

CHARLES HERBERT

T.M. ©



INSIDE
THE
VIXEN

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M.E.H.

THE FOX AND THE FIELD OFFICER

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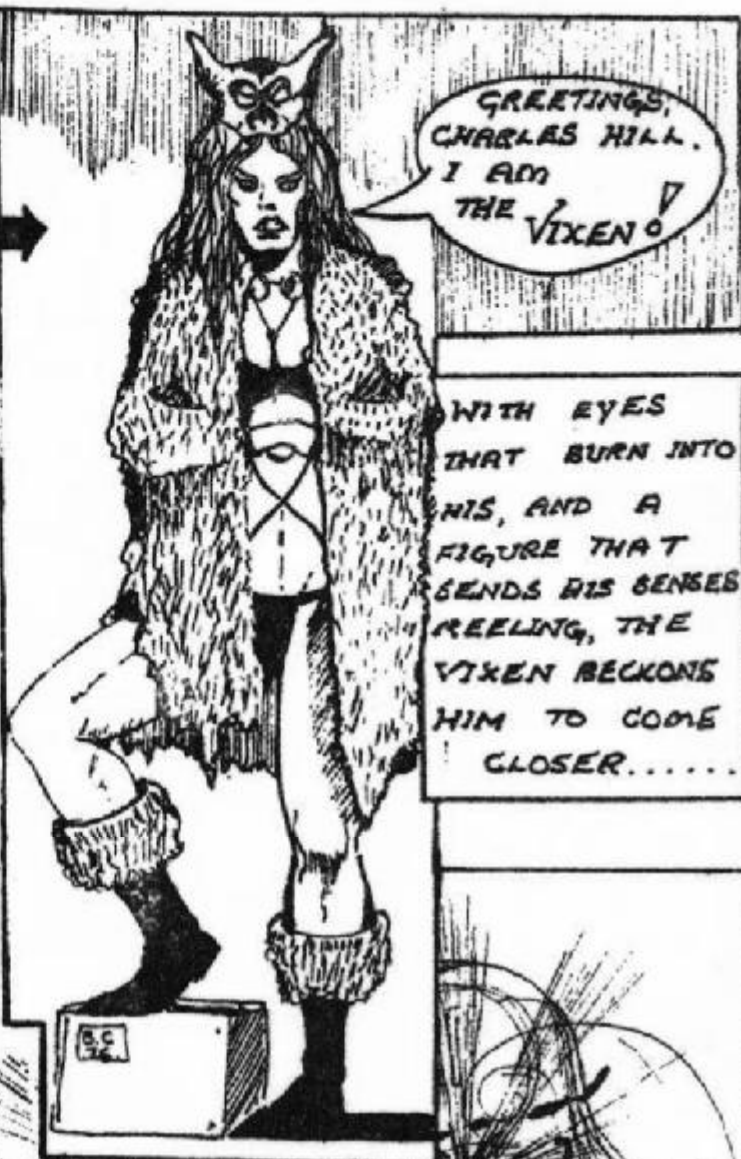
WITH
CARTOON.

IT'S LATE AT NIGHT, IN THE MUSEUM OFFICES, AND CHARLES HILL IS WORKING OVERTIME ON THE "RIVER WALL" REPORT. HIS EYES ARE HEAVY AND HIS BODY CRAVES FOR SLEEP. SO DULL ARE HIS SENSES THAT THEY FAIL TO

TELL HIM THAT HE IS NOT ALONE



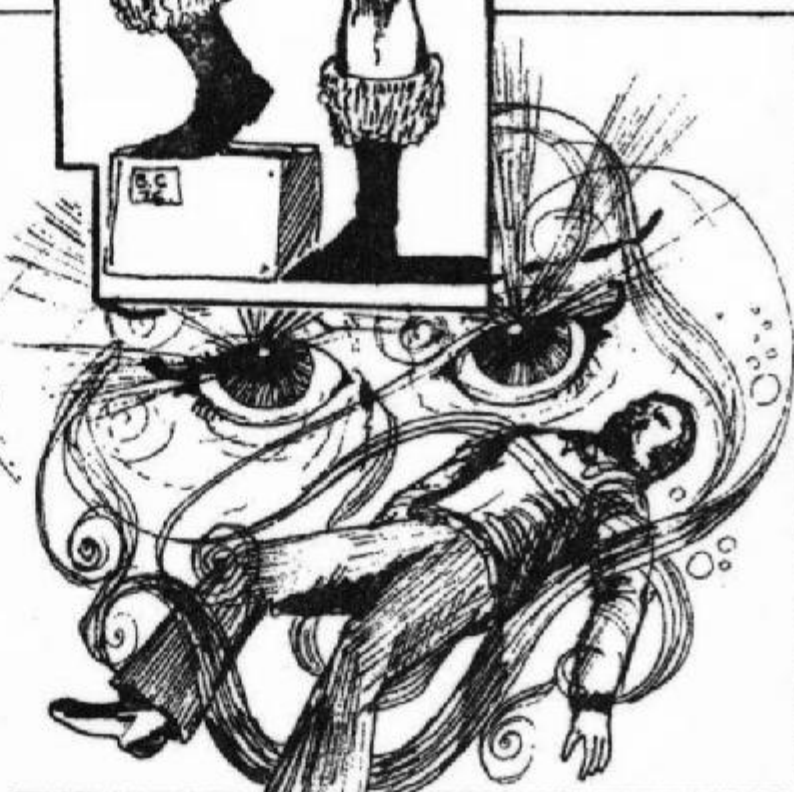
SUDDENLY CHARLES FEELS A TINGLING SENSATION, WHICH CAUSES HIM TO SLOWLY LIFT HIS HEAD, AND TURN IN HIS CHAIR.....



WITH EYES THAT BURN INTO HIS, AND A FIGURE THAT SENDS HIS SENSES REELING, THE VIXEN RECKONS HIM TO COME CLOSER.....



LOOK DEEP INTO MY EYES, DO NOT ALLOW YOUR GAZE TO FALTER.



AS IF CONTROLLED BY INVISIBLE STRINGS, CHARLES OBEYS, AND FEELS HIMSELF SLIPPING INTO OBLIVION, AN OBLIVION OF INDESCRIBABLE PLEASURE.



NO! NO! I SHALL NOT ALLOW YOU TO TAKE OVER, YOU WILL NOT SUCCEED.

MY POWERS ARE MIGHTY, CHARLES BILL. AT THIS VERY MOMENT YOUR MIND IS SURRENDERING TO MY COMMAND.



DO NOT FIGHT ME, MACE WEAKLING, MY POWERS ARE UNBEATABLE



COME CLOSER AND I SHALL DEMONSTRATE THEM TO YOU !!!



SORRY. THE NEXT FEW FRAMES HAVE HAD TO BE CENSORED!



BELIEVE ME, I COULD MAKE YOU VERY HAPPY, AND ALL THAT I DESIRE FROM YOU IS A SMALL FAVOUR.

THAT IS JUST A SAMPLE OF THE PLEASURES THAT I CAN PROVIDE.



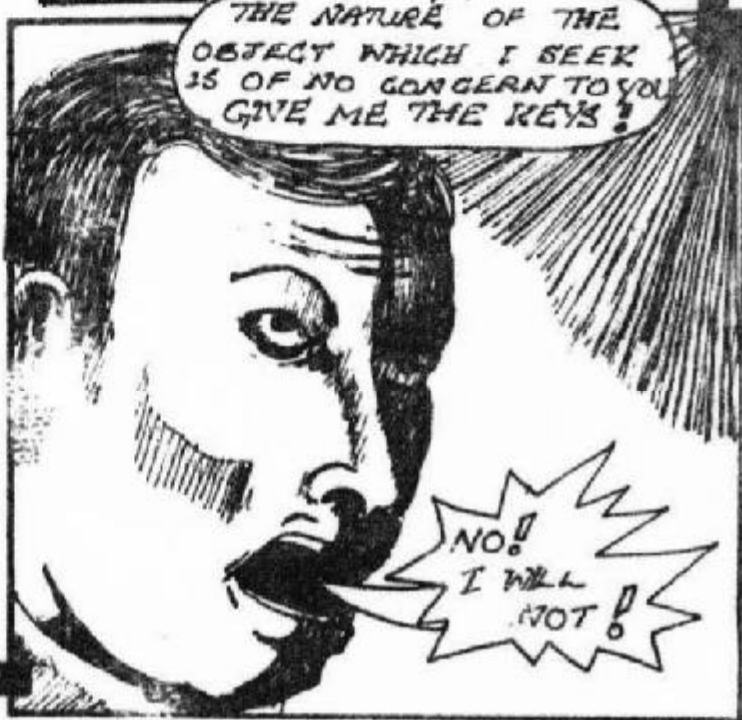
THE KEYS TO BRIAN HOBLEY'S DESK



YOU COME HERE, YOU HYPNOTIZE ME, SEDUCE ME, AND ALL FOR BRIAN HOBLEY'S DESK KEYS?

I DEMAND THE KEYS, I-HAVE WASTED ENOUGH TIME WITH YOU HERE, GIVE THEM TO ME, NOW!

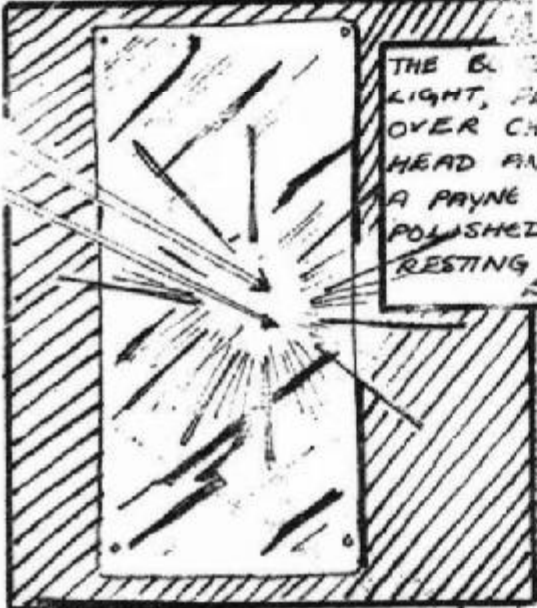






SUDDENLY A EWIRLING MIST ENGULFED THE VIXEN, AND SHE GREW TO A TOWERING HEIGHT, BOLTS OF FLAMING LIGHT SHOT FROM THE EYES OF HER HEAD-DRESS, MISSING CHARLES BY INCHES.

THOSE WHO DO NOT OBEY THE VIXEN DIE !!



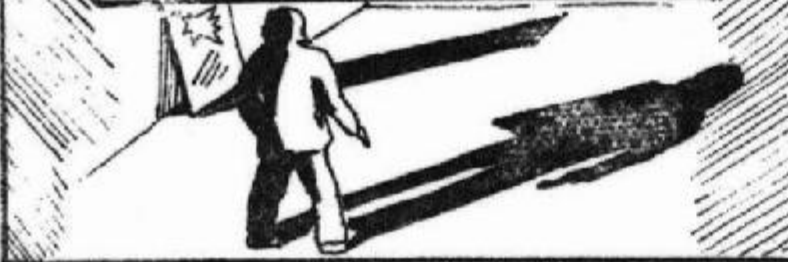
THE BOLTS OF LIGHT, FLASH OVER CHARLES'S HEAD AND STRIKE A PANE OF POLISHED GLASS RESTING BEHIND!



THE BOLTS ARE REFLECTED BACK TO THEIR SOURCE, AND AN EXPLOSION TAKES PLACE.

THE DUST, AND MIST SETTLES AND

ONCE AGAIN CHARLES IS LEFT ALONE, WITH ONLY HIS THOUGHTS AS COMPANY ???



THIS END.

NEXT MONTH
MEET THE JESTER
AND THE MATRIX MAN
IN A JOKES A JOKE.

Extracts from a Diary. N.F.W.

JANUARY 21st.

First day. The smell of fish guided me to the site. I feel a bit bewildered. No one really told me what to do. Good pot including an almost complete jug 14/15th. century (this came from base of flint and chalk chequered room.)

JANUARY 29th.

Gerald (the supervisor of green peril) was not on site, so quite a happy day. Still down my hole. Still flooding terribly. Following two walls down. One is of the church foundations in courses of chalk and courses of sand and gravel. The eastern wall is not deep. I cleaned it up and found a keystone and another one in an arch, but Graham disbelieves me.

JANUARY 31st.

Graham asked me where I came from - he thought I looked Indian, Red Indian, because I have my hair in plaits. Gerald called me Goldilocks and the seven wolves when I joined the blokes in the Wop shop. (cafe)

from Louise Miller.

Merry Meir at the GPO would greatly appreciate ANY information (from newspapers, magazines, journals, books, etc.,) which anyone might see or hear about, concerning burial practices or human bone pathology from any period, and also Roman, Saxon, Norman, and Medieval human characteristics and statistics.

The British Museum shop have for sale an engraving by Hollar. "Long view of London from Bank-side" it's 8 feet x 22 1/2 ins. And only costs £1.50.

More GRAFFITI this time from the MENS at Cardiff University.

To do is to be- Descartes.
To be is to do- Sartre.
Do be do be do- Sinatra.
from Ken Dash.

Ricardo asks you all to be in the Dandy Roll on Friday, 26th. March. so he can say goodbye.

Union Meeting Tuesday, 30th. March. in the Albion Pub. Ludgate Circus. VERY IMPORTANT.

Please help H.H. by contributing an article. Anybody is eligible, and if nobody does anything I have nothing to type. So please write something.

The Second annual seminar of the Archaeological Group of the Royal Photographic Society is being held on 26/28th. March. inc. at Horncastle College, Lincs. The London unit being represented by none other than, Trevor Hurst, speaking on the development of filing systems appropriate to Archaeology, and one other, Charles Hill, speaking on Photography in Urban Context - A Users Viewpoint.



BULL HEAD COURT

Having dealt with the church of St. Nicholas Shambles and its N/E churchyard in previous issues of the Heroes, I would now like to tell you something about Bull Head Court.

The excavation of bull head Court was, in the first stages, entirely coupled with that of the church, and the difficulty was separating one from the other. Although M. Honeybournes "Precinct of Greyfriars," was available, with quite a lot of information and plans about the various buildings on the site, it in no way confirmed the archaeological evidence, when this was eventually sorted out.

During 1547 the church of St. Nicholas was demolished, and by 1552 Bull Head Court had been constructed. The court is mentioned by Stow in his "Survey of London" where he tells us that, many fayre houses are now builded in a court with a wel, in the midst whereof the churche stode." It is apparent from the excavations that the remains of Bull Head Court certainly lay outside the perimeter of

the church, but because the structural remains are so sparse, plus the fact that so much of it lies hidden (like the rest of the church) under no-mans land (which hopefully we may be able to do some work on), it has proved very difficult to make any sense of the structure.

In the main the remains of Bull Head Court consist of a substantial garderobe in the south-east corner of the site, plus two or three recognisable rooms in other areas, with this information supplemented by the odd wall here and there. When one considers the size of the Court during the 19th. century (and one would assume throughout its existence), very little of it remained for us to work on.

Apart from the remains, we have learnt something of construction methods for the Court during the latter part of its life, many walls show repairs and alterations, all of which are very badly executed.

Alan Thompson.

DOWN BY THE RIVERSIDE

During the last 5 months at Trig Lane 37.675 cubic metres of archaeology were removed stratigraphically in 4,186 bucket fulls, to establish the sequence of waterfront construction in the 14th. century.

The 13th. century alignment was advanced 3m. in the early 14th. century with the construction of the "Anchor beam" revetment, as featured in H.H.No.4. A major repair - perhaps the result of a tidal trauma if the high incidence of structurally unsound re-used timbers incorporated in it are interpreted as an emergency measure - took place subsequently, with the superimposition of the "Stave-construction" frontage (see H.H.No.4 again). It continued in use with the eastern remnant of the earlier structure until the "Projection", the pride of '74, was built in 1375-80. This was followed by the addition of a "second story" supported by "Arrow braces", and

completes the structural chronology, save for two small scale repairs. Methods of construction were recorded and analysed in detail; we know for example, that the "Anchor-beam" frontage was built east to west, whereas the staves were erected west to east.

We eagerly await the rest of the dendro dates to pinpoint each phase and hope to establish our own chronology, working back from a date taken from the Trusses of the Hammer Beam roof at Westminster (1394-9). Once this has been achieved, we will be in a position to date the large quantities of English and imported wares by their associated structures, rather than vice versa, which will be of benefit to Medievalists in general, and Mike Rhodes in particular!!

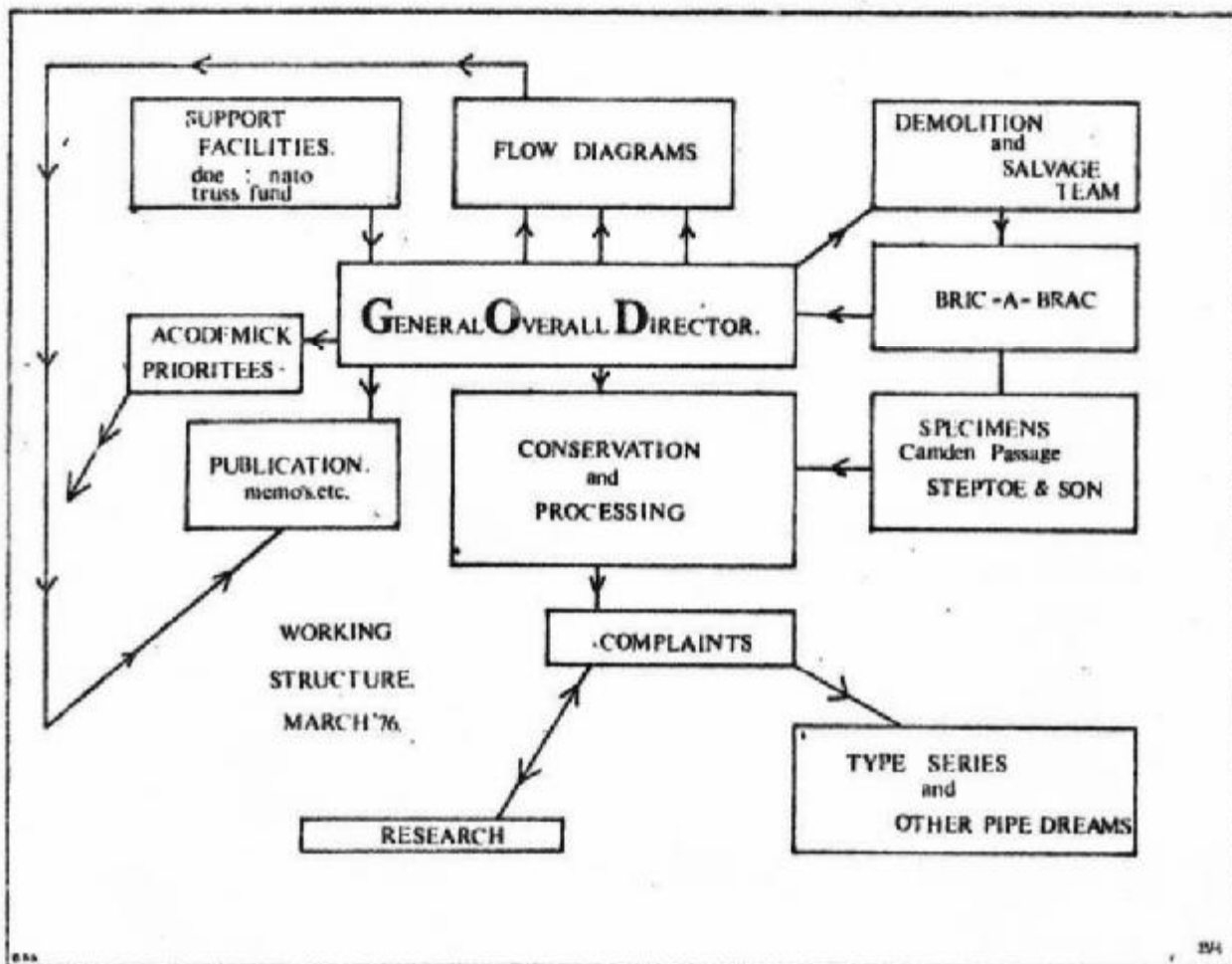
"Evening News" 30th. February. 1976.

Exciting new discoveries about Roman London recently come as a result of the researches of Dr. Brian Wobley (46), former star of the BBC (Bagington Biscuit Co.) and now head of the DUA. "We discovered a length of wall composed almost entirely of inscribed stones, bas reliefs and breeze blocks," Dr. Wobley told our reporter, "but one of the inscriptions proved especially hard to understand - it turned out to be a flow diagram relating to the staffing structures of the Roman Army!"

Professor Wobley (87), who regards this new "find" as the most important Roman discovery since Stonehenge, has adapted the diagram for use within his own department.

"The results have fully justified my action," he said at the press conference this morning, "my staff from the meanest digger to the lowliest site supervisor, have never been happier - whenever I show my flow diagram to them, they always burst out laughing!"

C. Roach-Smith's Smarter brother - Cyril.



"In essence all excavations can be divided into four main types: The totally incompetent, - the largely useless, - the quite unnecessary, - and the first rate."

(C.C. Taylor. Rescue News. No. 11. Pg. 9)

Jaques Cousteau claims to have found a lost Minoan city on the small island of Dia, north of Crete. He thinks that it could be the island on which Theseus abandoned Ariadne after having killed the Minotaur.

(Observer. 8/2/76.)

Booklet Review:
Opportunities for Archaeologists

Let me tell you a series of sad, sad stories.

During 1972 the CBA began talks with the Inspectorate of Ancient Monuments about a policy for the future of archaeology in Britain. The government were reluctant to see anything which would mean the establishment of large numbers of additional permanent civil servants. The CBA wanted to establish a national archaeological service. A scheme involving funds from both central and local government was nearing completion when somebody leaked the proposals to the press. Local authorities read in their morning papers about their future massive commitment to archaeology, and the whole scheme was wrecked.

The present pattern of organisation in British archaeology involves the inspectorate, the Royal Commission, the CBA, RESCUE, the Ordnance Survey, University departments, regional rescue committees like WEMRAC, county archaeologists, public funded units like ours and freelance groups like CIB and RAG. They very rarely talk to each other constructively, although there is a hidden network of personal relationships between the people in charge. There is a very efficient, if bitchy grapevine.

In the Wessex area one county contributes £20,00 a year to archaeology, while its neighbour contributes nothing. Inevitably there is more archaeology practised in the first county.

Rescue News has already called attention to the national scandal of unpublished excavation reports. Of 1,433 excavations carried out since 1961 only 40% have ever been published. The Ministry is the worst culprit: in 1964 there were 56 ministry excavations, but by 1972 only 22 had been published.

Most university degree courses are no training for a field archaeologist. It is foolish to presume that training in one branch of archaeology is sufficient qualification to

work in another.

The new regional advisory committees of the DoE are the most influential bodies in archaeology today. Their members are often those most guilty of not publishing reports. They choose priorities for their areas which often reflect their own research interests.

Highly organised excavation teams do exist, but they live a hand to mouth existence, their funds issued annually by the treasury. If we get a triennial grant, we shall be the first unit in the country to break away from this stop-go arrangement.

In 1971 34 pupils in England and Wales sat the A level archaeology paper. In 1973 the figure was 31.

Only a minority of museums have an archaeological interest. Within that minority archaeology is nearly always only one of a number of departments. Those departments are only likely to recruit an archaeologist at long and random periods.

The value of the Museum Diploma has been called into question frequently. I know two holders of it, one in London and one in Colchester, who have said it is not worth taking.

At the Ordnance Survey, most of the staff of the archaeological division are draughtsman and surveyors. In 1965-8 some graduates were recruited direct as an experiment. All left, mostly because of the pay, partly because they did not fit in easily with the older hands.

The OS has dropped its practise of mapping finds of archaeological objects.

In the 405 jobs offered in the Museums Bulletin for 1973 only 12½% were archaeological, and half those were for senior posts.

Only one in ten reaching the end of studies of any kind in archaeology will be able to start a job in archaeology.

This is all in John Bishop's "Opportunities for Archaeologists" 90p from Rescue or from Diana Twells.

What a desperately ironic title...

by, John Schofield.



THE
APPROACH
TO SITE
PHOTOGRAPHY



T. HURST. (Dip Photog.)

© h

Although this short article is basically about equipment and its complexities, no discussion can be undertaken without an evaluation of aims of archaeological photography in relation to the archaeological process and the final photographic product. Dividing the process into simple areas of excavation, publications and archive, ignoring such aspects as finds photography, lecturing, environmental support, etc., enables a logical approach to be adopted which simplifies decisions as to choice of equipment for site use, and reasons behind that choice.

An excavation may be defined as a totally destructive, unrepeatable experiment. The aim of the archaeologists is the recording of all the available data by means of plans, sections, written records and photographs. Unfortunately, we live in an imperfect world and much of the recording is neither of the quality nor the quantity consistent with an unrepeatable experiment. Total recording should be the aim. In photographic terms this means that each site photograph should fulfil the true criteria by which archaeological photographs must be judged. (1) That archaeology must be clear, and recorded as interpreted, ie. well prepared and thought out. (2) The technical quality of the photograph must not impede the interpretation. In short, the information recorded must be capable of retrieval by an informed and objective observer. To maximise information photographs are undertaken both in monochrome and colour.

Needless to say, it becomes clear that an adequate number of photographs must be taken, each major phase, each period, each significant feature and relationship must be covered. I would estimate approximately 1,500 photographs for a site such as Trig Lane, and even then the information picture will prove to be inadequate in some areas.

Publication is not the end of an excavation. It is merely the distribution of a relatively small part of the total information gained and the main aspects of the interpretation - a sophisticated synopsis! This means that only a small number of photographs are published, virtually regardless of the size or complexity of the site. In Holland, Scandinavia and Germany the number of photographs may be much higher, by factors varying between two to four on average.

The quality of individual images has, of course, to be considered for publication, but so too has relevance. It is an unfortunate indictment of many published photographs that the conditions of relevance or technical quality are not adequately satisfied. i.e., the quality and quantity of the initial photographic site record did not meet the criteria of successful archaeological photographs outlined above.

The archive consists of the total excavation record, plus the information gained from the finds and the interpretation which may be derived from totality of information. In photographic terms, the photographic record should be in a form which allows some degree of archival permanence and easy retrieval, i.e. this rules out polaroid and transparencies as a long term record: the upper limit of life is about twenty years in dark storage. There are older transparencies about but chance is not a basis for any undertaking. The monochrome record must, therefore, be archivally processed- about 150 years in appropriate storage and filed in such a manner that the information may be retrieved. An unidentified photograph is worthless and its initial production a pointless waste of time, effort and money.

From the foregoing it can be seen why equipment for sitework usually consists of two cameras, one loaded with colour, producing 35mm colour transparencies, useful for lecturing while providing a cheap image, both in terms of the cost of the equipment needed and the cost per shot. A bracketed exposure costs 21 pence at present prices; this should be compared with the cost of excavation and the particular cost of preparation for photography. It is interesting to note that the cost of a failed photograph is hardly ever less than £10 in terms of preparation time. A hundred failed shots per year is £1000 plus.

Another camera, usually a medium format which produces a larger negative, normally 120, capable of producing better quality, while suffering less risk of mechanical damage during processing and handling. For archival purposes the contact print produced from the 120 negative is large enough for immediate information retrieval, whereas 35mm negatives present problems by virtue of their small size; enlargement becomes necessary and this

is totally uneconomic for the potential number of photographs involved in unit situations.

Added to the two basic cameras with their standard lenses should be wide angle lenses, lens hoods, appropriate filters, a good light meter, a good tripod and a good case. The foregoing are essentials. Various points arise with the defined photographic essentials and photographic equipment in general. Equipment for archaeological sites needs to be tough and reliable. This applies particularly in the unit situation where a camera and accessories are in use all year round and not just a summer season, cameras are then subjected to dust and grit in the summer and to mud and damp in the winter.

This implies that the 35mm camera, usually a single lens reflex (lens interchangeability), should ideally be the product of the upper range of manufacturer with proven mechanical quality and good optics. As in all things one obtains value in proportion to payment, all other things being equal. Prices are, of course, tragic- a Nikon F2 Photomic with standard f2 lens may be obtained for about £320 (discount), about £150 for a reasonable secondhand model. If buying secondhand, purchase through a reputable dealer, and obtain a six month guarantee. A Nikkormat with standard 50mm. f2 lens will cost about £170 (discount) new, and about £95 secondhand: these figures will be of the same order of magnitude for Cannon, Olympus and Minolta. If buying Pentax, buy one of the more recent models with bayonet lens mount. The wide angle lens for a 35mm camera is usually of 35mm focal length with an aperture of f2.8 and will cost about £80 new (discount). (This is very cheap when compared with the usual 5"x4" format wide angle lens, a 90mm. f5.6 Super Angulow which has a list price of £370 with only a small discount available). Other lenses are available at lower prices. I recommend a Which report (published by the Consumers Association) some three years back, wherein samples of independant lenses were tested and compared with prime lenses of Pentax, etc. This report takes the gloss off bargain lenses in no uncertain manner.

The larger format roll film camera is a problem: almost all cameras in this class are designed for a professional market, all cost a considerable

amount of money new or secondhand, with prices of components to match. A secondhand Hasselblad is £300 plus, about £560 new; the cheapest wide angle lens for a Hasselblad is £480 with discount. A secondhand Mamiya R.B.67 is £180 plus. There are, however, three possibilities which may be feasible at a low cost, but all suffer considerable limitations. The Mamiya C330, a twin lens reflex, costs about £216 new (discount with standard lens); £95 for a wide angle. A camera of this type was surviving between six months and a year in York between major repairs.

A secondhand Rollei, about £80 for a very old model, with no wide angle attachment, is worth considering. This is the solution currently in use with the cameras used by the site supervisors.

The third possibility is a Mamiya Press, a complex camera, with a swing and tilt back. It has a reasonable standard lens but an appalling wide angle. The camera uses film back magazines but it is a rather soft camera, not appreciative of knocks and bumps. In short it provides a challenge capable of producing fine 6x9 cm negatives but it is not an easy or popular camera. I worked with one for five years and like to think I have produced some good results with it. I have now sold it. Secondhand it should cost about £100 with roll film back, standard lens and ground glass screen. Do make sure you use one before buying.

Lens hoods and filters are self-evident; it is much cheaper to replace a U.V. filter than repolish the front element of any lens. Filters and lens hoods are cheap, about £3 - £4 each.

Lightmeters are a product not to be purchased secondhand. Upon a lightmeter all other things depend. Correct exposure is a sophisticated guessing game, the results of which are evaluated long after the event and with no opportunity to correct errors. The cost of a Weston Euromaster the cheapest of the professional meters available in this country is about £20 (discount). It is a tough and versatile meter capable of tackling most site photographs. I have had five years with Westons and my own has suffered and survived much unavoidable abuse.

The tripod is an absolute must. The requirements for depth of field and maximum sharpness means that a tripod should be used whenever possible.

A tripod should be rigid, able to take the largest cameras likely to be used in conjunction with it. Tripods secondhand are rare; new the price would be between £30 to £50 according to specifications.

It is fair to say that to most of those who have read this far, the costings are not very edifying. The prices merely reflect the required quality, the ever devaluing pound- most photographic equipment is imported, and the level of technology involved, I have read, that the modern single lens reflex 35mm camera has more component parts than most cars. It is a statement which perhaps should be accepted with a degree of scepticism, but it does make a point.

The equipment listed is purely for site use. No account has been taken of the photographic support required for the environmental area, the pre-conservation stage, the publication programme in terms of finds and drawings or lecturing provision in terms of flat copy and finds. The equipment outlined would not generally be capable of fulfilling any of the above needs without considerably more in the way of accessories and in some cases not at all.

The general problem of photography in archaeology has long been one of cost. To undertake photographic support at any reasonable level is expensive. The large range of different photographic operations to be covered ensures this. The cost is in terms of necessarily complex equipment, combined with the cost of necessarily qualified photographers. Photographers are in the long run the only personnel capable of radically improving the overall quality of British archaeological photography which has been so appallingly low for so long.

The cost arguments are changing. When one undertook an excavation on £100, a shoestring and a prayer, a complete excavations report was a minor miracle. When undertaking a multi-thousand pound operation, the results must reflect in quality and scope this vast change in funding. If this does not take place archaeology will return to the £100 dig. Photography must necessarily be in the forefront of this change- we have moved from graph paper to permatrace, a cost factor difference of about one hundred- photography is gradually moving in the same direction.

For those who do wish to become involved in archaeological site photography the last five years are supportative in a small way, several of the units have fulltime photographers, generally more photographers are being employed on summer excavations. More money has generally been available for photography in the units and expectations of archaeologists in units and university departments are increasing. In 1975 for the first time a major exhibition of archaeological photography took place, under the auspices of the Royal Photographic Society. Hopefully a similar exhibition will take place with sponsorship and major awards in the coming year.

The information on equipment is, unfortunately, in many ways very superficial, but anyone who seriously wants to become involved in this area will have to bear the cost. To produce a low quality product is not in anyone's long-term interest or of archaeology in general. To those who actually feel inclined to negotiate a large overdraft I will provide more detailed information and advice on dealers. To those who feel that a move sideways into archaeological photography, a three year degree course in scientific photography is probably the best long-term option. Added to that will be poverty and a career of persuading many archaeologists that their long-held views with regard to a major part of the recording systems are both naive and obsolete. If any should feel inclined to follow this course of action I will certainly help with the entry to a suitable course.





M.E.H.

BEHIND A SWIRLING MIST OF
MYSTERY, STANDS.

THE
MATRIX MAN

APPEARING IN ISSUE SEVEN.