Using organic materials in prehistory
ARCL 2041
2016/17
Year 2/3 Option, 15 credits

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Moodle https://moodle.ucl.ac.uk/course/view.php?id=11185

Makah Codfish Spear, antler and twine (USA, Washington State) Smithsonian Institute

23/01/2017
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The course will introduce the students to organic or partly organic materials used in prehistory, their properties and methods of production. The course will have a strong hands-on element, requiring the students to try out simple techniques like spinning and weaving. It is suitable both for students wanting a deeper understanding of (mainly prehistoric) manufacturing techniques and students interested in museum studies and hands-on experiences. The examples used will mainly be taken from European prehistory, but students are encouraged to locate examples from their own special areas of interest.

Strictly speaking, the course only covers organic materials used to make portable objects. We will thus disregard food and building materials. We will cover teeth, bones, antler and horn, skins and sinews, glues, organic dyes, animal and vegetal fibres and (non-building) wood. In an introductory session we will discuss the difference between experimental archaeology, demonstrations, hands-on work and of learning prehistoric techniques.

1. Teaching Schedule

The course runs in term 2, 2016/17
Fridays, 16-18.00, room 410

<table>
<thead>
<tr>
<th>Date</th>
<th>No</th>
<th>subject</th>
<th>examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>13/01</td>
<td>1</td>
<td>Introduction to the course</td>
<td>Definitions, practical details</td>
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<tr>
<td></td>
<td>2</td>
<td>Experimental archaeology, demonstrations, hands-on work (Martin Schmidt)</td>
<td></td>
</tr>
<tr>
<td>20/01</td>
<td>3-4</td>
<td>Antler, bone and horn</td>
<td>drilling and grinding, Palaeolithic ornaments, Palaeolithic needles, medieval bone and antler combs</td>
</tr>
<tr>
<td>27/01</td>
<td>5</td>
<td>shells, teeth, egg-shells</td>
<td>Ornaments and cutting tools</td>
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<tr>
<td></td>
<td>6</td>
<td>glue and hafting</td>
<td>Birch-bark-pitch, bone-glue</td>
</tr>
<tr>
<td>03/02</td>
<td>7-8</td>
<td>hides, leather and sinew</td>
<td>tanning with brain and fat, tanning with bark</td>
</tr>
<tr>
<td>10/02</td>
<td>9-10</td>
<td>Textiles I</td>
<td>Types of animal and vegetal fibres</td>
</tr>
<tr>
<td>13-17/02</td>
<td>READING WEEK, NO LECTURES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24/02</td>
<td>11-12</td>
<td>Textiles II</td>
<td>weaving and making clothes</td>
</tr>
<tr>
<td></td>
<td>13-14</td>
<td>Textiles III</td>
<td>portable looms, tablet weaving, felt</td>
</tr>
<tr>
<td></td>
<td>10/03</td>
<td>twining and basketry</td>
<td>twining, rope making and braiding, braiding, sprang, basketry</td>
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<tr>
<td></td>
<td>17/03</td>
<td>dyes and pigments</td>
<td>vegetal dyes, Dyeing with animal dyes</td>
</tr>
<tr>
<td></td>
<td>24/03</td>
<td>Wood and wattlework</td>
<td>Fire making (Gordon Square)</td>
</tr>
</tbody>
</table>
Nobody will use 410 after us, so you can stay on and finish your practical work after the end of the class, if you want

**Basic texts**

For many of the materials treated, there are no general overviews. Normally, there are numerous regional and time-specific studies. The titles listed below are meant to give a starting point. Students are strongly encouraged to look out for other studies in their area of interest. Ethnographic and folkloristic studies, survival and DIY-books can be an important source for practical information, but be wary of any "general" or "historical" information in popular works. Especially 19th and early 20th century studies of "folk-ways" are a mine of information. Senate House has a lot of local publications on the shelves, sometimes it pays simply to browse – and to share information!

**Handbooks**

R. J. Forbes, *Studies in ancient technology*. Leiden Brill. INSTR ARCH K FOR several volumes, for example:

*partly dated (chronology), but still a lot of useful information*

- Aldred, C. Fine Wood-Work, 684 ff.


**Bone, ivory, resins, paper: characterisation and analytical methods**


**General**


**Mainly anorganic**


*The Encyclopedie of Diderot is an invaluable source of information on pre- and early industrial techniques!*


Plinius (Loeb Classical Library)
Theophilus Presbyter are also often worth a look.

Overviews by area or period


Good introduction to the Roman epoch in general


mainly bones, antler etc.


Nicholson, P. T., Shaw, I. (eds), Ancient Egyptian materials and technology. Cambridge, Cambridge University Press. EGYPTOLOGY QUARTOS S 5 NIC, INST ARCH K Qto NIC


Periodicals

-Bulletin of Primitive Technology (USA) INST ARCH PERS
-Experimentelle Archäologie in Deutschland, Beihefte zur Archäologie Nordwest-Deutschlands (mainly in German) INST ARCH PERS (partly)
-euroRea, Journal of (Re)Construction and Experiment in Archaeology (mainly in English) INST ARCH PERS and ONLINE

useful websites

- www.publicarchaeology.eu extensive and very useful database on experimental archaeology
- http://www.palaeotechnik.de/index.html (German)

Survival

-tanning, 10-57
-cordage, 87-100
-containers, 265-269
-bone and antler working, 349-351.


Folklore

There are a lot of Shire-booklets on individual techniques, which are usually quite good

Social context of craft production

The "missing" substances

Identification
*also contains useful hints on plant processing*

Methods of Assessment
This course is assessed by means of two pieces of course-work:
1. an unseen exam contributes 50% to the final grade for the course.
2. the documentation of practical work, which contributes 50% to the final grade for the course. Deadline 10th of April 2017.

Teaching methods
This handbook contains the basic information about the content and administration of the course. Additional subject-specific reading lists and individual session handouts may be given out at appropriate points in the course. If students have queries about the objectives, structure, content, assessment or organisation of the course, they should consult the Course Co-ordinator (Ulrike Sommer). This course will be taught by lectures and practicals at the end of each session. The lectures will introduce the main issues and themes of the course. The practicals will provide students with the opportunity of handling the materials discussed in the lecture and trying out some fundamental skills. In most cases, time will not be sufficient to really learn a specific technique (this might have taken years in prehistory) but it should give an idea of the skills involved and enable you to practice it on your own. There is the opportunity to stay on after the course to continue with the practical work. In each session, the students will also have the chance to handle some archaeological materials from the IoA-collections and compare them to modern samples and their own products.

Workload
There will be 15 hours of lectures and 5 hours of practicals (20 minutes in each session) sessions for this course. Students will be expected to undertake around 100 hours of reading for the course, plus 68 hours preparing for and producing the assessed work. This adds up to a total workload of some 188 hours for the course. This does not include the time for sourcing raw materials for the practical work.

Lecture summaries
The following is an outline for the course as a whole, and identifies essential and supplementary reading relevant to each session. Information is provided as to where in the UCL library system individual readings are available; their location and status (whether out on loan) can also be accessed on the online OPAC (http://library.ucl.ac.uk/F). Readings marked with an * are considered essential to keep up with the topics covered in the course.

Prerequisites
There are no prerequisites. The courses ARCL 1003, 1007 and 2037 should provide the necessary general background.
2. AIMS, OBJECTIVES AND ASSESSMENT

Aims
1) gain a basic knowledge of the organic materials used in prehistory, their composition and the conditions leading to their preservation in the archaeological record
2) acquire a practical knowledge of some basic techniques for working organic materials and being able to identify them in archaeological materials
3) learn how to conduct and to document practical/experimental work and how to devise hands-on experiences in museum work

Objectives
students should learn to:
- acquire information from texts, critically appraise it and use it to perform an experimental replication of prehistoric techniques
- independently plan and execute practical work
- document practical work by a variety of techniques
- apply acquired knowledge to new situations
- present their practical work to others and discuss the implications

Learning Outcomes
On successful completion of the course students should be able to demonstrate/have developed:
- the ability to conduct independent library research and to extract relevant information from a wide variety of texts
- transferring specialist knowledge into a project directed at the general public
- adequately describe and document a practical project

Knowledge and understanding:
1) familiarity with major sources of relevant evidence
2) knowledge of prehistoric techniques. The practicals will allow the students to appraise the level of prehistoric technology and to assess how much time was spent on the manufacture of items and their role in society

Skills:
1) analyse and critically appraise other people’s arguments in the light of practical applications
2) conduct independent library/net research to locate valid archaeological examples and connect them to ancient and modern treatises on technology. Assess validity of sources.
3) practical experience in working with select organic materials.
4) produce logical and structured arguments supported by relevant evidence
5) devise experimental reproductions and tie them back to the relevant archaeological discussion

Coursework
If students are unclear about the nature of an assignment, they should discuss this with the Course Co-ordinator.

Students are not permitted to re-write and re-submit essays in order to try to improve their marks. However, students may be permitted, in advance of the deadline for a given assignment, to submit for comment a brief outline of the assignment. The Course Co-ordinator is willing to discuss an outline of the student's approach to the assignment, provided this is planned suitably in advance of the submission date.

Word-count
The following should not be included in the word-count: title page, contents pages, lists of figure and tables, abstract, preface, acknowledgements, bibliography, lists of references, captions and contents of tables and figures, appendices.
In the 2016-17 session penalties for overlength work will be as follows:
For work that exceeds the specified maximum length by less than 10% the mark will be reduced by five percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.
For work that exceeds the specified maximum length by 10% or more the mark will be reduced by ten percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass. Penalties will only be imposed if you exceed the upper figure in the range. There is no penalty for using fewer words than the lower figure in the range: the lower figure is simply to indicate the length that is expected.
See the BA/BSc Handbook for details.

Submission
Date-stamping of coursework is via ‘Turnitin’ (see below), so students must submit their work to Turnitin by the midnight on the day of the deadline. Be aware that the system is very busy on some days, so do not submit at the last minute! Hard copy will no longer be date-stamped. Students are required to submit each piece of work electronically to Turnitin.
Further information is given at http://www.ucl.ac.uk/archaeology/handbook/common/cfp.htm. Turnitin advisors will be available to help you via email: ioa-turnitin@ucl.ac.uk if you need help generating or interpreting the reports.
In some cases, second-marking will be done on the TII submissions, so please submit the complete essay to turnitin, including illustrations (they will be visible to the lecturer!), captions, a list of illustrations and the bibliography. Please use a word-processor format (Word, Open Office, Pages, RTF). If you do not trust Word’s handling of figures, you can submit a pdf and a Word-file or add the illustrations at the end of the essay.

All coursework must normally be submitted both as hard copy and electronically. You should staple the appropriate colour-coded IoA coversheet (available in the IoA library and outside room 411a) to the front of each piece of work and submit it to the red box at the Reception Desk.
All coursework should be uploaded to Turnitin by midnight on the day of the deadline. This will date-stamp your work. It is essential to upload all parts of your work as this is sometimes the version that will be marked. Instructions are given below.

Note that Turnitin uses the term ‘class’ for what we normally call a ‘course’.
1. Ensure that your essay or other item of coursework has been saved as a Word doc., docx. or PDF document, and that you have the Class ID for the course (available from the course handbook) and enrolment password (this is IoA1617 for all courses this session - note that this is capital letter I, lower case letter o, upper case A, followed by the current academic year)
2. Click on http://www.turnitinuk.com/en_gb/login
3. Click on ‘Create account’
4. Select your category as ‘Student’
5. Create an account using your UCL email address. Note that you will be asked to specify a new password for your account - do not use your UCL password or the enrolment password, but invent one of your own (Turnitin will permanently associate this with your account, so you will not have to change it every 6 months, unlike your UCL password). In addition, you will be asked for a “Class ID” and a “Class enrolment password” (see point 1 above).
6. Once you have created an account you can just log in at http://www.turnitinuk.com/en_gb/login and enrol for your other classes without going through the new user process again. Simply click on ‘Enrol in a class’. Make sure you have all the relevant “class IDs” at hand.
7. Click on the course to which you wish to submit your work.
8. Click on the correct assignment (e.g. Essay 1).
9. Double-check that you are in the correct course and assignment and then click ‘Submit’
10. Attach document as a “Single file upload”
11. Enter your name (the examiner will not be able to see this)
12. Fill in the “Submission title” field with the right details: It is essential that the first word in the title is your examination candidate number (e.g. YGBR8 Projet)
13. Click “Upload”. When the upload is finished, you will be able to see a text-only version of your submission.
14. Click on “Submit”

If you have problems, please email the IoA Turnitin Advisers on ioa-turnitin@ucl.ac.uk, explaining the nature of the problem and the exact course and assignment involved. One of the Turnitin Advisers will normally respond within 24 hours, Monday–Friday during term. Please be sure to email the Turnitin Advisers if technical problems prevent you from uploading work in time to meet a submission deadline - even if you do not obtain an immediate response from one of the Advisers they will be able to notify the relevant Course Coordinator that you had attempted to submit the work before the deadline.

The Turnitin 'Class ID' for 2016/17 is 3228742 and the 'Class Enrolment Password' is IoA1617 (Capital I, small letter o, Capital A). Further information is given on the IoA website: http://www.ucl.ac.uk/archaeology/administration/students/handbook/turnitin

**Examination**

This course has a three hour unseen examination, which will be held during May; the specific date and time will be announced when the schedule of examinations is set by the College. In the examination, students will have to answer 2/3 out of 15 questions. A revision session to discuss the examination will be held in the first week of the third term.

**Timescale for return of marked coursework to students**

You can expect to receive your marked work within four calendar weeks of the official submission deadline, if submitted in time. If you do not receive your work within this period, or a written explanation from the marker, you should notify the IoA's Academic Administrator, Judy Medrington. Students should collect coursework in person from the classroom, during the examiner's office hours or at another arranged time. Examiners can only provide additional feedback to a student once the work has been graded and the student has identified her/himself.

**Keeping copies**

Please note that it is an Institute requirement that you retain a copy (this can be electronic) of all coursework submitted. When your marked essay is returned to you, you should return it to the marker within two weeks. If the coursework is not returned, it cannot be passed on to the second marker and external. Your Turnitin-submission may be used for marking and secondmarking, so please be sure that it contains all relevant information.

**Citing of sources**

The Institute of Archaeology referencing guide can be found under http://www.ucl.ac.uk/archaeology/handbook/common/referencing.htm and should be adhered to closely. You will be marked down for badly formatted or incomplete referencing. Coursework should be expressed in a student's own words giving the exact source of any ideas, information, diagrams, pictures etc. that are taken from the work of others. Any direct quotations from the work of others must be indicated as such by being placed between inverted commas and needs an exact reference. including page-numbers. **Plagiarism is a very serious irregularity which can carry very heavy penalties.** It is your responsibility to read and abide by the requirements for presentation, referencing and avoidance of plagiarism to be found in the IoA ‘Coursework Guidelines’ on the IoA website: http://www.ucl.ac.uk/archaeology/administration/students/handbook

Strict new penalties for plagiarism have been introduced, consult the BA/BsC handbooks for details.

**Illustrations**

It is good practice to illustrate essays, dissertations and presentations (it can also help you to cut down on wordy descriptions etc.). The illustrations included should be relevant to your argument, not simply nice to look at or easy to find on the net. Every illustration must be numbered and referred to by this number in the text. Guidelines on illustration are to be found at: http://www.ucl.ac.uk/archaeology/intranet/students.htm.
Scanners are available in several locations. The primary location for Institute students is in the Institute's Library. There is also the Photography Lab (Room 405), where tuition and advice on their appropriate use is available. The photocopiers also work as scanners, but make sure that the quality is appropriate! If there are problems, get in touch with me. Badly focussed and dark snaps with your phone are not acceptable for any reproductions!

Some basic knowledge of Photoshop Elements or a similar graphics program is useful here. Make sure your pictures are properly cut, not skewed and of sufficient contrast. Each illustration must be labelled (fig. 1 to #) and referred to by this number in the text. Each illustration must be provided with a source, either in the text or as a list of illustrations at the end of the essay/dissertation. You can take illustrations from the internet, but make sure they are of sufficient quality and are provided with a proper source.

For the practical project, good illustrations are essential and will be assessed. Make sure that illustrations actually show the technique in question, instead of general overviews. While modern cameras can deal with bad lighting, good lighting gives you sharper focus and higher quality pictures. It may make sense to team up for the purpose of illustrations. Make sure that you properly acknowledge the authorship of any illustrations you use. You can also use short videos. If you don't own a camera, you can borrow one from Stuart Laidlaw, who will also be happy to teach you how to use it.

Further information

More important information on submission and assessment of essays, plagiarism, the use of turn-it-in and the layout of essays can be accessed under:
http://www.ucl.ac.uk/archaeology/handbook/common/index.htm
which every student should consult.
Any student who has queries about Turnitin should email ioa-turnitin@ucl.ac.uk. Please also consult the appendix of this handbook.

Assessment

All students must submit:

- Documentation of practical work (up to 4000 words and relevant illustrations, no lower word limit), submission deadline: 10th of April 2017
- unseen exam in May

Documentation of practical work

This should outline the archaeological sources, the specific approach chosen by you, the actual process of manufacture, and a discussion of the problems faced, problems and limitations (if any) of your approach, what you would do differently next time, what you learnt about prehistoric technology and, maybe, society. The reading list for G348 (Approaches to artefacts and assemblages, https://moodle.ucl.ac.uk/course/view.php?id=3713, enrolment key G348) should offer a wide range of more theoretical approaches to artefacts and manufacturing techniques.

The main focus of the documentation should be the archaeological background of the artefact you have chosen - what is known about raw materials, tools and the manufacturing process - and the documentation of the manufacturing process. The artefact you have manufactured should be well documented, it can also be submitted. While you will not be marked on your abilities as a craftsper- son, you should be sensible in the project you choose. Many technologies will be well beyond your skills, some are noisy, smelly, unhealthy and need lots of space. You also need to consider health and safety issues.

Choose a specific archaeological find - do not do a general "Neolithic basket" or "a" Venus figurine. In most cases you will, however, need to utilise information about other, related finds as well. The artefact chosen as a template should be reasonably well documented and you should illustrate it in your essay. You will find that many excavation reports do not include much information on methods of manufacture, though.

Do not attempt to replicate the Venus of Lespuges unless you are a master carver and have access to mammoth ivory! On the other hand, there are a number of much less well-executed (and smaller) "Venus-figurines" - but it will still be a lot of work! Also think about the tools you are going to use. Original tools are preferable, but there may be good reasons for using alternative equipment. If you do, discuss the reasons - and the difference this is going to make - in your report.
Planning and preparation

Getting hold of the right raw material may be a major challenge. Certain raw materials are only available at certain times of the year, or require seasoning/softening. So plan your practical work well in advance, also consider the time the actual manufacture will take. Sometimes materials need to dry or cure before they can be moved. I would advise you to start thinking about your project right at the beginning of the term or even before!

It is advisable to discuss your project with me in advance. I am happy to discuss your choice of a project and advise you about suitable projects if you are short of ideas, but I much prefer to be surprised by something unusual and innovative. I may be able to supply you with certain raw materials and tools, but do not rely on it!

Format

**Between 0 and 4000 words**, to be accompanied by relevant illustrations, slides, Power-Point presentation/video etc. A higher wordcount does *not* necessarily give you a higher mark!

Your submission needs to be a package that can be passed on to second examiners/external examiners in a piece. How you achieve this I completely up to you. The easiest format might be a written description, accompanied by the relevant illustrations, or a Power-Point presentation.

Other possibilities:

- Power-Point presentation using the “note” function (in lieu of spoken comment). This could include animations, short video-clips (as most digital cameras are capable of producing).
- A video/DVD (VERY labour-intensive, and in most cases not worth the trouble – what do you really need to show? In most cases, the short clips digital cameras can produce, will do – and you can integrate them into a Power-point or any other presentation software. The Institute has two hand-held video cameras (Sony HDR-GW55VE Handycams) with tripods which can be booked from Jo Dullaghan (general office) on a first come, first served basis. Please note that you must obtain any relevant permissions before filming.
- A you-tube clip with subtitles (no horrible music, please!!!), there are a lot of templates available. Please submit both the url and a clip on a CD-Rom or USB-Stick.

In most cases, you will need to team up in order to properly document the practical work. The focal point of this course is on your practical work, and the way you designed your project, but you should still give some thoughts on how to best present your results – and give proper credits to whoever helped you to produce and document them.

What will be assessed is not the success of your attempt at recreation or your practical skills, but the quality of the presentation, and the integration between the practical work and a well chosen and presented archaeological example. Make sure that there is a list with all the components of your coursework and an explanation of how they belong together.

ONLINE RESOURCES

The full UCL Institute of Archaeology coursework guidelines are given here: [http://www.ucl.ac.uk/archaeology/handbook/common/marking.htm](http://www.ucl.ac.uk/archaeology/handbook/common/marking.htm).

The full text of this handbook is available here (includes clickable links to Moodle and online reading lists) [http://www.ucl.ac.uk/silva/archaeology/course-info/](http://www.ucl.ac.uk/silva/archaeology/course-info/).

ADDITIONAL INFORMATION

Libraries and resources

In addition to the Library of the Institute of Archaeology, the other library in UCL with holdings of particular relevance to this degree is the Bloomsbury Science Library (D.M.S. Watson Library). A library outside UCL with holdings also relevant to this degree is the University of London Senate House Library ([http://catalogue.ulrls.lon.ac.uk/search~S24](http://catalogue.ulrls.lon.ac.uk/search~S24)). Other libraries in London that contain archaeological books and periodicals are the British Library ([http://searchbeta.bl.uk/primo_library/libweb/action/search](http://searchbeta.bl.uk/primo_library/libweb/action/search)) and the Society of Antiquaries ([http://www.sal.org.uk/library/catalogue/](http://www.sal.org.uk/library/catalogue/)) and in some cases the SOAS library: ([http://www.soas.ac.uk/library/](http://www.soas.ac.uk/library/)).

For other British libraries, check the COPAC ([http://copac.ac.uk/](http://copac.ac.uk/))
**Institute of Making**

The institute of making offers in ideal space for practical projects and has a wide selection of tools available. It is open to all UCL-students, but you need to do an induction first, see [http://www.instituteofmaking.org.uk/makespace](http://www.instituteofmaking.org.uk/makespace)

The staff are very supportive and often able to advise you on suitable tools etc. However, there are some limits on the materials that can be worked on in the Makespace in Malet Place. If you plan something unusual, please talk it over with the staff there first. The Institute of Making also offers courses on the use of specific machines and masterclasses in woodworking etc. The courses and inductions are booked up very quickly, so try to get into the earliest Induction possible.

**Information for intercollegiate and interdepartmental students**

Students enrolled in Departments outside the Institute can collect hard copies of the Institute’s coursework guidelines from Judy Medrington’s office (411).

**Attendance**

A register will be taken at each class. If you are unable to attend a class, please notify the lecturer by email. Departments are required to report each student’s attendance to UCL Registry at frequent intervals throughout each term.

**Dyslexia**

If you have dyslexia or any other disability, please make your lecturers aware of this. Please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia are reminded to indicate this on each piece of coursework.

**Feedback**

In trying to make this course as effective as possible, we welcome feedback from students during the course of the year. All students are asked to give their views on the course in an anonymous questionnaire which will be circulated at one of the last sessions of the course. These questionnaires are taken seriously and help the Course Co-ordinator to develop the course. The summarised responses are considered by the Institute’s Staff-Student Consultative Committee, Teaching Committee, and by the Faculty Teaching Committee.

If students are concerned about any aspect of this course we hope they will feel able to talk to the Course Co-ordinator, but if they feel this is not appropriate, they should consult their Personal Tutor, the second/third year Tutor, the Academic Administrator (Judy Medrington), or the Chair of Teaching Committee (Dr. Bill Sillar).

**Health and safety**

The Institute has a Health and Safety policy and code of practice which provides guidance on laboratory work, etc. This is revised annually and the new edition will be issued in due course. All work undertaken in the Institute is governed by these guidelines and students have a duty to be aware of them and to adhere to them at all times.

- Food and drink must not be consumed during the practicals
- when using sharp implements, adequate caution and protection must be used. Thighs should be covered with shirts or trousers
- all tools must we used with adequate caution. An introduction on the adequate use of tools will be provided in class.
- When working on your own, please make sure that you know how to use your tools and wear adequate protection.

**Feedback**

In trying to make this course as effective as possible, we welcome feedback during the course of the year. Students will be asked to fill-in Progress Forms at the end of each term, which the Degree Co-ordinator will discuss with them, which include space for comment on each of their courses.

At the end of each course all students are asked to give their views on the course in an anonymous questionnaire, which will be circulated at one of the last sessions of the course. These questionnaires
are taken seriously and help the Course Co-ordinator to develop the course. The summarised responses are considered by the Institute's Staff-Student Consultative Committee, Teaching Committee, and by the Faculty Teaching Committee.

If students are concerned about any aspect of this course we hope they will feel able to talk to the Course Co-ordinator, but if they feel this is not appropriate, they should consult their Degree Co-ordinator, Personal Tutor, or the Undergraduate Tutors. They may also consult the Academic Administrator (Judy Medrington), the Chair of Teaching Committee (Bill Sillar), or the Director (Sue Hamilton).

The following is an outline for the course as a whole, and identifies essential and supplementary readings relevant to each session. Information is provided as to where in the UCL library system individual readings are available; their location and Teaching Collection (TC) number, and status (whether out on loan) can also be accessed on the eUCLid computer catalogue system. Readings marked with an * are considered essential to keep up with the topics covered in the course. Copies of individual articles and chapters identified as essential reading are in the Teaching Collection in the Institute Library (where permitted by copyright) or are available online. The recommended readings are considered essential to keep up with the topics covered in the course sessions. It is expected that students will have read these prior to the session under which they are listed.

**LECTURE SUMMARIES**

**1. Introduction**
Overview of the subject matter covered by the course, assessment
Difference of organic and inorganic materials

**2. Experimental archaeology, experience and demonstration**

**Martin Schmidt, Niedersächsisches Landesmuseum Hannover**
This lecture will discuss the principles of experimental archaeology and discuss other context in which the use of prehistoric techniques and the creation of prehistoric objects are used:
-experience
-demonstration
-“living archaeology” and re-enactment

**Essential reading**

**experimental archaeology**


http://www.sciencedirect.com/science?_ob=ArticleListURL&_method=list&_ArticleListID=851350983&_sort=d&view=c&_acct=C000010182&_version=1&_urlVersion=0&_userid=125795&md5=f66e8f7932c97eef0ce6dee2a361c0a6


Strong argument for pure research


Tichy, R. 2004. Presentation of archaeology and archaeological experiment. euroREA 2/2005, 113-119. INST ARCH PERS and SCAN

see also


Hodder, I. 1982. Symbols in action: ethnoarchaeological studies of material culture. Cambridge, Cambridge University Press. INST ARCH DC 100 HOD, ISSUE DESK IOA HOD 4


Paardekooper, R. It takes two. Publishing proceedings on experimental archaeology (Book review). http://www.exarc.net/resources/articles/it_takes_two.html


Theoretical background of the experimental method in general

Museums and educational activities


Rentzhog, St. 2007. *Open Air Museums. The history and future of a visionary idea.* Jämtli, Carlssons.


see also


see also


**Living History and Re-enactment:**


*non-archaeological*


see also


**Authenticity and reconstructions**


3. Antler, bone and horn

Since the Palaeolithic, bone was a very important material for toolmaking. It is strong, but also elastic, nearly ubiquitous. Antler is even stronger, but not as easily acquired.

In the research on the Palaeolithic, flint tools are always considered as more important, maybe simply because they are more numerous, but the amount of work that went into making some kinds of bone tools probably meant that they were highly curated. There are examples of expedient bone tools as well. Bone and antler were an important raw material through most of prehistory well into modern times; we will only be able to look at selected examples of their use.

Bone

Essential reading


Luik, H., Choyke, A. M, Batey, E. Lougars, L. (eds.) 2005. From hooves to horns, from molluscs to mammoth: manufacture and use of bone artefacts from prehistoric times to the present day. Proceedings of the 4th meeting of the IC AZ Worked Bone Research Group in Tallinn 2003. Tallinn, Muinsaja Teadus. INST ARCH KB LUI both with articles on diverse artefact types, good source for inspiration. See also other volumes of this group


see also


general introduction to zooarchaeology


very useful catalogue

bone structure


*mainly on taphonomy, but also has implications for tool manufacture

Archaeological examples of bone tools

*highly selective!

Palaeolithic and Mesolithic


*Use-wear on early bone-tools *


The antiquity of working bone


*maybe slightly overrating the general importance of bone-working


*Nice, but difficult to reproduce…*


*The early tools that weren't*


*An example of extreme longevity, but nothing on manufacture*

**Neolithic**


*also generally on hafting*


*production of bone chisels*


*use-wear*

**Roman**


*Nice illustration of the difficulty of interpreting unmodified bone remains that could have been used as tools*


*Good introduction to later techniques.*

Medieval


New World


Groove and splinter technique


Combs


Flutes


Other


Teeth
Ivory

Contains some useful information on manufacture, ignore the art-historical details


Hahn, J., Menu, M., Taborin, Y, Wideman, F. (eds), Le travail et l'usage de l'ivoire au Paléolithique Supérieur. Roma, Centro universitario Europeo per I Beni Culturali. INST ARCH DA 120 HAH


Old, but nice…


very useful for identification


**other teeth**


**Antler**

**essential reading**


**Breakage**


**Structure and Biology**


**see also**


**And also the previous reunions**


**Projectile points**


http://video.google.com/videoplay?docid=-4793621846559520740&ei=4Mq_Sf2FlrEgQL6y8G8Cw&q=antler+craft&hl=en#

Film on making an antler-point

Other

**Tortoise Shell**

**Baleen and whalebone**

*Use of whalebone and baleen*

*formation and use*

*Whalebone as building material*

**Horn**

*Lanthorns and hornbooks, pass.*

*very useful short overview, also on Tortoiseshell, Baleen etc.*

DOI: 10.1179/174581308X354010.
http://www.antiquespectacles.com/

*lots of illustrations of early spectacles: but do not use as a source in itself!*

**Ideas for practical work**

-Horn-comb
-Roman/Medieval horn-lamp (Lanthorn)
-horn-spectacles
-bone-harpoons
-bone fishhook
-diverse bone-tools
-bone hook-end for spearthrower
-Bell Beaker bone belt hook
-bone flute
-Paternoster beads
-Ertebølle bone-bracelets
-softening bone and antler
5. Shells and eggshells

Shells are strictly speaking mainly inorganic, but they are produced by living organisms. These materials were often, but not exclusively, worked into ornaments. In areas without suitable stone, they were also manufactured into tools (shell adzes, etc.). Eggs and some shells were probably used because they did already have shapes that could be utilised. Shells were also perforated and shaped by grinding, a technique that was probably stimulated by natural processes of attrition. While the technique is quite simple, it is also time-consuming. Pierced shells and teeth as well as beads can be interpreted as early prestige items. They also provide some very early examples of trade.

Shells

Essential reading


various articles


very useful overview, also for purple dye


see also


short description, beads 52-55, adzes 47-52


Iron age ornamented luxury shell containers


**manufacture of spoons from shells**

**Technology**

**overview of the artefacts**


**Working and use of Spondylus and Dentalium.**


**Distribution**

INST ARCH DAC Qto Series GAL PRE 29

**Very good overview**

http://spondylus.wordpress.com/spondylus-bibliography/
mainly on artefacts

**Eggshells**

**Essential reading**


**See also**


**Seed and beads**


*Beads made out of the seeds of purple grommet.*

**Ideas for practical work**

- Ostrich-egg beads  
- decorated Ostrich-egg vessel  
- Teviec-type shell necklace, shell-bracelets  
- necklaces of seeds – make sure you have a good archaeological template

**6. Pitch, resin and glues**

The ability to make composite, hafted tools has been hailed as one of the marks of modern man. Recent discoveries have put its use back into the Middle Palaeolithic, demonstrating that Neanderthal people already used controlled distillation of some kind for tar production, which probably involved the use of clay. In other areas, bitumen and burnt lime were used for hafting composite tools and for assembling artwork. Bone glues were mainly used in woodworking. Their prehistory is unknown, but there are Egyptian and Roman sources detailing their production and use.

**Pitch**


extremely useful Bibliography


INST ARCH PERS

Sanders, D. 2010. Knowing the Ropes: The Need to record ropes and rigging on wreck-sites and some techniques for doing so.  *International Journal of Nautical Archaeology* 39/1, 2–26. ONLINE  

p. 23 on the use of tar to preserve hemp ropes on ships (pass.)  


exhaustive Bibliography

**Archaeological examples and analysis**

Boëda, E. et al. 2008. Middle Palaeolithic bitumen use at Umm el Tlel around 70 000 BP.  *Antiquity* 82, 853–861. NET  

also a useful biography for pitch and bitumen in the Middle East in general


Königsau, Germany


INST ARCH PERS and NET


INST ARCH PERS


ONLINE
**use of ochre, organic string and resin in hafting a point, Sidubi Cave, MSA**

**the oldest example in Europe so far**
Regert M. et al. 2003. Adhesive Production and pottery function during the Iron Age at the site of Grand Aunay (Sarthe, France). *Archaeometry* 45/1, 101-120. ONLINE

**Late Iron Age. Mainly on identification, but also good bibliography.**

### Bitumen/Asphalt

**Mainly on the social role of technology**

**Archaeological examples and analysis**

**Bitumen**

**Birchbark tar**

**short, rather popular overview of Near Eastern finds**

**Reed boats caulked with bitumen**
Forbes, R. J., 1936. *Bitumen and petroleum in Antiquity*. Leiden E. J. Brill. INST ARCH K FOR

**see also extended 2nd edition**
Regert, M., Vacher, S., Moullherat, C., Decavallas, O. 2003. Adhesive production and pottery function during the Iron Age at the Site of Grand Aunay (Sarthe, France). *Archaeometry* 45/1, 101-120.
addition of bees-wax
Salles J. F., Khalaf, A. 1998. The archaeological bitumens of Bahrain from the Early Dilmun period (c. 2200 BC) to the sixteenth century AD: a problem of sources and trade. Arabian Archaeology and Epigraphy 9, 141–181. ONLINE, WILEY

Glues

Resins
mainly chemical analysis, but also some details on use

Problem of correct terminology.

Resins as a means of waterproofing leather, and an indication for wine in antiquity

Wax

Good details on the construction of the board
Assyrian writing boards, some literature on Roman and Medieval boards as well

Varnish

Mummification

Ochre
Wadley, L., Hodgskiss, T. P., Grant, M., 2009. Implications for complex cognition from the hafting of tools with compound adhesives in the Middle Stone Age, South Africa. Proceedings of the National Academy of Science, USA 106 (24), 9590-9594. ONLINE
**Ideas for practical work**

- making birch-bark pitch
- making pine-pitch
- making bone or skin glue (make sure you get rid of all the fat!)
- using bone glue
- mummifying a small animal
- making a wine-skin
- making and using a writing tablet (orphiment may be difficult to get!)

7. Skin, sinew and leather

Animal skins probably provided the oldest containers and clothes. The prehistory of tanning is badly known, as skin tanned with fat are rarely preserved. Only occasionally, finds like the “Ice-Man” demonstrate the importance of leather and furs even in later prehistory. Even in Medieval London, hides were one of the most important trade goods.

We will look at raw hides and methods of brain-tanning, vegetable tanning and tawing and their archaeological residues.

**technology**


*short concise intro


**Handbook**


**Indirect evidence: cutmarks on bones.**


**handbook on the composition of skin and leather**


Haines, B. M. 1999. *Parchment, the physical and chemical characteristics of parchment and the materials used in its conservation*. Northampton, The Leather Conservation Centre. INST ARCH KI Qto HAI


**Chemistry and conservation**


Essential for information on parchment, p. 118-173.

DIY
This is only a small selection. There are also a number of films. Also check u-tube!
Edholm St., Wilder T., no year. Wet-scratch braintanned buckskin. A practical guide to home tanning and use. Boonville, Paleotechnics. INST ARCH KI EDH

useful compilation, despite the strange source!

Archaeological examples

Excavation of a tannery


**use as medicine**


**Chalcolithic simple leather shoe from Areni I Cave, Armenia**


**earliest vegetable-tanned leather, so far**


**very useful and up-to-date collection!**


**Leather remains from the Eastern Desert, Roman times**


**Ethnographic examples**


**also a lot of other useful articles!**


Klokkernes, T. 2007. Skin processing technology in Eurasian reindeer cultures. A comparative study of Sami and Evenk methods. LMR-Press. ONLINE

**detailed ethnographic study, useful pictures of tools and methods**


*Mainly on parfleches, also details of preparation.*

**Tools**

http://www.palaeotechnik.de/knochenwerkzeug.html

*medieval bone beamer, production and use*

**Ideas for practical work**

- tanning with oil, fat (or brain)
- making raw-hide
- making a rawhide artefact
- making and using parchment, making a palimpsest
- producing fish-hide

**9. Textiles I, fibres**

Normally, textiles are seen as part of the “Neolithic packages”. But twine is essential for most hunter-gatherers from the earliest times onwards, and even the production of woven textiles may go back to the Upper Palaeolithic.

We will look some of the different types of vegetable fibres and animal hairs used to produce twine.

**Early string and textiles**

Adovasio, J. M., Soffer O., Klima, B. 1996. Upper Palaeolithic fibre technology: interlaced woven finds from Pavlov I, Czech Republic. *Antiquity* 70, 526-34. NET


**plant fibres**


Godwin, H. 1967. The ancient cultivation of hemp. *Antiquity* 41, 42f. NET and IoA PERS

*Fibre and drug*


**see also**

*see also literature on bast in lecture 15!*
Antil, E. 1769. The method of curing figs; and observations on the raising and dressing of hemp. *Transactions of the American Philosophical Society* 1, 198-204. JSTOR

Quaint, but lots of practical details


mainly archaeobotanical


Structures needed for the processing of flax in damp climates


modern cultivation and species used


systematic study of the effects of charring


**Hair and wool**


Identification of hairs


other uses of hairs


see also


ONLINE

preservation of hair

**Silk**

Good, I. 1995. On the question of silk in pre-Han Eurasia. *Antiquity* 69, 959-68. NET

Central European Hallstatt finds a mis-identification!


see also

Ethnographic

very useful for bast

Feathers

Ideas for practical work
- preparing/working nettle-fibres
- preparing and working oak-bast, elm-bast or other tree-basts
- working spruce-roots

11. Textiles II, spinning
The oldest evidence for string is from the upper Palaeolithic, but the technique is potentially much older. Transport of any kind necessitates string, and leather is often not the best choice. From the Neolithic onwards, the spinning of vegetal and animal fibres is attested almost universally. We will look at the basic methods used to produce twine and try out a simple drop-spindle-whorl.

Essential reading
Franquemont, A. 2009. Respect the spindle. Spin infinite yarns with one amazing tool. Loveland, Interpress. INST ARCH KJ FRA

best practical introduction I know

mainly North America, also on thigh-spinning, with a comparison of the output of different techniques.

Archaeological Evidence

very good overview

Yarn production by joining individual threads, as practiced in the Neolithic
Maier, U., Schlichterle, H. 2011. Flax cultivation and textile production in Neolithic wetland settlements on Lake Constance and in Upper Swabia (south-west Germany). Vegetation History and
**Archaeobotany 567-578. Online**


*A rare example of an art-historical study that actually looks at the representation of a craft with true experience - something that well be worthwhile for other techniques as well. If you despair of your spinning skills, the Herakles in the Walters Art Gallery in Baltimore may well portray your problems quite accurately!*

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**Weblinks**

http://timemaps.net/timemap/?page_id=413

also other useful ressources

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**Spinning without spindles**

*Also consult the readings on Rope-making!*


*no idea how his works - but try it out!*

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**Ideas for practical work**

- making thread without a spindle
- preparing threads in different techniques
- making threads/yarn in the Alpine Neolithic technique by joining single fibres (cf. Leuzinger and Rast-Eicher 2011)
- trying out different types/weights of spindles
- working nettle-fibres, hemp, jute
- carding wool without metal tools (don't ask me how!)
- making a Neolithic heckling comb (cf. Maier and Schlichtherle 2011)

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**12. Textiles III, weaving**

The number of works on the loom and weaving is almost innumerable. Unfortunately, many are written for specialists only and concentrate on typology rather than on techniques. We will try to make sense out of the basic terminology and try out a simple warp-weighted loom.

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**Textiles**

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**Essential reading**


*very useful compilation

Hoffmann, M. 1964. The warp weighted loom, studies in the history and technology of an ancient implement. Oslo: Universitetsforlaget. INST ARCH KJ HOF

*The classical treatise


*Good overview


Reconstructing dresses

useful short introduction

http://ctr.hum.ku.dk/research/tools
http://www.cs.arizona.edu/patterns/weaving/index.html
numerous useful sources available online

Terminology
no agreement here!

Ancient terminologies!
very useful schematic drawings of the different techniques

See also
http://moas.atlantia.sca.org/topics/text.html
*Cardon, D. 2000. Archéologie des Textiles, Montagnac: Mergeul. INST ARCH KJ Qto CAR
good overview
Girard, P. 2004. How to Build and Use a Warp Weighted Loom. Illuminated Spaces
Useful guide on practicals

Examples of archaeological textiles
highly selective
and the other NESAT volumes


useful short overview


Finds from London, also very useful introduction to terms and technology


putting it all together again: production of textiles in a Neolithic context


Textiles preserved in a very dry environment

Randsborg, K. 2011. *Bronze Age textiles, men, women and wealth*. Bristol, Bristol Classical. INST ARCH KJ RAN

Textiles from the famous tree-trunk burials


Total lack of woven textiles!


An example for Medieval waterlogged finds


Good overview for the Early Medieval Period.
see also
good overview of early Iron age (Hallstatt) textile finds
Late Neolithic clothes from the Similaun-mummy, Italy
Earliest embroidery in Central Europe.
Mainly a catalogue of (very nice) textiles, but with a short introduction on technology and social context
Textiles from North-German bog-finds
For the really ambitious weaver...

Sewing
modern, mainly US
Similaun man
Ideas for practical work
- weaving a specific pattern on a loom
- building a simple loom
- sewing with different types of bone needles (also leather)
- recreating prehistoric embroidery
- recreating prehistoric mending techniques

13. Tablet weaving
Tablet weaving is a specialised technique for producing stable borders and also belts and other straps. It can also be used to create intricate patterns. As this technique does not require an elaborate loom, it is very useful for demonstrating the basics of weaving and is often used in demonstrations.

Essential reading
*Collingwood, P. 1982. The techniques of tablet weaving. London, Faber and Faber. INST ARCH KJ COL

all you need to know…
http://www.lothene.demon.co.uk/crafts8.html

The pattern for the Evebö-Eide animal frieze-braid can be found under:
http://www.tabletweaving.dk/?Reconstructions:Eveb%E6-Eide

There are also a number of DIY-books.

Ideas for practical work
- imitating an archaeological example of a tablet-weave
- trying out three-hole tablets
- replicating prehistoric/Roman weaving-tablets
- recreating a prehistoric embroidery - think about needles as well!

14. Felt and fulling
Felt can be made from many kinds of different hair. It seems to have originated in the steppe areas of Eurasia. Felt produces almost waterproof fabrics, and can also used for tents. Fulling is the felting of woven cloth, a technique important in the Middle ages, but probably of much greater antiquity.

DIY
and numerous other DIY titles. Check your local library!

Archaeological examples


the glorious Pazyryk-textiles!


Ethnographic

a small selection!


Ideas for practical work

-felting a (decent) piece of cloth
-felting ornaments with coloured wool
-feltig a shield
-felting any of the Pazyryk-artefacts (boots, caps etc.) Warning: takes incredible amounts of wool and patience and wool!
-Trying out teazles for fulling

15. Rope, braiding, braiding

We will look at textile techniques using a single thread, like making nets, nålebinding and knitting, the use of tree-bast, and on the ways of making a rope.

Terminology

(see also section on early textiles)


Technology


Prehistoric String


Bast and ropes from an early Iron Age context


Rope


Also a wealth of useful information on related subjects


modern context. Contains useful concise introduction to the terminology of (naval) ropes, also on how to record them, some information on the raw-materials used.

Shoes
(made of string)


Detailed and well illustrated guide on a reconstruction (and use), a Swiss school project.

Sieves

16. Bast
Bast is the inner bark of trees. It can be used to produce cloth (barkcloth, tapa) or worked into fibres. Well into the Neolithic and beyond, bast was an important source of fibres.

esential reading


The indirect evidence

Jones, V. H. 1946. Notes on the manufacture of cedar-bark mats by the Chippewa Indians. Papers


LBK bags made from lime-bast

**see also**


an alternative use of bark – for food


**related: papyrus**


**Paper**

Hunter, D. 1947. *Papermaking, the history and technique of an ancient craft*. New York, Dover. INST ARCH KH HUN

Modern paper-making techniques: 399-418.

Grasses


Identification of raw material


Grass-coats comparable to the Similaun one from ethnographic contexts


http://www.museum-albersdorf.de/bast/UmhangoderMatteAR.pdf

reconstruction of the coat of the ice-man, detailed description with useful illustrations


useful material on rushlights

Ideas for practical work

- making a rope (different raw-materials)
- making bark-cloth
- making a piece of paper
- making a grass-coat
- making and using a rushlight

Basketry

Basketry is made of two systems of fibres, but moved individually, not together, as in weaving. Baskets cannot only be used for transport and storage, but also for cooking and even as the skeletons of ships (curraghs). The technique is certainly older than pottery, but finds of baskets are rare except in dry or waterlogged environments. We are going to look at some basic techniques.

Essential reading


Wendrich, W. 1999. The world according to basketry. An ethno-Archaeological interpretation of basketry production in Egypt. Leiden Research School of Asian, American and Amerindian Studies. IoA KK WEN

Archaeological examples of basketry

again, highly selective!


Masada: the Yigael Yadin excavations 1963-1965: final reports. Jerusalem, Israel Exploration Society, Hebrew University of Jerusalem. INST ARCH DBE 10 Qto YAD


**Ethnographic**


wonderful introduction to the multitude of uses of basketry (also for boats) and a good description of manufacturing techniques.

http://www.cs.arizona.edu/patterns/weaving/topic_basketry.html

Mainly North America

**Fishtraps**


McQuade, M., O’Donnell, L. 2007. Late Mesolithic Fishtraps from the Liffey estuary, Dublin, Ireland. Antiquity 81, 569-584. INST ARCH PERS and NET


**Ships**


Jenkins, J. G. 2006. The Corracle. Llanarwst: GwasCarreg Gwalch (revised edition)

*mainly on the use in fishing, but also on construction*

**See also**


*mainly Roman finds, but many useful pictorial sources, also of earlier periods*

**DIY**


**Ideas for practical work**

-coil basket (diverse materials and techniques possible)
-willow basket
-plaited basket (straw, rushes)
-a Neolithic comb made of rushes - does it work?
-Fish trap

**Knitting, nalebinding, sprang**

Single-tread techniques, often of great antiquity. Knitting, surprisingly, is fairly recent, probably introduced in Medieval times from the Arab World.

**Nalebinding**


http://www.regia.org/naalbind.htm

Knitting


Anachronistic but nice...

Sprang

easier than it looks!


Linscheid, P. Hairnets and bonnets in Late Roman and Byzantine Egypt. http://www.digitegypt.ucl.ac.uk/textil/hairnets.html


Bronze Age Northern Europe

Ideas for practical work

-a spang object
-an object in nålebinding technique
-a braided item (or a hairdo?)

17. Colours and dyes

Vegetable and animal dyes were used on textiles since the Neolithic, body paints may well be much older. We will look at some organic materials used in dyeing, and the basic chemistry of these techniques.

Essential reading

Journal: Dyes in History and Archaeology. INST ARCH PERS

general

Bender-Jørgensen, L., Walton, P. 1987. Dyes and fleece types in textiles from Scandinavia and Germany. Journal of Danish Archaeology 5, 177-188. INST ARCH PERS


Edmonds, J. 1999. The history and practice of eighteenth century Dyeing. INST ARCH JDJ BRU


DIY and the chemistry, highly recommended


Walton, P. 1988. Dyes and wools in textiles from Norway and Denmark. Journal of Danish Archaeology 7, 144-158. INST ARCH PERS

http://www.forest.gen.nz/Medieval/articles/Oseberg/textiles/TEXTILE.HTM

see also:


useful dictionary of historical dyes

vegetal dyes


somewhat opinionated, but good on practical details

http://waynesword.palomar.edu/ecoph3.htm


There are numerous DIY books on dyeing with vegetable substances

Ink


preparation and production of ink

Carvalho, D. N. 1904. Forty Centuries of Ink or a chronological narrative concerning ink and its backgrounds. New York, Banks Law.
http://www.worldwideschool.org/library/books/tech/printing/FortyCenturiesofInk/toc.html
see also http://www.djmcadam.com/ink-recipe.html


extremely useful, many receipes
animal dyes


**Good overview on the Iron-age use of kermes**


**Good overview for kermes**


Purple


Cooksey, Chr. 1994. Bibliography on shellfish purple. *Dyes in history and archaeology* 12, 57-65. INST ARCH JDJ DYE, ART T KIR


**Dyeing blue with purple**


**Short overview for the history of dyeing with purple**


James, M. A. et al. 2009, High prestige royal purple dyed textiles from the Bronze Age royal tomb at Qatna, Syria. *Antiquity* 83, 1109–1118.

recent finds

**Tattoos and body paint**

no self-mutilation, please!


Booth, Ch. 2001. Possible tattooing instruments in the Petrie Museum. *Journal of Egyptian Archaeology* 87, 172-175. INST ARCH PERS


**Written Sources**


See also


*Best overview I know of!*


*very useful biography on analytical methods*

**Ideas for practical work**

- making ink (if you can obtain the oak-galls!)
- dying with purple (murex shells are sold as food in most Mediterranean countries!)

19. **Wood (non-building)**

Excluding the use of wood as a building material (for houses, ships, etc.) or for artworks. This can only be an extremely patchy overview: the subject would deserve a course of its own. We will look at vessels, tools and hunting implements, handles and other domestic artefacts, with a short aside on furniture.

**Essential reading**

Earwood, C. 1993. *Domestic wooden artefacts in Britain and Ireland from Neolithic to Viking times*. Exeter, University of Exeter Press. INST ARCH KC EAR


*useful articles on the structure and decay of wood.*


*Also contains a section on replication experiments: combs, vessels, shoes*


*General introduction to properties etc.*


**Arrows**


**Furniture**


*The Egyptian documentary evidence*


Wooden spoons


see also


Palaeolithic use of wood. Wooden beads from Gönnersdorf (p. 55)


Bark for containers and ships


Ideas for practical work

- making an arrow with flint tools
- making a spear thrower
- making a wooden comb
- carving a spoon
- making a small item of furniture, stool
- making a wooden haft

Techniques

Drilling


APPENDIX A: POLICIES AND PROCEDURES 2016-17
(Please Read Carefully)

This appendix provides a short précis of policies and procedures relating to courses. It is not
a substitute for the full documentation, with which all students should become familiar. For
full information on Institute policies and procedures, see the following website:
http://wiki.ucl.ac.uk/display/archadmin
For UCL policies and procedures, see the Academic Regulations and the UCL Academic
Manual:
http://www.ucl.ac.uk/srs/academic-regulations; http://www.ucl.ac.uk/academic-manual/

GENERAL MATTERS

ATTENDANCE: A minimum attendance of 70% is required. A register will be taken at each
class. If you are unable to attend a class, please notify the lecturer by email.
DYSLEXIA: If you have dyslexia or any other disability, please discuss with your lecturers
whether there is any way in which they can help you. Students with dyslexia should indicate it
on each coursework cover sheet.

COURSEWORK

LATE SUBMISSION: Late submission will be penalized in accordance with current UCL
regulations, unless formal permission for late submission has been granted. Please note that
these regulations have changed for the 2016-17 session.
The UCL penalties are as follows:
  • The marks for coursework received up to two working days after the published date
    and time will incur a 10 percentage point deduction in marks (but no lower than the
    pass mark).
  • The marks for coursework received more than two working days and up to five
    working days after the published date and time will receive no more than the pass
    mark (40% for UG modules, 50% for PGT modules).
  • Work submitted more than five working days after the published date and time, but
    before the second week of the third term will receive a mark of zero but will be
    considered complete.

GRANTING OF EXTENSIONS

Please note that there are strict UCL-wide regulations with regard to the granting of
extensions for coursework. You are reminded that Course Coordinators are not permitted to
grant extensions. All requests for extensions must be submitted on a the appropriate UCL
form, together with supporting documentation, via Judy Medrington’s office and will then be
referred on for consideration. Please be aware that the grounds that are acceptable are
limited. Those with long-term difficulties should contact UCL Student Disability Services to
make special arrangements. Please see the IoA website for further information. Additional
information is given here:

http://www.ucl.ac.uk/srs/academic-manual/c4/extenuating-circumstances/
RETURN OF COURSEWORK AND RESUBMISSION

You should receive your marked coursework within one month of the submission deadline. If you do not receive your work within this period, or a written explanation, notify the Academic Administrator. When your marked essay is returned to you, return it to the Course Co-ordinator within two weeks. You must retain a copy of all coursework submitted.

CITING OF SOURCES and AVOIDING PLAGIARISM:

Coursework must be expressed in your own words, citing the exact source (author, date and page number; website address if applicable) of any ideas, information, diagrams, etc., that are taken from the work of others. This applies to all media (books, articles, websites, images, figures, etc.). Any direct quotations from the work of others must be indicated as such by being placed between quotation marks. Plagiarism is a very serious irregularity, which can carry heavy penalties. It is your responsibility to abide by requirements for presentation, referencing and avoidance of plagiarism. Make sure you understand definitions of plagiarism and the procedures and penalties as detailed in UCL regulations: http://www.ucl.ac.uk/current-students/guidelines/plagiarism

RESOURCES

MOODLE: Please ensure you are signed up to the course on Moodle. For help with Moodle, please contact Tina Paphitis, Room 411a (t.paphitis).
INSTITUTE OF ARCHAEOLOGY COURSEWORK PROCEDURES

General policies and procedures concerning courses and coursework, including submission procedures, assessment criteria, and general resources, are available on the IoA website. It is essential that you read and comply with these. Note that some of the policies and procedures will be different depending on your status (e.g. undergraduate, postgraduate taught, affiliate, graduate diploma, intercollegiate, interdepartmental). If in doubt, please consult your course co-ordinator.

GRANTING OF EXTENSIONS: Note that there are strict UCL-wide regulations with regard to the granting of extensions for coursework. Note that Course Coordinators are not permitted to grant extensions. All requests for extensions must be submitted on the appropriate UCL form, together with supporting documentation, via Judy Medrington’s office and will then be referred on for consideration. Please be aware that the grounds that are acceptable are limited. Those with long-term difficulties should contact UCL Student Disability Services to make special arrangements. Please see the IoA website for further information. Additional information is given here

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