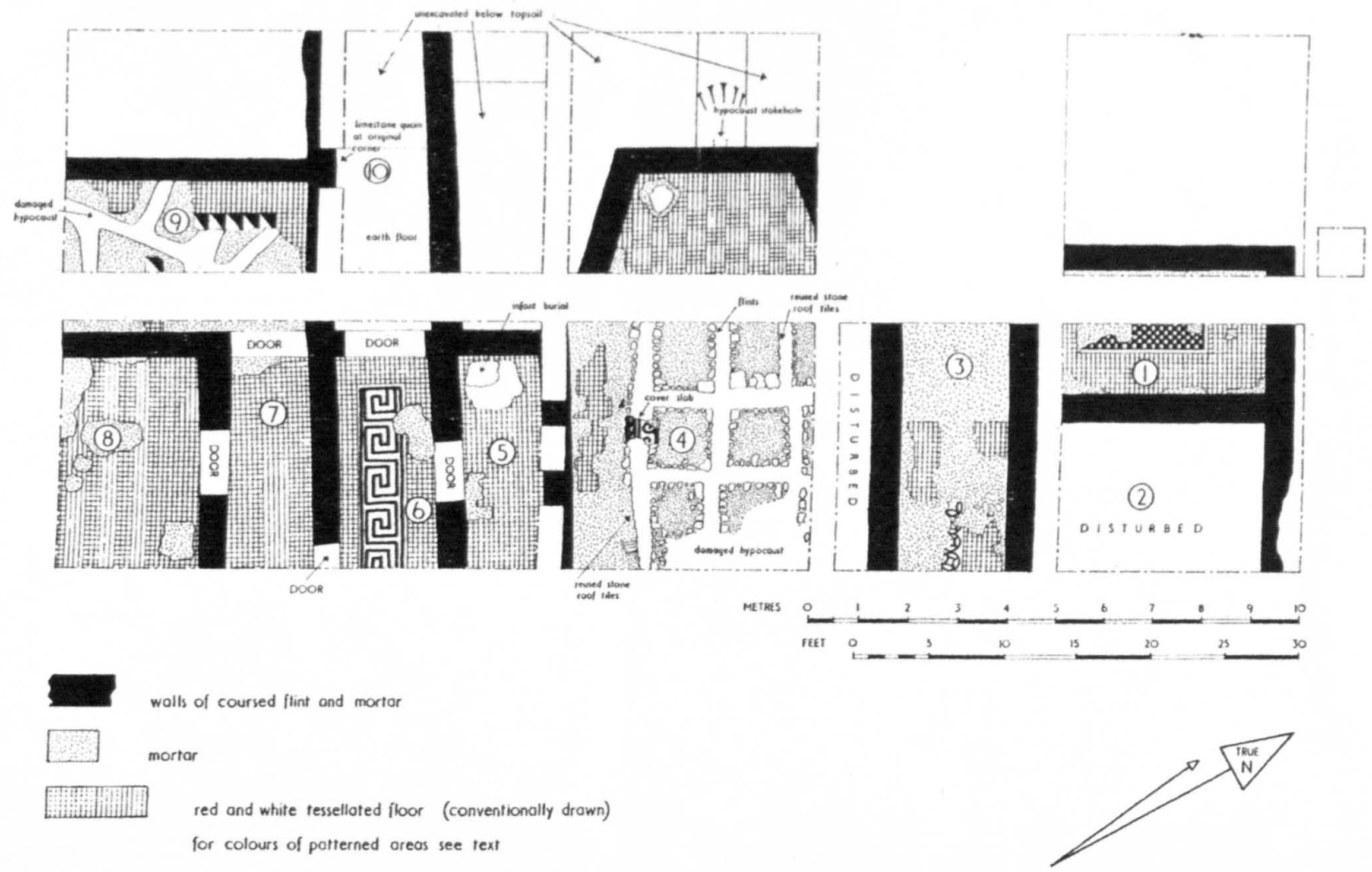


FIG. 7. Dewlish Villa; the Apse of Room 11.

Dewlish Roman Villa 1971



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