

Downloadable Powerpoint with alt text



# Welcome to the Council for British Archaeology's Festival of Archaeology Theme Day

Our Virtual Online Gallery was curated by  
Debbie Frearson – Festival of Archaeology Coordinator



# About the Virtual Gallery

The theme of the Festival of Archaeology is 'Archaeology and Creativity'. It is an opportunity to show the wonderful ways in which archaeology inspires amazing work.

Not only will the audience be able to view the work in the gallery they can also find out more about the creators by visiting our "meet the artist" interviews which are a variety of video and text.

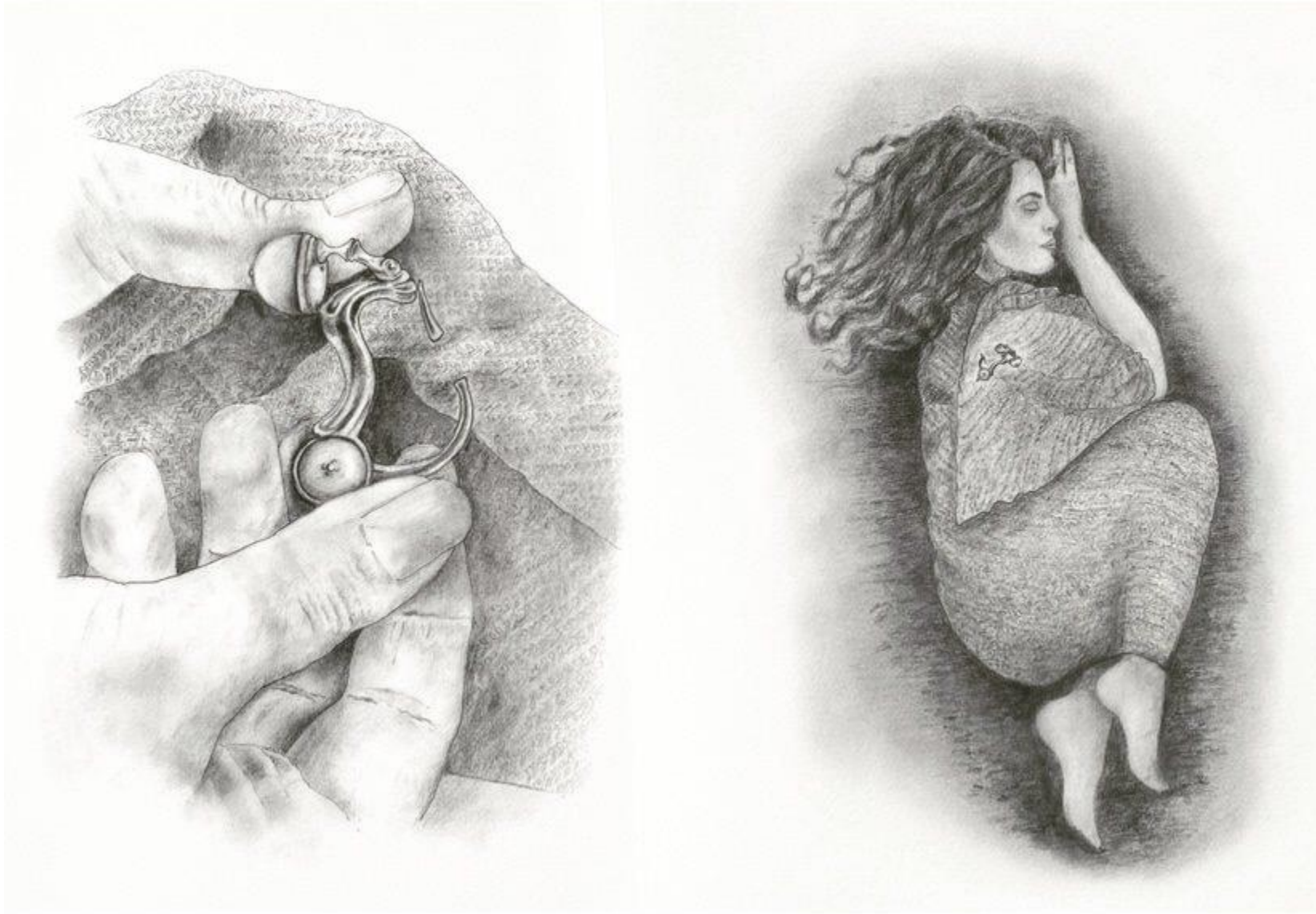
Our virtual gallery is available to download with alt text.



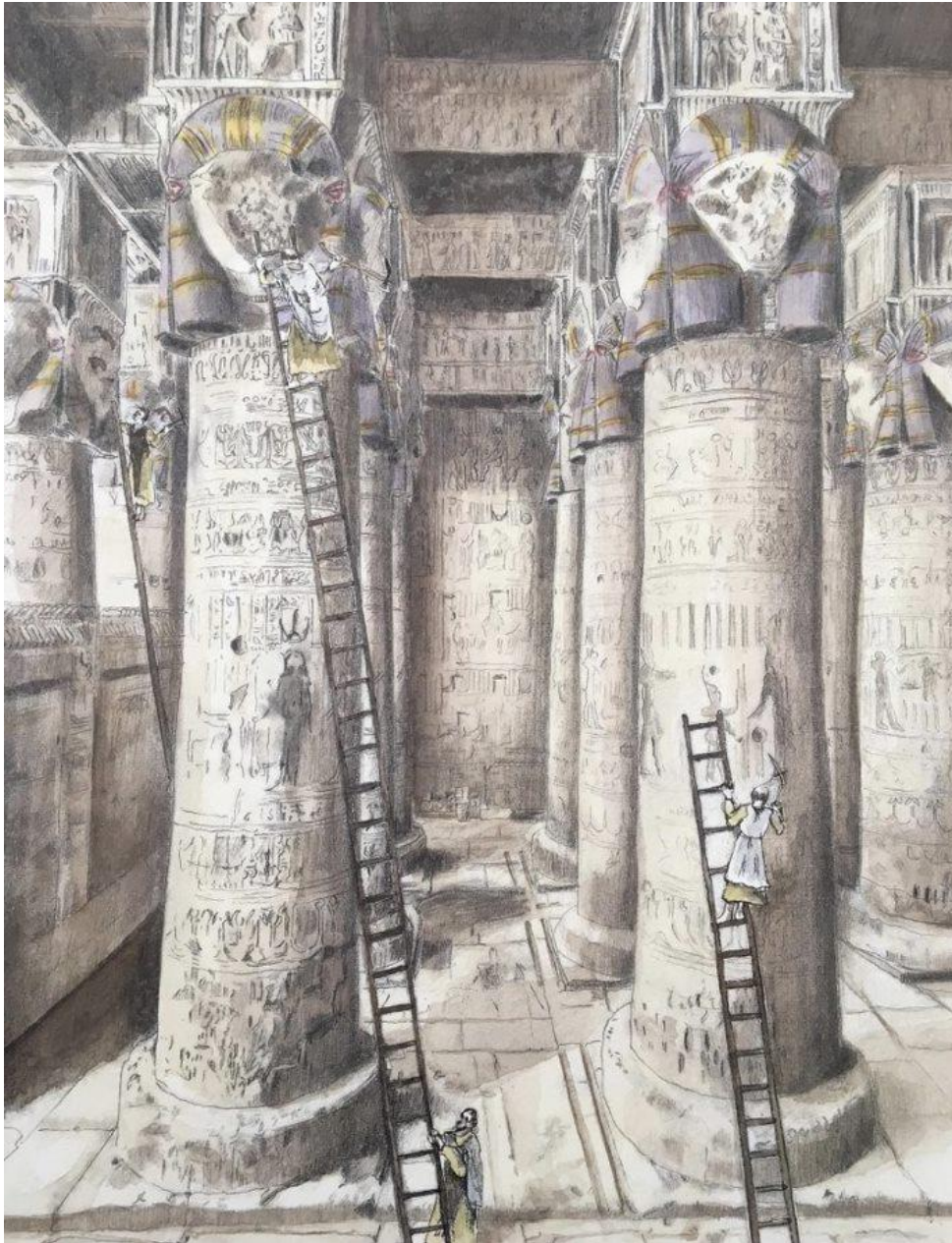
# Debbie Miles Williams

## Archaeological Illustration

<https://www.facebook.com/dmartology/>



Iron Age brooch for Dr Sophia Adams, British Museum



Debbie Miles Williams

Reconstruction of the destruction of  
Dendera Temple, Egypt for book  
publication by Dr Eberhard Sauer

Debbie Miles Williams



Reconstruction of the child using the flint blade and small pot discovered in their grave.

Cossington Child burial

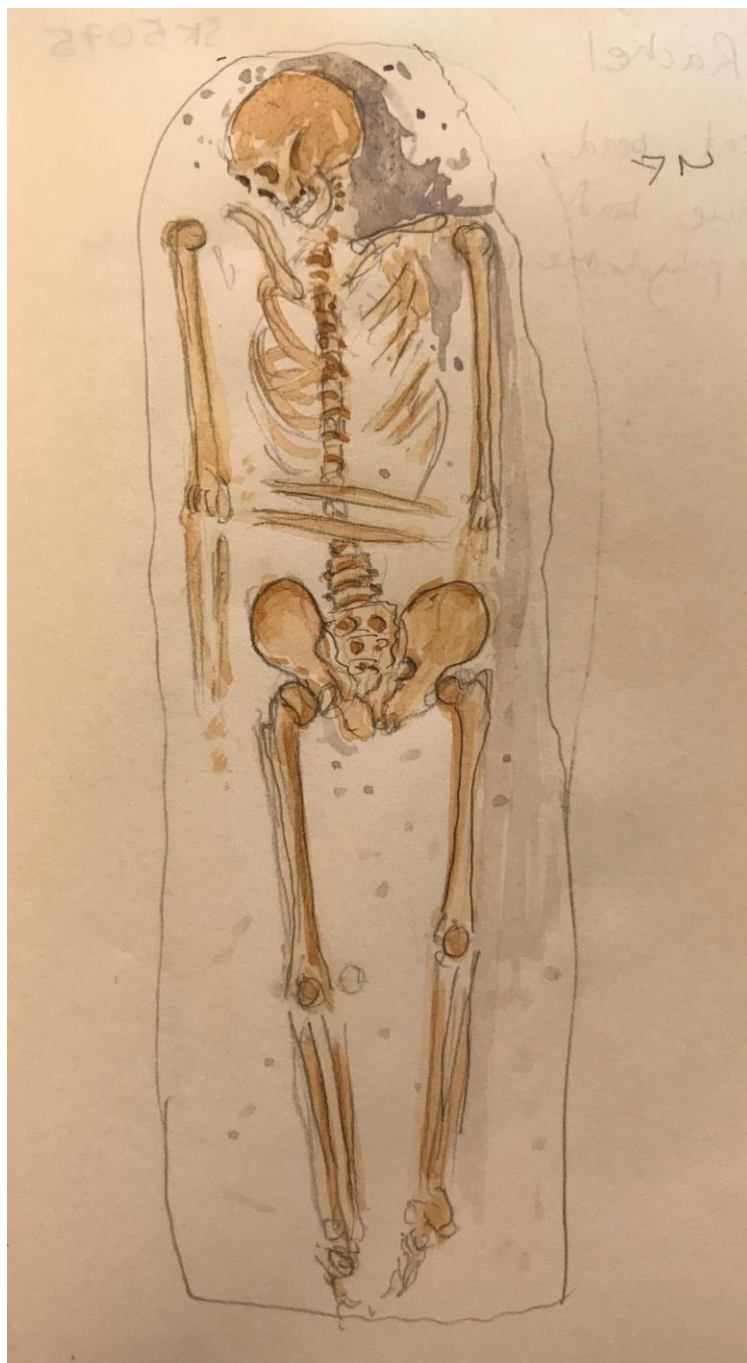


Image credit : <https://insidedio.blog.gov.uk/author/richard-osgood/>

# Richard Osgood – Artist

## Defence Infrastructure Organisation Senior Historic Advisor

Richard Osgood



7th Century burial from Avon Camp on Salisbury Plain - an Operation Nightingale project.

I started these at Barrow Clump in 2012 as an aide memoire when walking round the site - sketched to remind me of each burial without needing the photo or drawing archive - all in one notebook.

I continue this at Avon camp in 2021 and 2022 (and will do in 2023) for same reasons AND because I felt more comfortable sharing images of my drawings alongside photos of grave goods rather than photos of the human remains



Richard Osgood



## The Gosforth Cross

The 10th Century Gosforth cross in Cumbria has exquisite, though worn, Christian and Norse iconography.

I loved the colours of the stone which I tried to represent.



Working with veterans on this project - excavating a Bronze Age roundhouse at Dunch Hill on Salisbury Plain and then building a magnificent experimental example at Butser Ancient Farm.

See 'Broken Pots, Mending Lives' book for further images

The Butser Bronze Age house



Richard Osgood



The Viksø helmet - Bronze Age, Denmark.

I have always loved these bronze objects and their 'facial' expressions.

My postgraduate study was on Bronze Age warfare and these were a big part of it.



Image credit : <https://www.kimberliewong.com/about/>

# Kimberlie Clinthorne-Wong

## Graphic book illustration

[www.kimberliewong.com](http://www.kimberliewong.com)

## WOMEN AND CHILDREN PAINTED THE CHAUVET CAVE

**WHEN**  
Around 35,000 BCE

**WHERE**  
Ardèche Valley,  
France

One of the oldest artwork in history was created by women and children.

More than thirty thousand years ago, a group of nomadic people called the Aurignacians travelled for miles following migrating herds for food. They were hunters, but they were also artists. They created paintings on the walls of Chauvet Cave, drawing animals from horses to woolly mammoths! It was thought that their art commemorated their kills, which is why historians assumed that the artists must have been male because they believed only men were hunter-gatherers. Actually, most of the art created in Europe at this time was crafted by women and children – making them the true artists of some of the earliest masterpieces in the world.

Women and children used two main colours to create their cave art: red and black. These colours were natural materials known as **PIGMENTS**.

Wood from Scots pines (a species of tree) was burned to create a soft, black, charred lump known as charcoal to create a **PREHISTORIC PENCIL**.

Alongside their artistic work, Aurignacian women were **BIG-GAME HUNTERS**. Hunting was important for survival and so participation from everyone in the group made good evolutionary sense for many hunter-gatherer groups.

**HAND ART** was made by placing a palm covered with pigment on the wall, or by putting a hand against the wall and using the mouth to blow pigment around it to form a stencil.

Artists learned to make small, sharp **TOOLS** from stone, antler, bone or wood. These tools were used to create incisions on the hard limestone walls.

Kimberlie Clinthorne-  
Wong

Illustration for Lessons  
from our Ancestors by  
Raksha Dave

Kimberlie Clinthorne-  
Wong

Illustration for Lessons  
from our Ancestors by  
Raksha Dave



## WOMEN TRIUMPHED AT THE ANCIENT OLYMPIC GAMES

Kyniska was the first woman to compete in the 'male-only' ancient Olympic Games... and she won!

The Games that we see on television today have their origins in Ancient Greece, beginning almost three thousand years ago in Olympia. Every four years, men and boys entered competitions like the four-horse chariot race, but women and girls were not allowed to participate. However, they could train horses, and in the chariot race the trainers were also seen as winners – a loophole that Kyniska took advantage of. She coached a driver to victory, earning the first wreath ever bestowed on a woman. The fact that Kyniska didn't physically compete has led history to overlook her achievement, but her success inspired many women at the time who went on to attain similar greatness.

As the rules banned women from physically attending the Games, nobody knows for sure whether **KYNISKA** saw her horses win, although she may have been **SPECTATING** in the crowd, chaperoned by her brother.

**FAST MESSENGERS** carried word of an Olympic victory to the winner's home city, where celebratory preparations began at once, and news that a woman had won would have spread very quickly indeed!

**WHEN**  
396 BCE  
**WHERE**  
Olympia,  
Greece

Winning drivers received **WOOLEN BANDS** to tie around their head, and trainers were crowned with an **OLIVE WREATH** and sometimes given a jar of **OLIVE OIL**, which was an extravagant prize at the time.

The four-horse chariots raced **TWELVE TIMES** around a track measuring about 8 miles. It was the most popular sport in ancient Greece, appealing to all **SOCIAL CLASSES**.

Kimberlie Clinthorne-  
Wong

Illustration for Lessons  
from our Ancestors by  
Raksha Dave



Image credit : <https://victoriaroserichards.co.uk>

# Victoria Rose Richards

## Aerial Embroidery

<https://victoriaroserichards.co.uk>



Victoria Rose Richards



A Peaceful Place (Somewhere out there)



Victoria Rose Richards



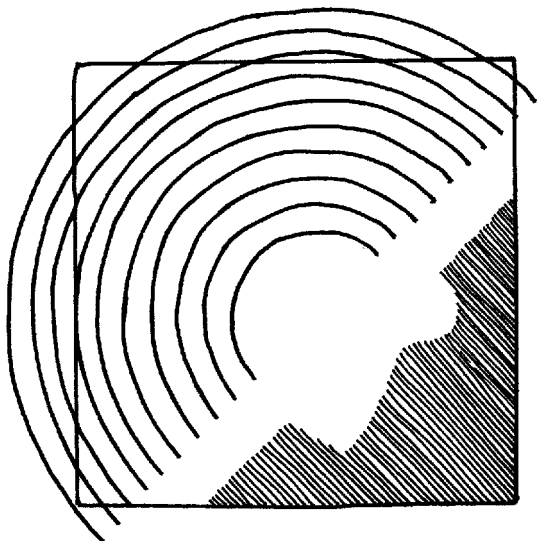
The Hike



Victoria Rose Richards



Summer by the Lake

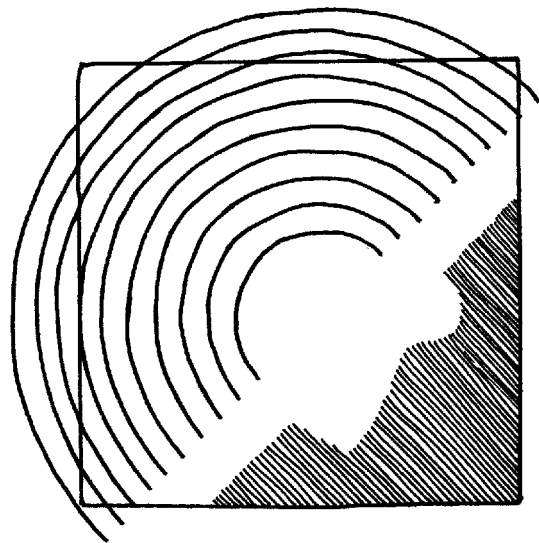


Katy Whitaker  
Aerial Survey  
Investigator

Graphic illustration –  
Archaeology Comics

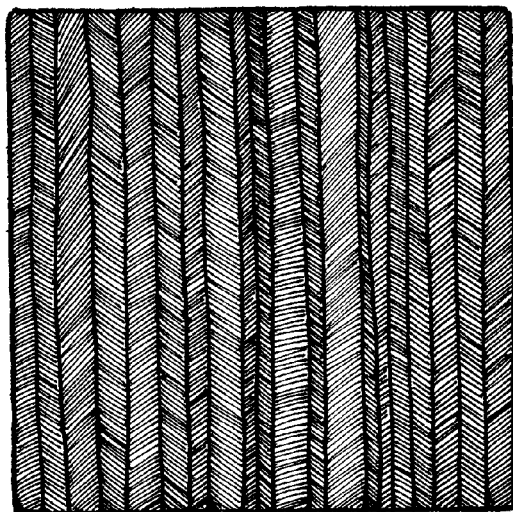
<https://hcommons.org/members/katywhitaker/>

Katy Whitaker



If these Pots Could Talk  
#archink  
#inktober  
Katy Whitaker 2021

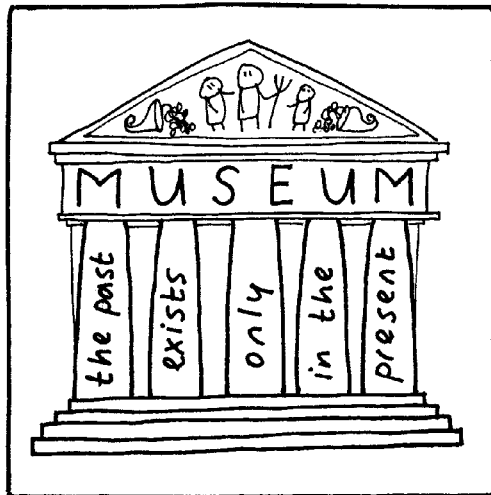
Abstract images based on pottery analysis  
tools including a rim chart and profile gauge



patina  
#inktober  
#archink  
2022 Katy Whitaker

Sketch for the prompt 'patina', playing with two  
dimensional pattern-making

Katy Whitaker



Past Presented

# archink

# inktober

Katy Whitaker 2021

Sketch for the book title 'Past Presented'



Dr Space Junk vs The  
Universe

# archink

# inktober

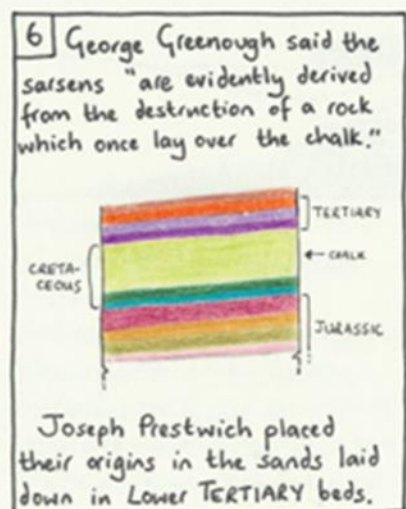
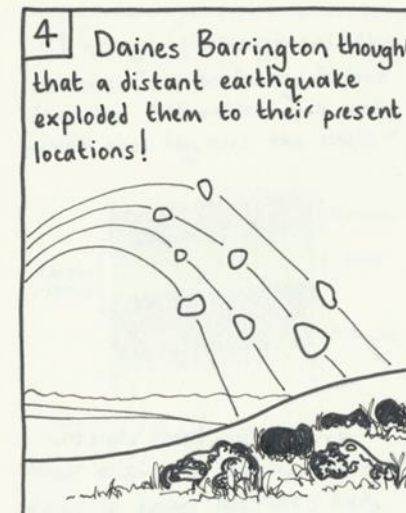
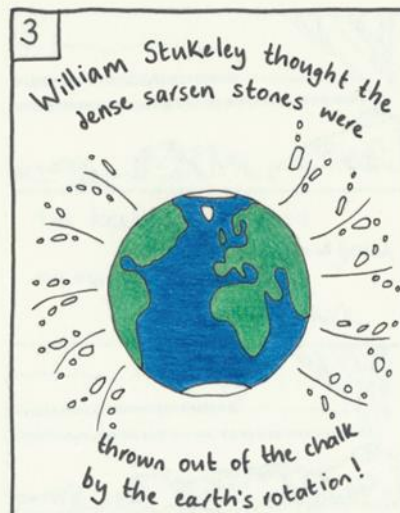
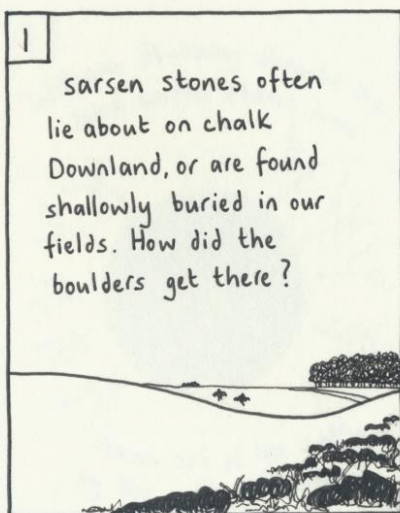
Katy Whitaker 2021

Sketch for the book title 'Dr Space Junk vs the Universe'

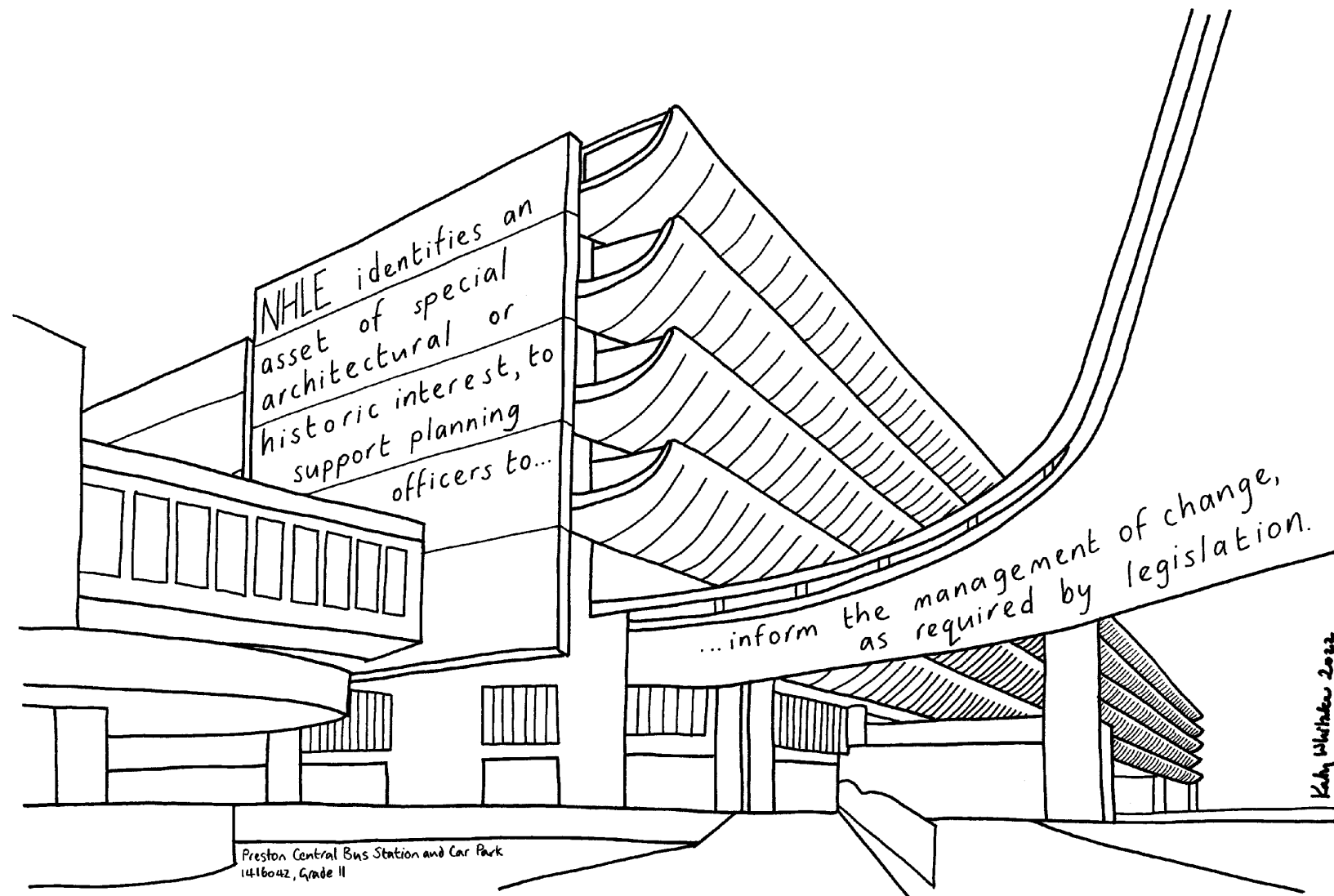
A view of earth from the International Space Station.

Katy Whitaker

"shipwrecked mariners on some foreign shore" —  
where did Wiltshire's sarsen stones come from?



An archaeological/  
geological comic about  
antiquarian and  
traditional interpretations  
of sarsen stone formation



A drawing from a series of illustrations explaining the purpose of the [National Heritage List for England](#) (NHLE).



# Alice Clough

## Contemporary Research Led Artist

Alice Clough



Stones 1

Alice Clough



I Come From Rock



Alice Clough



I Come From Rock (detail)



## Ashleigh Airey Candlemaker

We would love to be able to smell this creativity but accessible smells through our online gallery have proved difficult to provide!

Ashleigh Airey



Dating from the Bronze Age, depicting the Sun or Full Moon, the Crescent Moon and 32 stars

The smell is of warm, earthy tonka bean with a hint of lavender and almond on an amber base

Nebra Sky Disc wax melt

Ashleigh Airey



Isle of lona and Hadrian's wall

Monuments, such as standing stones or prehistoric dwellings, and artefacts are formative, but ever-changing aspects of that past.

Isle of lona smells of fresh hay, honey and amber

Hadrian's Wall, smells of Thyme, Olive and Bergamot

Ashleigh Airey



Calanais

Calanais standing stones are  
on the Isle of Lewis beside  
Loch Róg

The smell is of sage and sea  
salt



Sue Heaser  
Author, Illustrator and  
Archaeological Researcher in  
Ancient Crafts

Glass Bead Maker

Sue Heaser



Experimental millefiori beads still on their mandrels.

They show typical techniques used in rare millefiori beads found in Anglo-Saxon cemeteries and are exotic imports from the Middle East.

Sue Heaser



Strings of replica Anglo-Saxon beads showing the rich variety of designs and colours.

The red beads with yellow and green trails (in the top 2 strings) are only found in Britain.

# Sue Heaser



Replica of a millefiori bead from the Anglo-Saxon cemetery at Hadleigh Road, Ipswich, with slices of the millefiori canes used to decorate the bead.



Astrid Walker

Ceramicist

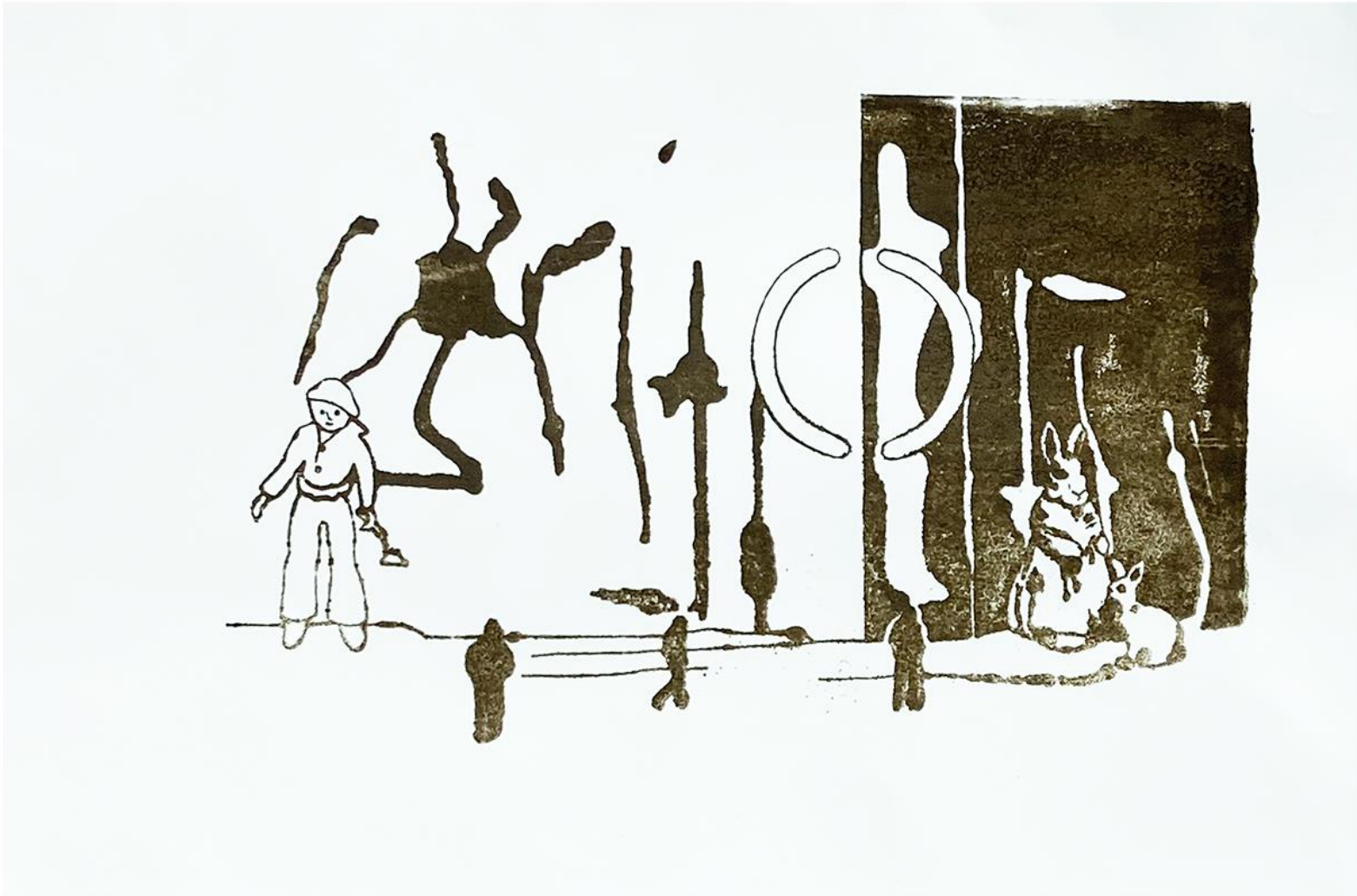
<https://astridwalker.myblog.arts.ac.uk/>

Astrid Walker



Bitumen, Porcelain and Turpentine Test 2023

Astrid Walker



### 'Inhabitants'

Bitumen, Porcelain and  
Turpentine emulsion  
screen printed on  
Somerset printmaking  
paper 2023

Astrid Walker



'Isle of Thornborough'

Slipcast Stoneware tile fired to 1260o

Expressing an alternate reality where mineral extraction has encroached so far into the land surrounding the henges that only an island remains. 2023



Karen Slade

Tile Maker



Karen Slade



Replica tile for replacement at Barton  
Stacey Church

Copyright : Clivedon Conservation 2019

Karen Slade



Company of Artisans Medieval  
Hare tiles in Progress



Karen Slade



Company of Artisans replicas with original  
Medieval tiles



Linda Norris

Glasswork and Paintings

Photo credit : Mohamed Hassan

<http://www.linda-norris.com/projects/traces/>

Linda Norris

Never Done

Engraved glass and mirror  
embroidery hoops



Linda Norris

Savage Beauty

Sandblasted Willow-pattern  
Plate



Linda Norris



Norris Axe

Cast glass, holly branch and leather

# Art & Archaeology

## Hanging Grimston Community Arts Project



2015 - 2019

## Hanging Grimston

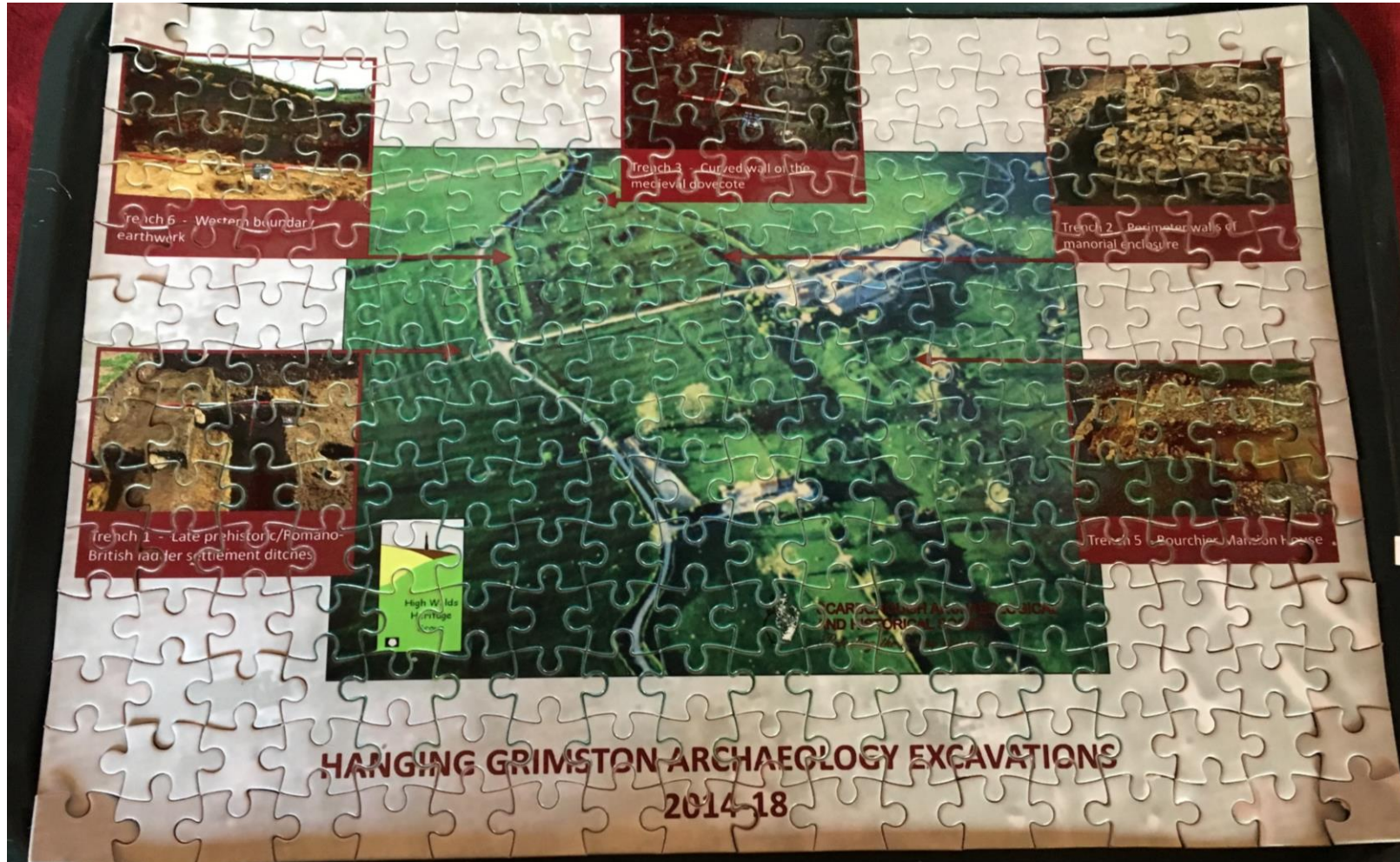
Community Art and Craft Exhibition  
in response to excavations



## Hanging Grimston Community Arts Project

Collagraph by Pauline Foster

## Hanging Grimston Community Arts Project



Commemorative Jigsaw

by Alison Spencer

## Hanging Grimston Community Arts Project



### Community Tile Wall

Roof tiles from the excavation repurposed as art – creators were given free rein on their design, some referenced the excavation others were inspired by events and the landscape.

# GIFT SHOP

Like all exhibitions there is always a gift shop on the way out!

The CBA membership is the perfect gift to enable us to provide future engagement [www.archaeologyuk.org/support-us.html](http://www.archaeologyuk.org/support-us.html)

# MEET THE ARTISTS

Each artist has taken part in a “meet the artist” interview on our website – where they sell their work and links to their websites are in their interview information.

# THANK YOU

To all the creative people who took part in this exhibition and gave their time for interviews which you can view on our website

<https://www.archaeologyuk.org/festival/archaeology-and-creativity-gallery.html>