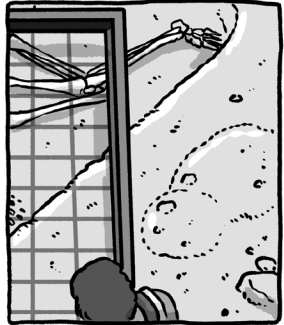
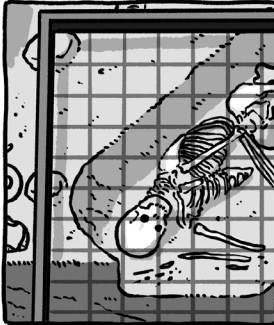
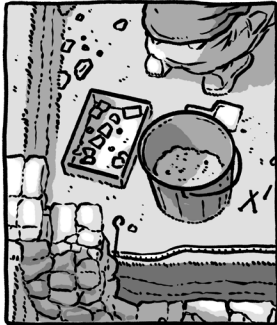


A COMICS AND ARCHAEOLOGY ANTHOLOGY



# THE GRID

A COMICS AND  
ARCHAEOLOGY  
ANTHOLOGY

## *Archaeology... and comics?*

While often associated mainly with superheroes or humour, comics have a long tradition of being used to communicate important, unfamiliar or complex information. Such informational or “applied” comics are used to explain everything from physics, economics and medicine, to politics, psychology and the law.

And now, comics are receiving serious attention and interest in archaeology, too - not just as a medium for public outreach and education, but as a tool for documentation and research. While there are journals and publishers out there interested in the study of these kinds of comics, and there is a small but enthusiastic community of creators engaged on social media, what the genre lacks is a dedicated space for publishing the comics themselves.

We are hoping that **The Grid** will be that space: *a regular anthology featuring original comics about archaeology, anthropology, history, ancient history and related subjects, whether for public outreach and education, documentation or research.*

Our intention is to publish an issue of The Grid each year for distribution to its contributors as well as at conferences and other comics and/or archaeology events. This “Issue 0” is a trial run - to showcase the diversity of comics work already being done in archaeology, and give some idea of the range of comics we’d like to include in future issues. We hope that those reading it will then contribute to our first proper issue, which will be published in December 2020. We intend to publish that issue in this same ‘zine format to keep costs low and reach as wide an audience as possible.

Which means that The Grid is now accepting submissions! Check out the full submission guidelines on the back cover of this issue. We think that comics and archaeology is developing into a rich and exciting genre, with the potential to work in many different ways within our discipline - and we hope you agree.



HANNAH SACKETT



JOHN SWOGGER



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# ARCHAEOLOGICAL ODDITIES



DR H 2014



WHOO  
WHOO  
WHOO  
AM  
I?



ARE  
YOU  
AN  
OWL  
LIKE  
ME?



-AN  
ANCESTOR?



- A  
SPIRIT  
BEING?

WHAT  
WHAT  
WHAT  
AM  
I?



A  
SCHIST  
PLAQUE



A  
SKILLFUL  
CARVING



AN  
ACTIVE  
OBJECT



WHERE  
WHERE  
WHERE  
AM  
I?



-PORTUGAL



-BARBACENA



- IN  
A  
DOLMEN

WHEN  
WHEN  
WHEN  
AM  
I?



3500-  
3000 BC



THE  
LATE  
NEOLITHIC



LIVING  
IN  
THE  
MOMENT!



HOW  
HOW  
HOW  
AM  
I?



COMPLEX



-ABSTRACT



-AMBIGUOUS

WHY  
WHY  
WHY  
AM  
I?



YOU  
ARE  
WANTED



NEEDED



YOU  
BIND  
THE  
DEAD  
+ THE  
LIVING



WHOO  
WHOO  
WHOO  
AM  
I?



DIDN'T  
WE  
DO  
THIS  
ALREADY?



- IS  
HE  
EVEN  
LISTENING?



- SHALL  
WE  
GO  
NOW?

YOU CAN SEE MORE PLAQUES HERE: [research2.its.uiowa.edu](http://research2.its.uiowa.edu)



## **Archaeological Oddities: Schist Plaques**

Hannah Kate Sackett

This comic is from my first series of comics on archaeology - each one page comic exploring unusual and intriguing archaeological discoveries, many of which were narrated by the objects themselves.



## **Tales From the Rock Face (extract)**

Hannah Kate Sackett

An all ages comic inspired by Mesolithic rock carvings from Vingen in Norway.

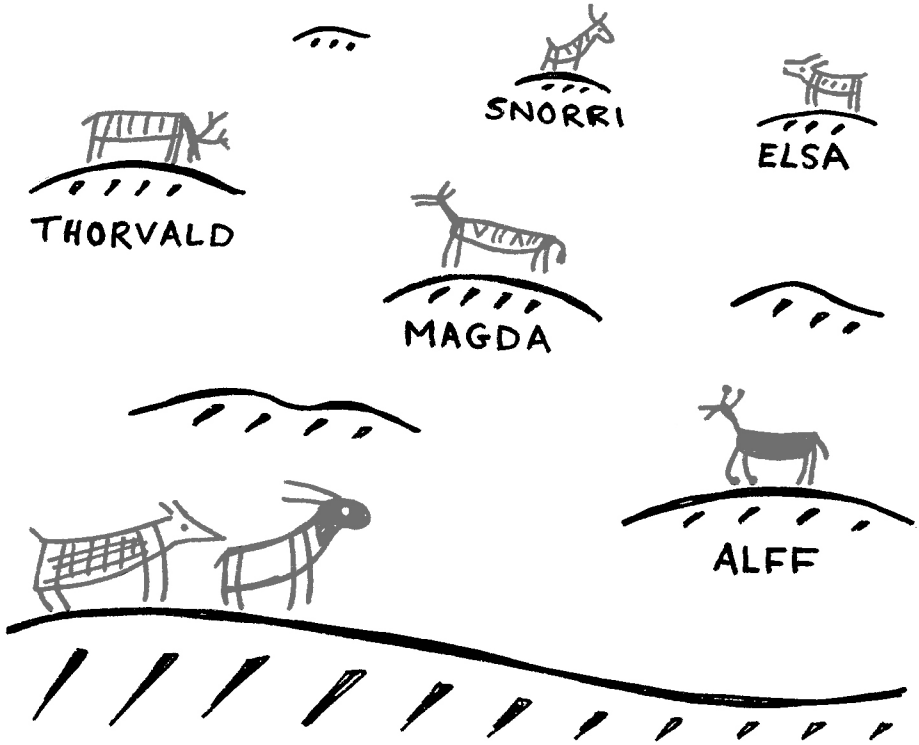


## **Keepers of the House (extract)**

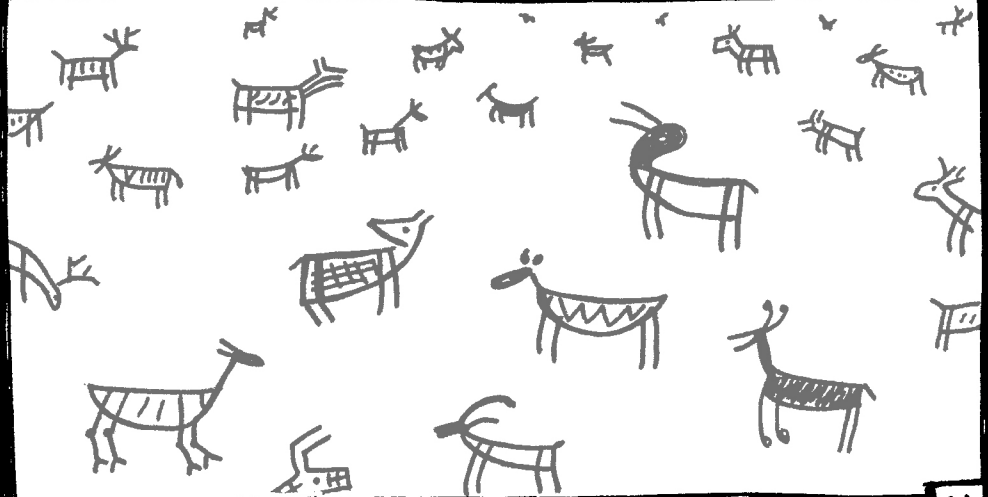
Hannah Kate Sackett

This comic was created in collaboration with Prof Owen Davies and Dr Ceri Houlbrook (University of Hertfordshire) for the Inner Lives Project <https://innerlives.org/>

BACK THEN WE KNEW... ... ALL THE DEER



BUT THE ROCK FACE... ... IS CROWDED NOW



**TUCKED  
AWAY IN ATTICS**

**WEDGED  
INTO  
WALL  
CAVITIES**

**STUFFED  
INSIDE  
CHIMNEYS**

**HIDDEN UNDER FLOORBOARDS**

**WE ARE THE KEEPERS OF THE HOUSE**



**WATCHERS  
IN THE  
DARKNESS**



**WE OFFER  
PROTECTION**



**A  
LIFETIME  
OF GOOD  
FORTUNE**



**WE DEFEND HOME AND HEARTH**





## Prehistory to Primary Schools: The Neolithic

Nick Overton

Hannah Cobb

John Piprani

Elizabeth Healy

Drawn by Tony Pickering

The Prehistory to Primary Schools project was started after the team recognised that although prehistory had recently been added to the national curriculum, teachers struggled to find suitable resources to teach this period.

To combat this, the project, led by Drs Nick Overton, Hannah Cobb, John Piprani and Elizabeth Healey used the prehistoric research produced by archaeologists at the University of Manchester and produced resource packs for the Mesolithic, Neolithic, Bronze Age and Iron Age. Each pack contained an information booklet about each period (split into four key themes-where people lived, how people lived, technology, and what people believed), plus activity sheets, 3D printed artefacts, videos, and a 4 page comic for each period.

The comics are absolutely central to these resource packs-we recognised that they provided an accessible and vibrant medium to communicate a huge amount of information, which is regularly produced through archaeological research. As a result, in designing them, we strove to include details including environments, plant and animal species, seasons, weather, landscapes, material culture, and a character of life in the past, all taken from academic archaeological research.

The comics also allowed us to entwine many different themes and ideas together; within our booklets, aspects of each period were split into different sections, but in the comic, these could be combined into a vivid account of the past. In the pages here, we see details about Neolithic lifestyle (pastoralism, mobility), material culture (carinated bowls, polished stone axes), architecture and monuments (timber long houses, causewayed enclosures, long barrows), landscapes and environments (in particular the partial clearance of woodlands), and mortuary practices (collective deposition in long barrows). We also saw the comics as an opportunity to include more complex themes and ideas, such as object and animal agency, which are increasingly prevalent in academic discussions of prehistory.

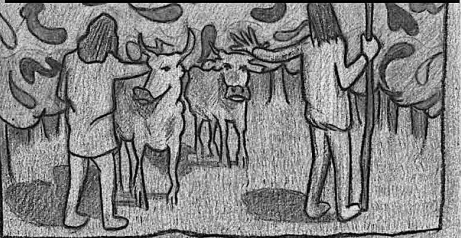
In our Early Neolithic comic the narrator is a cow, Neolithic society is presented as a co-mingled group of humans and cows, and artefacts, such as polished stone axes, have biographies, and require appropriate treatments. On reflection, it is the sequential nature of comics, with the ability to layer details and information onto an unfolding narrative, which makes them such a powerful tool in providing a rich account of prehistory to non-archaeological audiences.

Early Neolithic

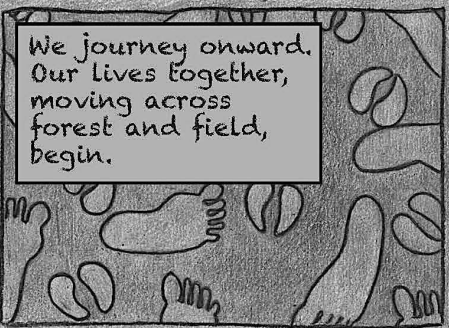


The herd had scattered. Now cramped upon the fallen trees the waves rattle my stomachs.

We stand, bewildered, till they arrive, and gather us together - a new herd in a new land.



We journey onward. Our lives together, moving across forest and field, begin.



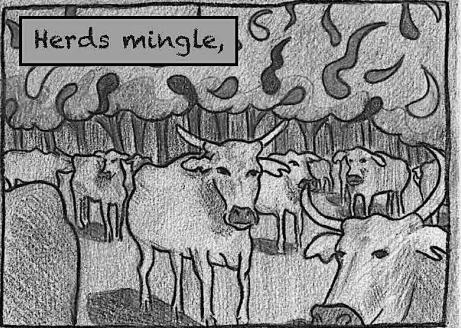
In the forest, on the hill, the circles arise...



The people throng,



Herds mingle,



Exotic gifts are exchanged.



We journey onward -





The trek continues.

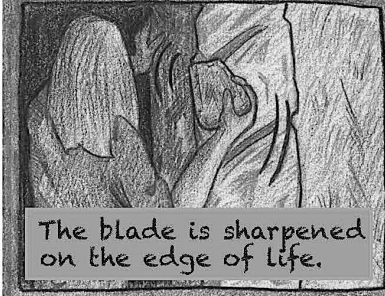


Until the Barrow...

We wait outside, while our ancestors call out.



Come in.



The blade is sharpened on the edge of life.

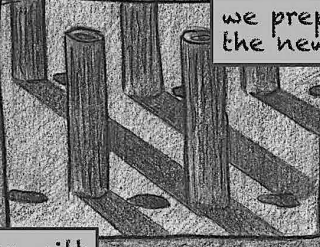


Seasons revolve, and the ground grows restless for new bones.



With sharpened blades,

brimming with old life,



we prepare for the new,



and braced against the winter, we settle.



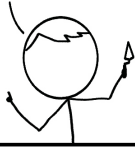
We journey onward - the trek twisting back and forward.



A job done - a fate fulfilled, we return rock to earth.

# USING BAYESIAN CHRONOLOGICAL MODELS IN ARCHAEOLOGY

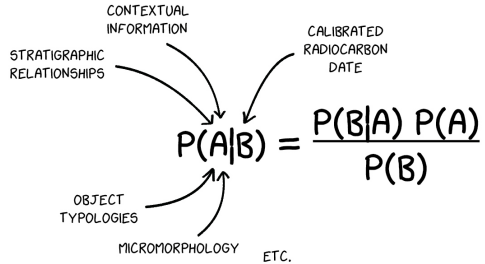
IN STATISTICS, BAYES' THEOREM INCORPORATES RELEVANT PRIOR INFORMATION (A) WHEN DESCRIBING THE PROBABILITY OF AN EVENT (B).



$$P(A|B) = \frac{P(B|A) P(A)}{P(B)}$$

WHERE A AND B ARE EVENTS AND  $P \neq 0$

IN ARCHAEOLOGY, BAYESIAN CHRONOLOGICAL MODELLING IS A WAY OF INCORPORATING OTHER KINDS OF ARCHAEOLOGICAL DATING INFORMATION INTO FORMAL STATISTICAL ANALYSIS OF RADIOCARBON DATES.

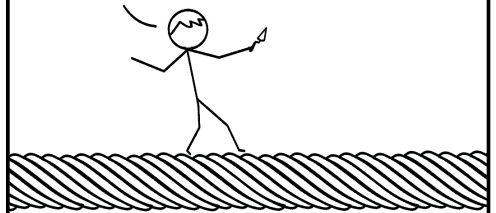


CHRONOLOGICAL MODELS WHICH RELY ON STATISTICAL ANALYSIS ONLY OF RADIOCARBON DATES CAN BE WEAK...



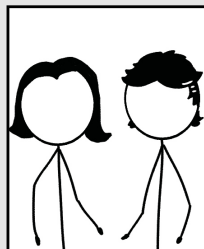
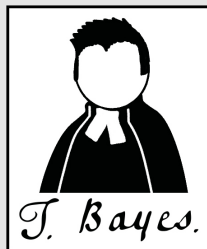
... AS THEY RELY ON A SINGLE STRAND OF DATA.

BUT A BAYESIAN APPROACH BRINGS TOGETHER MULTIPLE STRANDS OF STATISTICAL DATA...



... MAKING THE MODEL MORE ROBUST AND MORE PRECISE.

BAYES' THEOREM WAS THE WORK OF REV. THOMAS BAYES (1701-1761). HE WAS AN ENGLISH CLERGYMAN WHO WROTE TWO BOOKS: ONE ABOUT THEOLOGY, THE OTHER ABOUT PROBABILITY. HIS INTEREST IN PROBABILITY MAY HAVE COME FROM AN INTEREST IN MIRACLES.



IN RECENT YEARS, THE USE OF BAYESIAN CHRONOLOGICAL ANALYSIS IN ARCHAEOLOGY HAS BEEN CHAMPIONED AND REFINED BY TWO BRITISH ARCHAEOLOGISTS IN PARTICULAR: ALEX BAYLISS AND ALASTAIR WHITTLE.

FOR FURTHER READING, SEE:

Alex Bayliss (2015) *Quality in Bayesian chronological models in archaeology*, *World Archaeology*, 47:4, 677-700, DOI: 10.1080/00438243.2015.1067640

Wikipedia: Bayes' Theorem, Thomas Bayes

Oxford University/PaleoChron: <http://www.palaeochron.org/bayesian>

"CABLE" METAPHOR DEVELOPED BY ALEX BAYLISS FROM AN IDEA BY ALISON WYLIE.

## Using Bayesian chronological models in archaeology

John G. Swogger

This is the first page of a longer comic that I'm working on with a colleague who has recently been doing a lot of Bayesian analysis and was frustrated that so few of his peers understood its basic principles, including the historical reasons why the methodology was developed in the first place.

The style of the comic is based on the well-known science/mathematics/statistics webcomic xkcd (<https://xkcd.com/>). I used this as a "look" because it's recognisable as an "explanatory" style, and its creator, Randall Monroe, has developed the style to expressly convey complex information and specialist concepts using basic drawings to create simple (but sophisticated) visual metaphors. It seemed to be a perfect approach for a comic about Bayesian modelling.

Even though this is just the first page of a longer work, I think you can see the direction I'm going with this comic. Despite the fact that it's clearly aimed at an audience of archaeological peers, the approach matches that I would take with a comic for "public" consumption as outreach. My aim is to break down the information in such a way that even people without a background in mathematics or statistics can follow it. I want to present not only the "how it is done" story, but also the "why it is done" and "who does it" parts of the story - this is as important in a comic as it is in any other piece of academic writing. Just as an article in a journal will cite authors and their works, so I do here. And the visuals, though simple line drawings and stick figures, provide visual context and "graphic support" for the explanation. Interestingly, I didn't have to work very hard to come up with a metaphor to help the explanation on this page - Alex had already developed the metaphor of a "cable" in an existing paper. I suppose all my comic does is visualise that existing metaphor - helping, I hope, to make it more memorable.

This comic also demonstrates that it isn't necessary to be a highly-accomplished artist to get one's ideas across effectively. One of the most astonishing things about the original xkcd is just how straight-forward Randall's style is. Stick figures, silhouettes, graphs and charts, arrows and labels - most people can draw these. xkcd shows how effective visual explanation in comics does not necessarily require the input of a Marvel-level comics artist. Indeed, it could be argued that the more "polished" an artistic style, the more it distracts from the content. Daryl Cunningham (<http://darryl-cunningham.blogspot.com/>) is another artist who deliberately makes use of a straight-forward visual style to communicate complex and specialist information about science, economics, etc. What is more important than visual fireworks is clear, simple writing and organisation of ideas.

# FLIPPING OR: the BIRD

CULTURAL AND GENETIC CONTEXTS  
FOR EARLY TURKEY DOMESTICATION  
IN THE NORTHERN SOUTHWEST



The turkey was independently domesticated in Mesoamerica and the Southwestern US during the early first millennium CE - the "Basketmaker II" period.

... the latter as the ONLY case of Native American animal domestication north of Mexico.

Analysis of mitochondrial DNA (mtDNA) shows that most of these turkeys belong to the same ancestral group - or "haplogroup".



However, some of these turkeys belong to a different haplogroup, believed to derive from a local subspecies (Merriam's Wild Turkey).



William D. Lipe

It had once been argued by archaeologists like Camilla Speller (and myself) that these two haplogroups represented two different kinds of turkey: one "domestic", the other "wild".

However, we've looked again at evidence from a range of early sites from the Basketmaker II, III and Early Pueblo periods -

genetic

coprolite

stable isotope

- and now argue that this division is oversimplistic.



This evidence shows that turkeys from both haplogroups have a predominantly maize-based diet - similar to that of humans at these sites - suggesting they were all "domesticated" in some way.

## Flipping the Bird

John G. Swogger

In 2014 I published an article – as a comic – in the journal “Advances in Archaeological Practice”, making my argument of the wider use of comics in archaeology. As part of that article, I demonstrated how academic archaeological writing lost nothing (and arguably, gained much) when it was presented in graphic form, by adapting the first three pages of a paper from *American Antiquity* on re-evaluating pottery chronologies from the American southwest into a comic.

At the time, this adaptation was simply to prove a point: that it was possible to preserve the tone, complexity and depth of academic writing even as one made it more engaging and accessible. In my adaptation, not a single word from the original article was changed or dropped – simply transformed. Since then, beyond simply proving a point, I have found a specific use for this kind of adaptation: the graphic abstract. These are not uncommon in the hard sciences, where infographics are often used to more effectively summarise the conclusions of a paper. But an infographic-lead approach is not entirely suitable to archaeological writing, where the discourse is usually framed by narrative rather than a textual re-stating of graphic data. In such cases, the narrative format of comics becomes an interesting vehicle for an abstract summary.

The January 2016 issue of *American Antiquity* contains a paper entitled “Cultural and genetic contexts for early turkey domestication in the northern southwest”. The 170 word abstract is – with the greatest respect to its authors – hardly riveting. Indeed, as interesting as the paper might be, its niche focus and less-than-catchy title do not help draw potential readers in. I wondered if comics might do a better job...

Outreach is often thought to be something we as archaeologists do to present our work to the general public. But outreach within the profession can bring new opportunities for interdisciplinary work (see Chloe Brown’s comments in: “The Future Art of the Past”, <https://comicsforum.org/2014/03/11/the-future-art-of-the-past-an-e-panel-on-comics-and-archaeology-part-1-edited-by-john-swogger/>).

The graphic abstract – an engaging and accessible translation of a text abstract into comics format – might be a way for those working in restricted archaeological specialities to conduct “outreach” among ones peers. In essence, they would function in much the same way as a conference poster, but within a journal. Graphic abstracts could be seen as just a novelty: a way of catching the eye of a reader “unfairly”. After all, who wouldn’t pause at a comic while flipping through an academic journal?

But providing a meaningful, engaging context for research is what publication is all about. Encouraging recall in an academic readership should never be dismissed as a mere novelty or gimmick. In distilling the visual context of published research, a short comic makes explicit connections between subject (the turkey), location (desert, pueblo), data (DNA, isotopes, coprolites), argument (shared domestication) and researcher (Wm. Lipe). The graphic abstract then serves two complementary purposes: to both summarise and reinforce the essentials of the paper’s research and argument.

THE ANCIENT CRYSTAL OBELISKS  
OF THE SEVENTH DOMINION!

THEY HAVE STOOD  
UNTOUCHED UPON THIS  
WORLD FOR A THOUSAND  
MILLENNIA!

BUT ENERGY FROM  
THE NULL VORTEX WILL  
SHATTER AND DESTROY  
THEM IN AN INSTANT!

YOU CANNOT!

BY THE MATRIX,  
LORD X'YLOK!  
WHY COMMIT  
SUCH AN ACT  
OF DEVASTATION  
AGAINST THESE  
MONUMENTS TO  
HISTORY??

NO!

IS IT NOT OBVIOUS  
TO YOU NOW?

CAN YOU NOT  
PERCEIVE MY  
ULTIMATE  
AMBITION?

IF THE INHABITANTS OF THIS  
WORLD CAN SEE A PAST WHICH IS  
DIFFERENT FROM THE PRESENT...

... THEN THEY MIGHT  
ENVISAGE A FUTURE WHICH  
IS DIFFERENT, ALSO...

... A FUTURE  
WITHOUT ME AS  
THEIR SUPREME  
RULER!

BUT THEY WILL HAVE  
NO FUTURE OTHER  
THAN THAT WHICH I  
GIVE THEM!

I SHALL CONTROL THE  
PRESENT AND THE  
FUTURE OF THIS WORLD -

BY ELIMINATING  
ITS PAST!

RELEASE THE VORTEX ENERGY!  
DESTROY THE CRYSTAL OBELISKS!



## The Crimes of Xylok

John G. Swogger

My archaeological comics are always set in the real world - they feature real archaeologists doing real archaeology and real archaeological science on real excavations at real sites, or in real labs doing real analysis. I am not a huge fan of fiction as a vehicle for archaeological information - I always feel audiences can too easily get distracted by the made-up stuff.

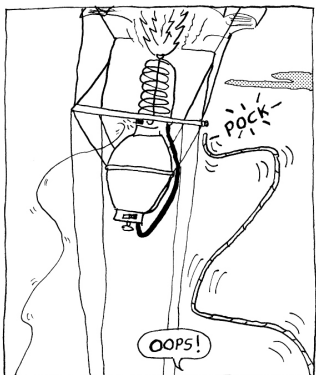
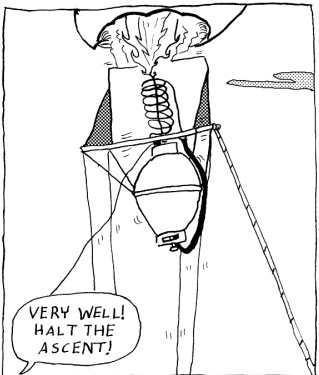
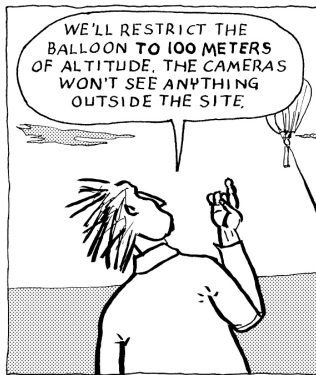
However, in discussion at a recent conference at UCL about comics and prehistory, the subject of talking about “difficult” stories in archaeology came up. How does one approach the job of talking effectively and sensitively about archaeology when it becomes entangled with highly contentious politics or highly emotive personal experience?

In my UCL conversation we wondered whether superhero conventions could be used to talk, for example, about the destruction of cultural heritage in Iraq, Afghanistan, Syria and Yemen in a metaphorical, oblique way - perhaps as a way of addressing without dwelling on very real personal and communal horrors. It's not a new idea: Stan Lee, the late pioneering editor-in-chief of Marvel comics, used the well-known comic *X-Men* as a highly effective metaphor for addressing and critiquing sexism, racism and homophobia. The metaphor was not lost on his audience, who both understood and responded to the way the comic and its mutant characters addressed real-life personal experiences without dwelling on them (see Ramzi Fawaz's book *The New Mutants* for a great discussion of this).

I'm no Stan Lee, but in the wake of that conference conversation I wondered whether it would be possible to do something similar in archaeology: talk about the destruction of cultural heritage by using the genre tropes and conventions of superhero comics in a way which could address the cultural, political, personal and emotional impact of that violence without dwelling on the painful details of individual experience.

Don't get me wrong: I think there is definitely a place for comics which do focus on the individual experience and impact of warzone violence: works like *Escaping Wars and Waves*, *Threads: From the Refugee Crisis, Illegal, Escape From Syria, Alpha and Zenobia* and projects like PositiveNegative extremely effectively (<https://www.newsdeeply.com/refugees/community/2018/06/26/why-comics-are-so-effective-at-telling-refugees-stories>) do just that. But, as the newsdeeply article touches on, the “anonymity and amplification” central to such storytelling might be facilitated by utilising tropes already deeply embedded within the genre.

This comic is by no means a polished example of this (as I say, I'm no Stan Lee); the metaphor is writ particularly large here. But it's been useful as a way to work through some of these ideas - ideas which are now informing the work I'm doing on comics about NAGPRA, as well as comics about community archaeology and heritage projects in the UK and the Pacific.



“Free Flight” (extract)  
Al B. Wesolowsky

"Trenchant Tales" (extract)

Al B. Wesolowsky



## Free Flight

## Tale of the Toadstone

&amp;

Katy Whittaker

## Trenchant Tales

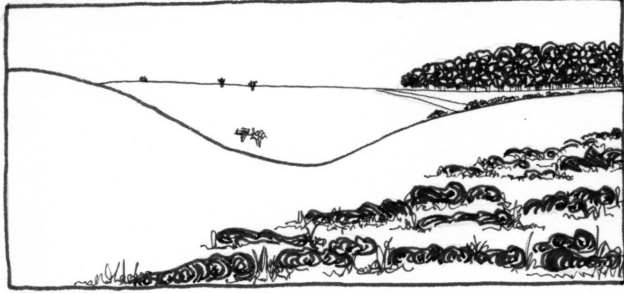
Al B. Wesolowsky

I'm a former art editor of the *Journal of Field Archaeology*, and I worked for many years as a field archaeologist. Ten years ago I semi-retired from my position at the journal and did the Masters course in comics at the Center for Cartoon Studies in White River Junction, Vermont. I make comics about my archaeological experiences, and they are autobiographical in nature. Not all my autobio comics are archaeological, though. I find comics to be a very engaging medium for memoirs and reflection.

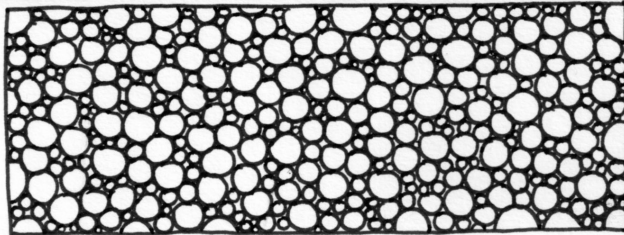
The archaeological ones tend to concentrate on the odder aspects of field work, the occurrences that are familiar to most archaeologists but which seldom make it into any published record or excavation report. Examples include dealing with local workmen, local governing bodies and military, accidents and injury and stays in local hospitals, and working out problems in field analysis. Personalities can loom large in these accounts, and, while the events are episodic in nature, I'm trying to develop an overall narrative about my own professional development and how my views regarding the discipline matured as I was thrust into increasingly directorial positions with administrative tasks (budgets, payroll, banking, vehicles, purchasing, etc.).

I make comics because I have stories that I want to tell, and I like the visual component of comics which, I think, adds to readability and general appeal to readers. I think comics have a great deal to teach archaeologists about visual storytelling. I read a lot of alt-comics and small-press offerings. I appreciate the appeal of superhero mainstream comics but never really have followed them. I read Eddie Campbell, Lucy Knisley (who was in my class at the Center for Cartoon Studies 2007–2009), Alison Bechdel, Joe Sacco, the late Harvey Pekar, Seth, Joe Matt, Chester Brown, Lewis Trondheim, and Guy Delisle. I also like David Collier, Kim Deitch, and Rick Geary. I note that most all of these do autobio, at least as part of their output. I especially like Sacco's work as a comics journalist (that is, not writing about comics but using comics as a medium for recent history and current events), and the travel comics of Knisley, Delisle, and Trondheim.

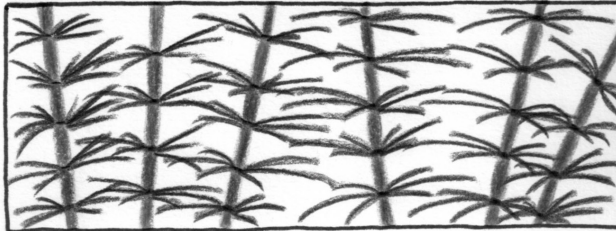




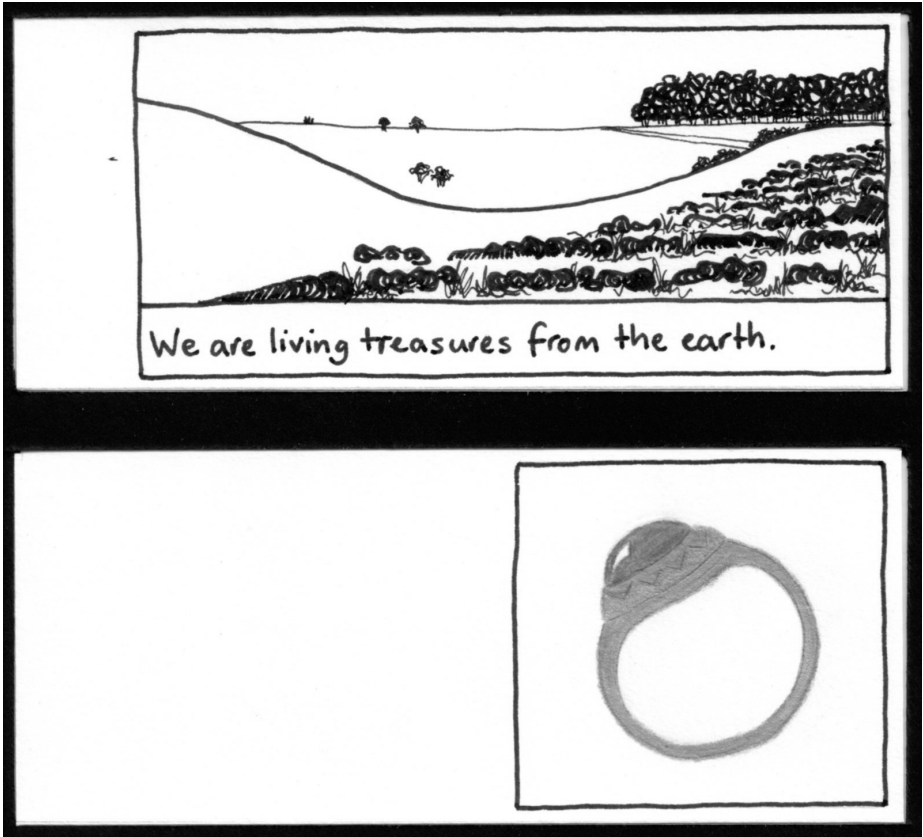
I was not born.



I am made of billions of grains of sand.



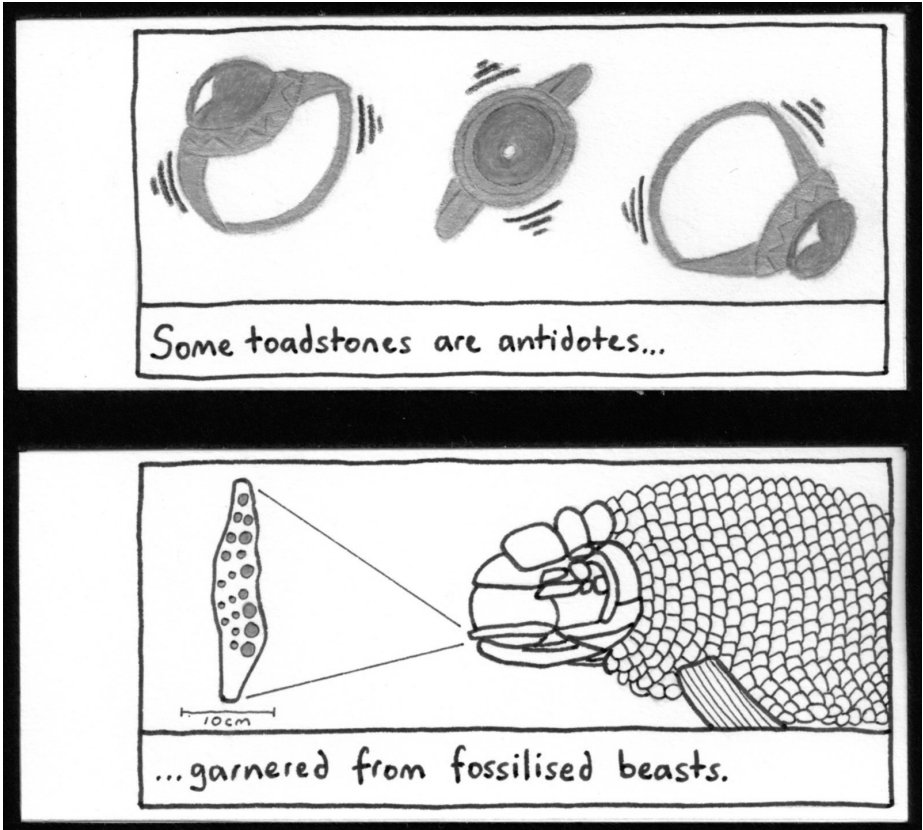
In a tropical heat...



## Tale of the Toadstone

Katy Whittaker

There is a large sarsen stone on Fyfield Down, north Wiltshire. Some people call it the Toadstone. When I mentioned the Toadstone on twitter, some archaeologist and geologist friends of mine told me all about other toad stones, and so The Tale of the Toadstone was born. Originally I was going to draw a flick-book, but there was so much to add to the story that instead I turned what would have been the book pages into individual leaves. The leaves are housed in a little jewel-box, with marbled end-papers echoing some of the toadstone types. At the time it was a bit of fun, a different way to present some archaeological and geological curiosities. Now, the Toadstone has become a touchstone in my research into sarsen stone use, and a lens through which to examine the role of the imagination in archaeology and geology. Read the whole Tale here: <https://figuresinthelandscape.wordpress.com/2017/02/27/the-tale-of-the-toad-stone>



### Writing Triangles Poster

Katy Whittaker

This A3 poster shows the difference between the structures of academic and journalistic pieces of writing. I call these the 'Academic Triangle' and the 'Journalistic Triangle'. There's lots of great advice online to help you write one way or the other. But this poster contrasts the two styles side-by-side, using an important archaeological paper published in 1973 by Professor Colin Renfrew for illustration. For more information and for the context of why I drew this poster, check out my presentation uploaded to @humcomms CORE, "Sometimes, I just want to draw..." <http://dx.doi.org/10.17613/z0ew-0093>

"SO YOU WANT TO WRITE A THESIS?"

CULTURAL DIFFUSION FROM THE MEDITERRANEAN ACROSS EUROPE TO THE ATLANTIC FRINGE EXPLAINED NEOLITHIC MEGALITHIC MONUMENTS, UNTIL DISPROVED BY RADIOCARBON DATING.

MONUMENTS IN WESSEX INCREASED IN LABOUR INVESTMENT FROM EARLY NEOLITHIC BARROWS TO THE LATER SILBURY HILL + STONEHENGE SARSENS.

USING ETHNOGRAPHIC ANALOGY, THESE CHANGES COULD BE EXPLAINED BY INCREASING SOCIAL STRATIFICATION.

MAJOR LATE NEOLITHIC MONUMENTS WERE BUILT BY NEW CHIEFDOMS.



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## THE ACADEMIC TRIANGLE

- starts with the background to the research.
- often structured as context > problem > case study/ies > discussion > conclusions.
- the context, often as a literature review, includes the broad issues, then relevant studies, and finally studies specific to the investigation.
- will include detailed methods and results.
- ends with the specific findings and conclusions.

story summary of RENFREW, C. (1973) "Monuments, mobilization and social organisation in Wessex" In, C. RENFREW



"SO YOU WANT TO WRITE A NEWS STORY?"

STONEHENGE'S STONE  
CIRCLES WERE ORDERED BY  
A SALISBURY PLAIN CHIEF.

NEW RESEARCH SUGGESTS THAT  
CHIEFDOMS DEVELOPED IN NEOLITHIC  
WESSEX 4000+ YEARS AGO.

"LONG BARROWS WERE BUILT QUITE QUICKLY BY  
SMALL GROUPS" SAID PROFESSOR RENFREW, "BUT  
THE LATER HUGE HENGES WERE TRIBAL CENTRES!"

FOLLOWING RECENT PROOF BY RADIOCARBON DATING THAT STONE-  
HENGE WAS NOT BUILT BY MEDITERRANEAN INCOMERS, THIS  
RESEARCH SUPPORTS THE INDEPENDENT EVOLUTION OF BRITISH SOCIETY.

## THE JOURNALISTIC TRIANGLE

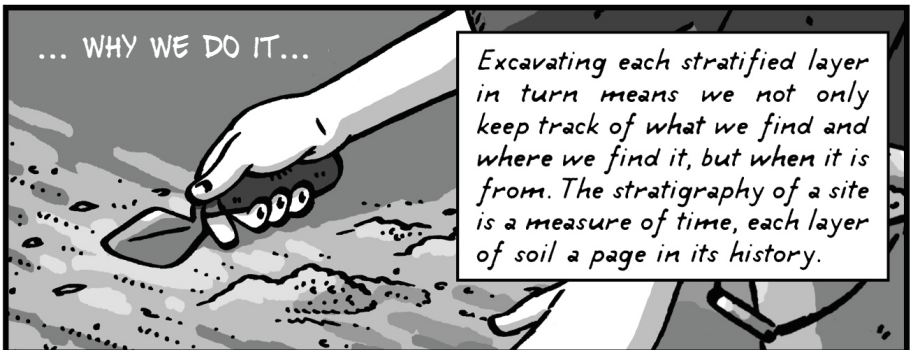
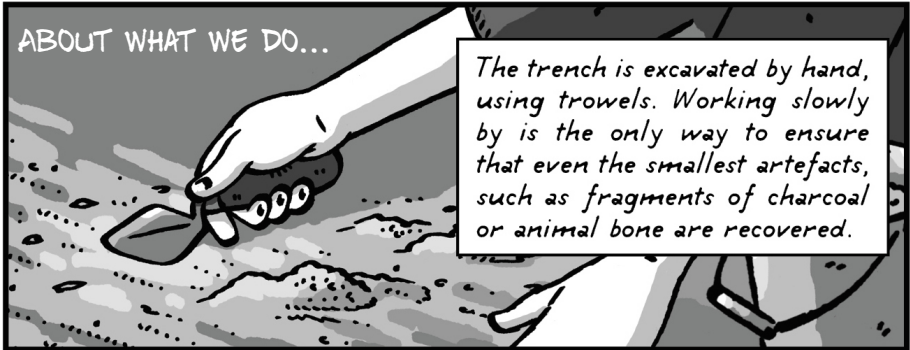
- starts with the specific headline finding.
- answers Who? What? Where? When? How?
- explains research through narrative and direct speech, photos and infographics.
- moves the reader to an emotional response like fear, anger, sadness, disgust, surprise, or joy.
- answers "So What?" by explaining significance.
- ends with the big picture or moral of the story.

ew (ed) The Explanation of Culture change: models in prehistory. London: Duckworth

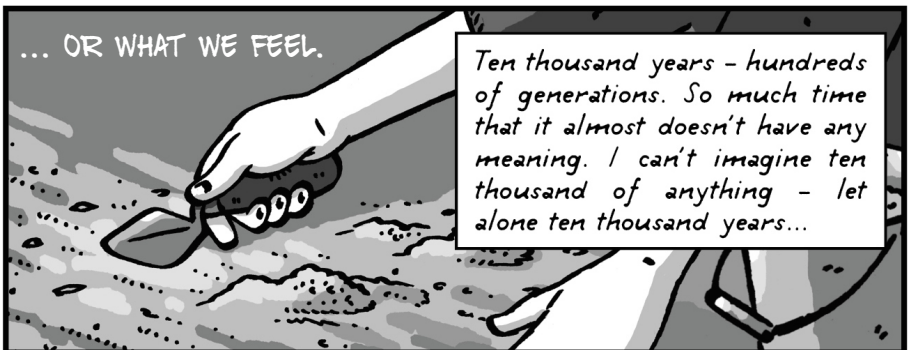
## Six Trowels

John G. Swogger

Comics isn't about drawing - it's about the *juxtaposition* of drawing with writing. It's about how image and text, words and pictures are used *together*. Depending on which images and which text are chosen, and the way in which they are then combined, different informational and



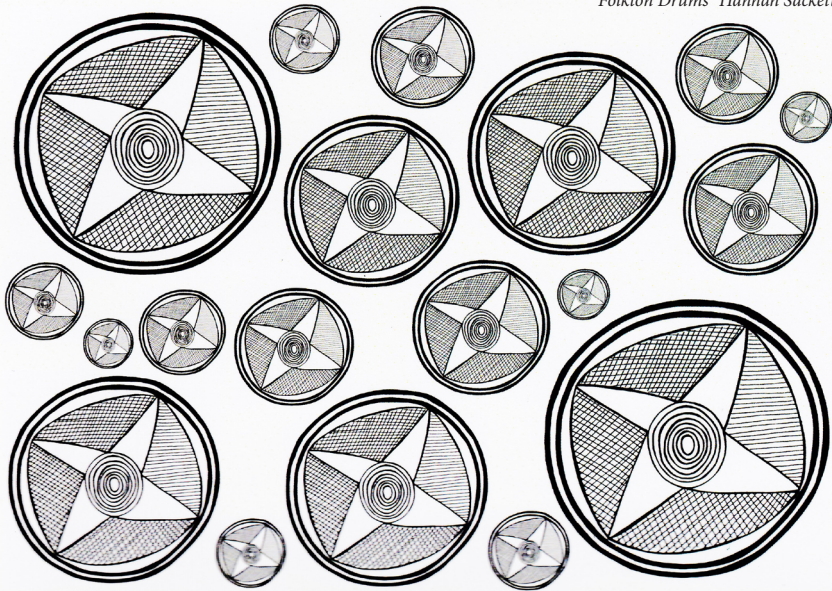
communication effects can be produced. I created this six-panel comic to help illustrate this point for some of my comics workshops. Each panel uses the same image, but varies the text. In each instance, a different effect is generated, communicating everything from what we as archaeologists do, to the way we think. In my workshops, I then ask everyone to take one of the blocks of text and come up with their own illustration to accompany it. It's astonishing how varied the results are, depending on what different people are interested in communicating. This variability is one of the great strengths of comics - but also, potentially, one of its great problems: how best to judge which combination is most "effective", "honest" or "relevant"?





## CONTRIBUTORS

- **Nick Overton** is a Lecturer in Archaeology at the University of Manchester, and is one of the leaders of the 'Prehistory to primary School' project. His archaeological research focuses on Mesolithic hunter-gatherer communities and later Neolithic farming communities in Britain and NW Europe, and in particular the significant relationships humans developed with animals and their surrounding environment. Following his PhD at the University of Manchester, which used zooarchaeological analysis of animal bones to reconstruct human-animal relationships in the British Mesolithic, Nick now co-directs an ongoing fieldwork project excavating Mesolithic wetland sites in North Yorkshire, and Early Neolithic monumental complexes in Herefordshire. Nick is also passionate about using archaeology within outreach and engagement, and in particular, thinking about how a range of mediums, including comics, fictive narratives, digital models and 3D printed artefacts can be used to enrich public understanding of our past, and inspire the next generations of archaeologists. More details about Prehistory to Primary Schools can be found here: <https://www.mcae.manchester.ac.uk/connect/schools/>
- **Tony Pickering** is an Artist, Illustrator, designer and graphic novelist whose work began in graphic medicine, investigating the experience of type 1 Diabetes and Dementia, and has grown to explore the representation of research in areas such as medical communications, archaeology, environmental science and history, utilising his interest in sequential art, and drawing as discovery. His practice has a traditional focus with a digital twist, and includes comics design, narrative illustration, storyboarding and sequencing. Recent work includes: illustration and design of archaeological research in graphic form for the Prehistory to Primary Schools project with the University of Manchester; sequential web images for a new website, and the design of Dr Giles' Simple Life Advice, a booklet for children accessing medical services and dealing with social health for St Giles Medical Communications; the creation, illustration and design of the graphic novel Diabetes: Year One – a project concerned with putting patient experience forefront in exploring the narrative of disease; personal image-making exploring time and dementia; urban visualisation for a card game project based on Carbon reduction; and comics stories for Riddles Court – A Comic History for Magic Torch Comics – exploring the history of Riddles Court in Edinburgh; whilst other projects have included character design and illustrations for the online promotion of The Family Tree Podcast. Tony can be contacted, his work can be viewed, and Diabetes: Year One is available, through his website: [www.Pick-Art.co.uk](http://www.Pick-Art.co.uk)



- **John Piprani** is the Archaeology Technician at the University of Manchester and a Visiting Lecturer at the University of Chester. At Chester his teaching covers the European Prehistory components (Palaeolithic to Bronze Age) of four modules. Initially trained as a Graphic Designer he is now interested in the teaching and learning process, and how graphic formats can open up academic understandings of European Prehistory to a wider audience. John's PhD research involved the experimental production of a Middle to Upper Palaeolithic 'transitional' stone tool industry. This allowed him to recognise how actually making things provides another way into understanding them. Building upon this he has developed and runs a series of public engagement workshops that allow people to learn about prehistory through the guided process of making prehistoric artefacts. Ideas from these experimental workshops have fed directly into the Prehistory to Primary Schools activities, and vice versa. Details of these experimental adventures can be found here: <https://learningthroughmakingblog.wordpress.com/>
- **Hannah Kate Sackett:** I make comics about archaeology, history and folklore. My comics are often narrated from the point of view of artefacts, images and characters from myth and legend. I make All Ages Comics ("Tales from the Rock Face", "Bertha the Brave") and have worked with a series of academics to create comics based on their research and to run comic-making workshops as part of public engagement projects. I am currently working with a group of sixth-form students who are making comics in response to the Intoxicating Spaces project: <https://www.intoxicatingspaces.org/>. To find out more about my work visit: <https://hannahkatesackett.co.uk/>

- **John Swogger:** I'm an archaeological illustrator who now makes comics about a wide range of archaeological subjects. My work includes published comic books about archaeology in North Wales, Nicaragua and the Pacific islands of Palau and Yap. With anthropologists at the University of Massachusetts and the University of Colorado I have created comics about NAGPRA repatriations in North America (<https://nagpracomics.weebly.com/>). I created a year-long newspaper series of comic strips about local heritage in the English-Welsh borderlands (<https://www.facebook.com/OswestryHeritageComics/>), and have published two (soon to be three) peer-reviewed archaeology papers as comics (<https://doi.org/10.7183/2326-3768.3.1.16>). Among my current projects is a comic book about climate change and cultural heritage in the Pacific for the United Nations Development Program and the Government of Palau. For more about my comics work: <https://johnswogger.wordpress.com>
- **Al B. Wesolowsky** is the retired Managing Editor and Art Editor of the *Journal of Field Archaeology*. I received an MFA from the Center for Cartoon Studies, White River Junction, Vermont, in 2009. I has an extensive background in excavation in Texas and the Balkans and creates comics based on his experiences in the field.
- **Katy Whittaker:** I've always drawn, on and off, from school art class to archaeological illustration training at university, and sketching to satisfy my own mark-making motivation. But I didn't know that archaeological comics were a thing until I stumbled across Hannah Sackett's 'Prehistories' online, and through Hannah, John Swogger's work. I've been drawing archaeological comics during my doctoral research project ever since, mostly posters and conference slides. And Dr Katherine Cook's philosophy, including her #inktober #archink challenge, has given me further inspiration (<http://www.utpteachingculture.com/teaching-learning-creative-habits-the-evolution-of-archink/>). Now I'm collecting as many archaeological, anthropological, museological, landscape, and historical comics as I can, and slowly developing my own practice.



## RESOURCES



*Comics and archaeology may be an emerging field, but there are some books out there to help one get started making archaeological comics:*

Scott McCloud, **Understanding Comics / Making Comics**, Willam Morrow Press, 2006.

*These two books have launched the careers of hundreds - probably thousands - of successful comics creators. They are an exhaustive study of what comics are, how they work, and how to make them. Not only that: both books are done **as comics**.*

Lynda Barry, **Making Comics**, Drawn and Quarterly, 2019.

*This book covers the same ground as McCloud, but at the other end of the creative spectrum! Highly inventive, exuberant and yet still methodical.*

Ivan Brunetti, **Cartooning: Philosophy and Practice**, Yale University Press, 2011.

*Another great book on the why and how of comics. Structured around a set of clear and concise exercises that not only teach you how to draw comics, but teach you why they work as they do.*

Andrew Causey, **Drawn To See: Drawing as ethnographic method**. University of Toronto Press, 2017.

*Hands-on insight into why anthropologists (in the broadest sense) should be drawing as part of their practice.*

Nick Sousanis, **Unflattening**, Harvard University Press, 2015

*Thinking of producing your PhD as a comic? Nick Sousanis did, and this is the result. An extremely interesting defence of comics as a medium for scholarship.*

*Plus, don't forget to check out the links in the contributor bios to comics, outreach projects, articles, etc.*



Submissions are now being accepted for **The Grid: A *comics and archaeology* anthology**.

Submissions can be up to three pages in length, and will be reproduced at A5 size. Black and white or greyscale artwork only. Submissions should be sent as 300dpi .jpg files to the editorial email addresses below. There is no need for expertise in illustration or design - just an interest in creating comics about archaeology.

Comics should relate to archaeology or its associated disciplines, including anthropology, public heritage, etc. Comics can focus on any aspect of archaeological work, including research, outreach, memoir, education, etc.. The editors reserve the right to reject submissions which are not relevant.

Comics should be submitted for the editors' consideration before September 30th, 2020 for publication in December 2020.

Printed copies of The Grid Issue 1 will be available at TAG 2020. Contributors will receive one free copy of the issue, and may purchase additional copies at cost price. The issue will be available as a free download online, and extracts from the issue will be shared on various social media platforms.

Please email submissions by **September 30th 2020** to:

Hannah Sackett ([hannah.sackett@btinternet.com](mailto:hannah.sackett@btinternet.com))

John Swogger ([jgswogger@gmail.com](mailto:jgswogger@gmail.com)).