



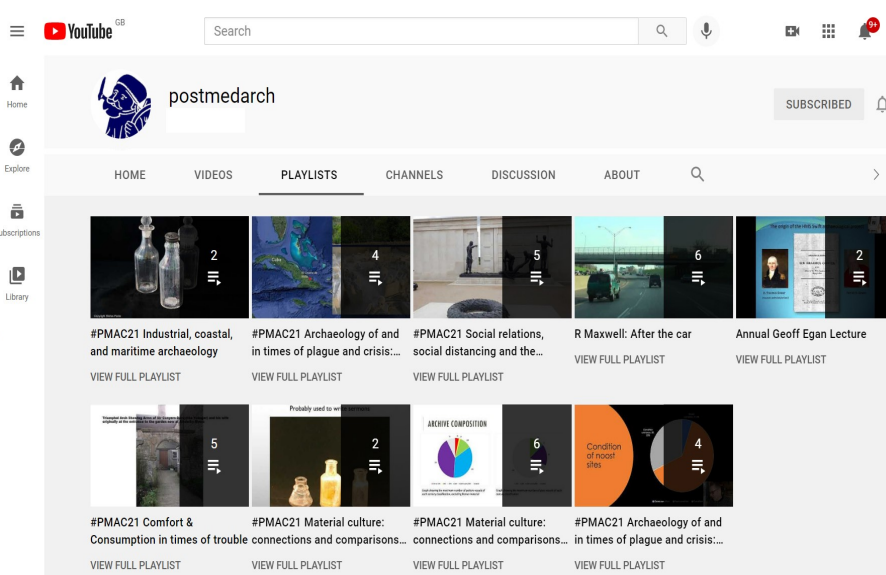
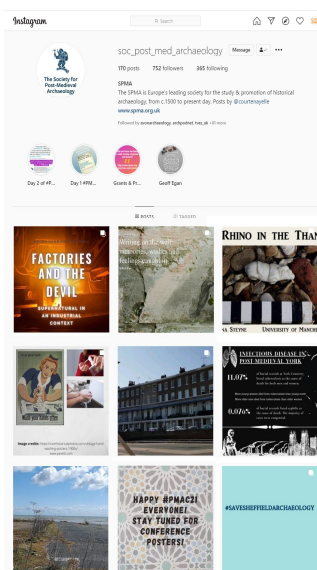
Society for Post-Medieval Archaeology Newsletter

THE PRESIDENT'S PIECE

As 2021 advances, the COVID-19 pandemic has continued to be a challenge for many of us, impacting fieldwork, travel, teaching, and many other activities that we previously took for granted. One of the biggest impacts has been on conferences, and SPMA hasn't been an exception. This year our annual conference was held entirely online, and was a great success thanks to the hard work of several Council members, particularly (but not limited to) Hanna Steyne-Chamberlain, Lara Band, and Courtenay-Elle Crichton-Turley. The conference used a range of online formats, including Twitter papers, Instagram posters, and pre-recorded YouTube papers all organised into sessions with live Zoom discussions over the conference weekend. The YouTube papers are still available online, all organised into their original session playlists: <https://www.youtube.com/user/postmedarch/playlists>

Other events at the online conference included a keynote session on 'Challenges For Post-Medieval / Historical Archaeology in a Post-COVID World', the launch of the new SPMA monograph *The Colonial Landscape of the British Caribbean* (edited by Roger Leech and Pamela Leech), and a workshop run by the European Society of Black and Allied Archaeologists (ESBAA) titled 'In Conversation: Breaking the Racialised Walls in Archaeology'. More details are available on the conference website: <https://pmac21.com/conference-programme/>

Continued overleaf...



Visit #PMAC21 at leisure: As well as the recorded papers see a thread of all the Twitter papers at twitter.com/SPMA/status/1398324637184966661 And all the posters at www.instagram.com/soc_post_med_archaeology



It's the ESBA workshop I want to take a moment to reflect on here. I'm only offering my personal perspective, but the theme that I keep returning to after the two ESBA events I've attended is the feelings of loneliness and isolation often encountered by colleagues from diverse backgrounds. This is much more than an issue of subconscious racism (though I would never attempt to downplay the impact of the latter); it's also something that impacts disabled, LGBTQ+, and other colleagues from across the diversity spectrum. This is not something that SPMA has traditionally directly addressed as a society, even while we agree in the abstract that encouraging diversity is fundamentally a good thing. However, now we're taking concrete steps to tackle diversity issues, and I hope these steps will have a positive impact on mitigating against loneliness and isolation by making us a self-consciously more inclusive organisation.

As I reported in my previous column, in the Spring newsletter, at the beginning of the year we formed an ad hoc Equality, Diversity, and Inclusion (EDI) Committee consisting of SPMA Council members Alice Samson, Roberto Valcarcel Rojas and James Dixon. This committee's hard work is now producing real results. We now have a formal society EDI statement. While this is available online on the SPMA website, I think it's worth quoting in full here:

The SPMA is committed to providing a network of solidarity among those engaged in the archaeology of the post-medieval world up to the present. We advocate an antiracist, anti-sexist, anti-discriminatory archaeology through our activities, membership and outputs. This means raising awareness of and confronting the ongoing structural inequalities of the modern world as they are reflected and reproduced in our discipline and through our institutions. This includes SPMA. As a Society we are committed to identifying and removing barriers to participation where possible, and to taking positive steps to encourage participation and widen engagement. This means:

- *Regularly scrutinising our own processes, activities, and roles to make them inclusive and transparent.*
- *A commitment to support those who are traditionally underrepresented in archaeology. We will provide opportunities for engagement and resources for Black, Asian, Indigenous, other people of colour; LGBTQI+; differently abled archaeologists; non-native English speakers; first-generation scholars; those with caring responsibilities and care leavers; archaeologists from working class and other economically disadvantaged backgrounds.*
- *Ensuring a positive, safe, and harassment-free experience when participating in SPMA activities, in person or virtually*
- *Being mindful of our responsibilities as the leading professional society in the United Kingdom and Europe for the archaeology of the modern world from AD 1500 to the present, and in our capacities as a small and volunteer-run organisation, we aim to positively inspire and change ourselves, our members, and those who participate in our activities.*

The EDI Committee is also supporting the recruitment of an EDI Officer, a new Council position that will directly support our commitment to these issues. We hope to make an appointment to the position at our AGM towards the end of the year.

I would also like to take a moment to ask SPMA members to keep an eye out for some proposed changes to our Articles of Association (the SPMA constitution) that will be submitted for approval at this year's AGM. Most of the changes are fairly small, whether a matter of clarifying phrasing, or tidying up some issues where necessary changes in governance (for example, our relationship with journal publishers Taylor & Francis) need to be reflected in the Articles. However, there will be some more substantive proposed changes, such as granting Council the power to introduce a broader range of membership rates, and moving to a president-elect model, where the sitting vice-president is also the next president of the society (at present, informal practice is for the sitting vice-president to be the immediate past president). I would like to ask that Society members take a moment to study these proposals when they're forwarded at the end of the year.

I hope that 2022 brings us something closer to normal, regardless of how we each individually define 'normal'.

Alasdair Brooks

PROJECT REPORTS

FAJALAUZA-HD: POST-MEDIEVAL POTTERY IN THE DIGITAL HUMANITIES

FRANCISCO LARA PIÑERA; MIGUEL BUSTO ZAPICO; ALEXIS MALDONADO RUIZ; CECILIO MADERO MORALES; ALBERTO GARCÍA PORRAS; ALBERTO DORADO ALEJOS; ESTEBAN FERNÁNDEZ NAVARRO; LAURA MARTÍN RAMOS.

The *Fajalauza-Hd* project deals with the research, conservation, and dissemination of the ceramic production of Fajalauza de Granada (Spain) from the post-medieval period with the use of the Digital Humanities. This research project addresses a strategic issue for the University of Granada that pertains to the field of culture and heritage, resulting in interest both for the city of Granada, as well as for the University and the Fundación Fajalauza Cecilio Morales. The project was developed by the PRINMA Research Group (HUM-1035, University of Granada). This is truly a cutting-edge project, as it integrates the fields of Digital Humanities, Archeology, History and Art History. At the same time, the project aims to have a wide dissemination, connecting with its environment and contributing to the advancement of knowledge.

The object of research, conservation, and dissemination are the ceramics made in the Fajalauza pottery works in Granada since the Modern Age. The project uses the field of Digital Humanities as a framework to create a collection of three-dimensional models that are accessible online. All the information has been posted on a blog and on different platforms that facilitate the dissemination of information.



Fig 1 Different ceramic vessels from Fajalauza (Photo Francisco Lara)

Fajalauza Ceramics

During the Nasrid period, the ceramic producing centers in Granada were located in Realejo and Albaicín, near the Fajalauza gate. After the Castilian conquest (1492), all of the workshops were transferred to the Albaicín, where most of the Moorish population lived. In 1609, the Moorish population was definitively expelled from the Iberian Peninsula. The result of this episode for the present study is that the Moorish workshops that produced ceramics were confiscated. These social changes must have fostered new ceramic products, forms, and functions, acting as the starting point of the ceramic type known as Fajalauza.

Fajalauza is a ceramic type that attracts a large amount of interest, to the point that its containers are considered one of the hallmarks of the city of Granada. Fajalauza ceramics are mainly functional tableware, although they have increasingly acquired greater aesthetic value. All of the vessels are covered with a layer of white enamel, which gives them a characteristic finish. Once it has been covered, a series of pigments of different colors are applied as decoration. They are decorations that have evolved over time according to changing fashions, varying from simple themes to more naturalistic and variegated ones (Fig. 1).

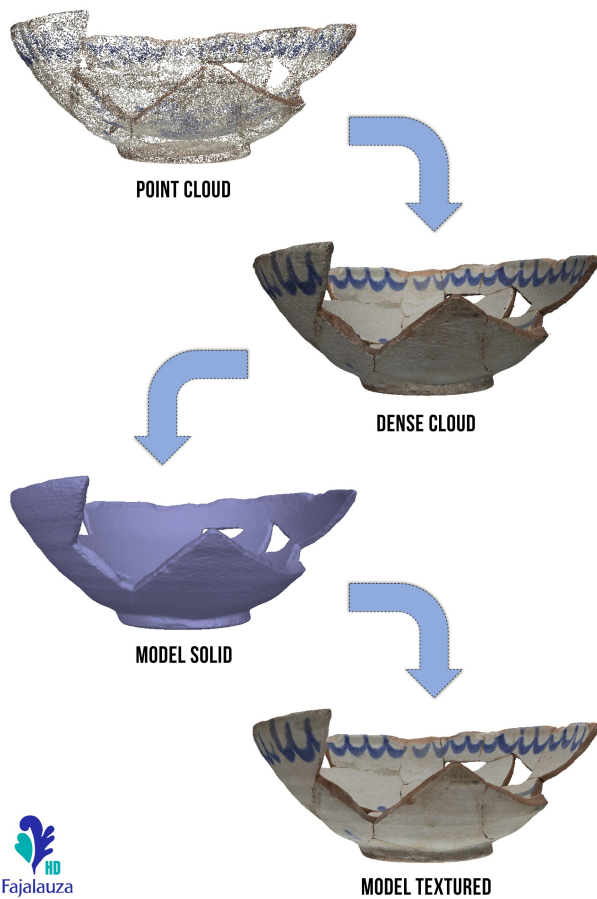
Objectives and Methodology

The fundamental objective of the *Fajalauza-Hd* project is to preserve and protect the Fajalauza ceramics from Granada, given their great cultural, historical, archaeological, and artistic value. The project also aims to communicate and disseminate this heritage to citizens as heritage and collective memory. To

this end, three objectives have been established, each with their own corresponding methodology.

1. Research Gain a full understanding of the changes in Fajalauza ceramic production systems since post-medieval times. To achieve this, the different ceramic typologies, their chronologies, and known parallels have been studied. This ranges from investigating evidence from archaeological contexts to researching private collections and museum collections.

2. Conservation Contribute to the conservation of heritage, following the UNESCO / UBC declaration known as the Vancouver Declaration, the purpose of which is to digitize and 3D-model archaeological and heritage material to preserve the memory of Humanity against possible threats. To meet this objective, the *Fajalauza-Hd* project has created the first virtual library of Fajalauza ceramics to promote the digital record and the dissemination of each vessel. More than 70 3D representations of ceramics have been made with the use of *Structure from Motion* Photogrammetry. This has allowed specific data on each vessel to be obtained and has generated a richer conceptualization of Fajalauza ceramics (Fig. 2, Fig. 3).



3. Diffusion Encourage cultural and social development through Fajalauza ceramics, a heritage element that is a hallmark of the city of Granada. To this end, in parallel with the methodology and the work carried out in the research and conservation objectives, a program for the dissemination of results has been launched (Fig. 4). This consists of: giving open access to photogrammetric models which allows them to be consulted and downloaded online, writing publications, and the presentation of results.

Fajalauza Hd

Fajalauza-Hd is a pioneering study, since it is the first time that photogrammetric models have been made of Fajalauza ceramics and since they are freely accessible through a virtual online library. In addition to contributing to archaeological and historical knowledge, the results of this project allow us to propose models based on the integration of archaeological studies and the Digital Humanities. The *Fajalauza-Hd* project aims to present to the wider public that the PRINMA Group, the University of Granada, and the Fundación Fajalauza Cecilio Morales are all committed to furthering the knowledge, culture and heritage (tangible and intangible) of Fajalauza. The importance of Fajalauza ceramics to the city of Granada and to the history of Iberian ceramics deserves to be a focal point of future studies and research.

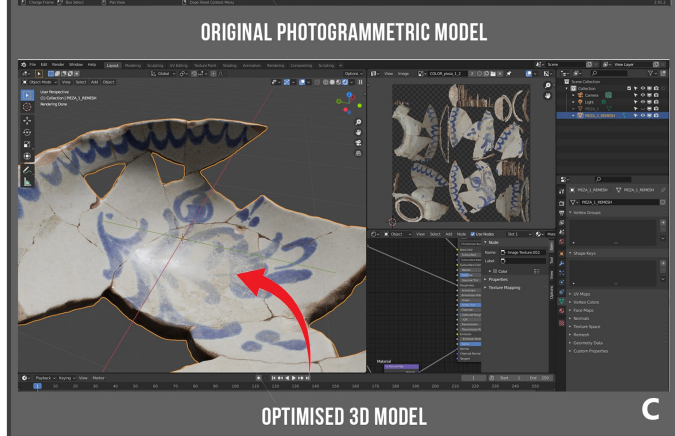
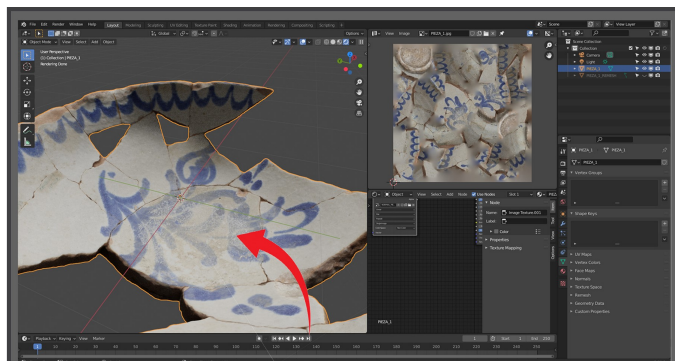
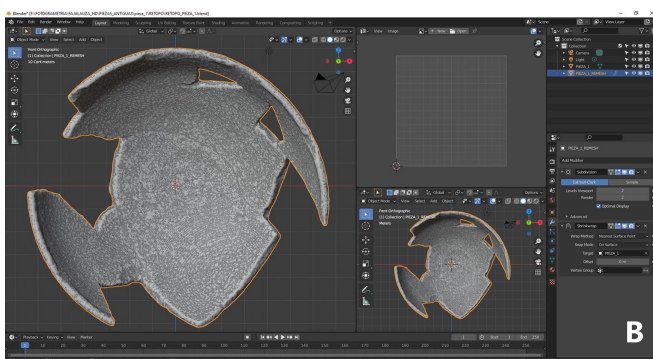
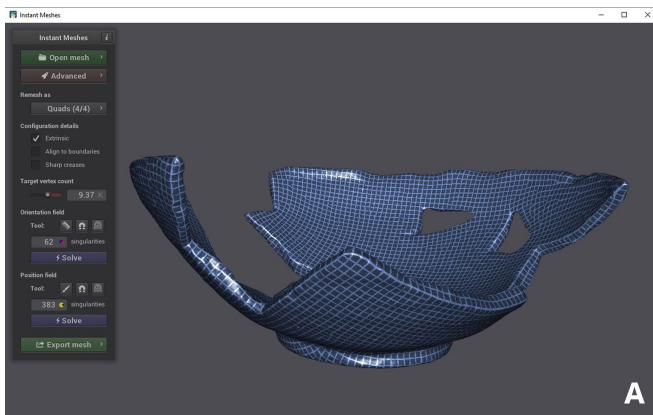


Fig 2 (top) Stages of the workflow carried out in Agisoft Metashape (Image: Alexis Maldonado)

Fig 3 (bottom) Topological rearrangement of the digital mesh of the photogrammetric model was carried out in Instant Meshes (A). Rendering of the textures was carried out in Blender (B). Comparison between the light reflection that occurs on the surface of the original model and on the model made with the optimized mesh and textures (C). (Image: Alexis Maldonado)

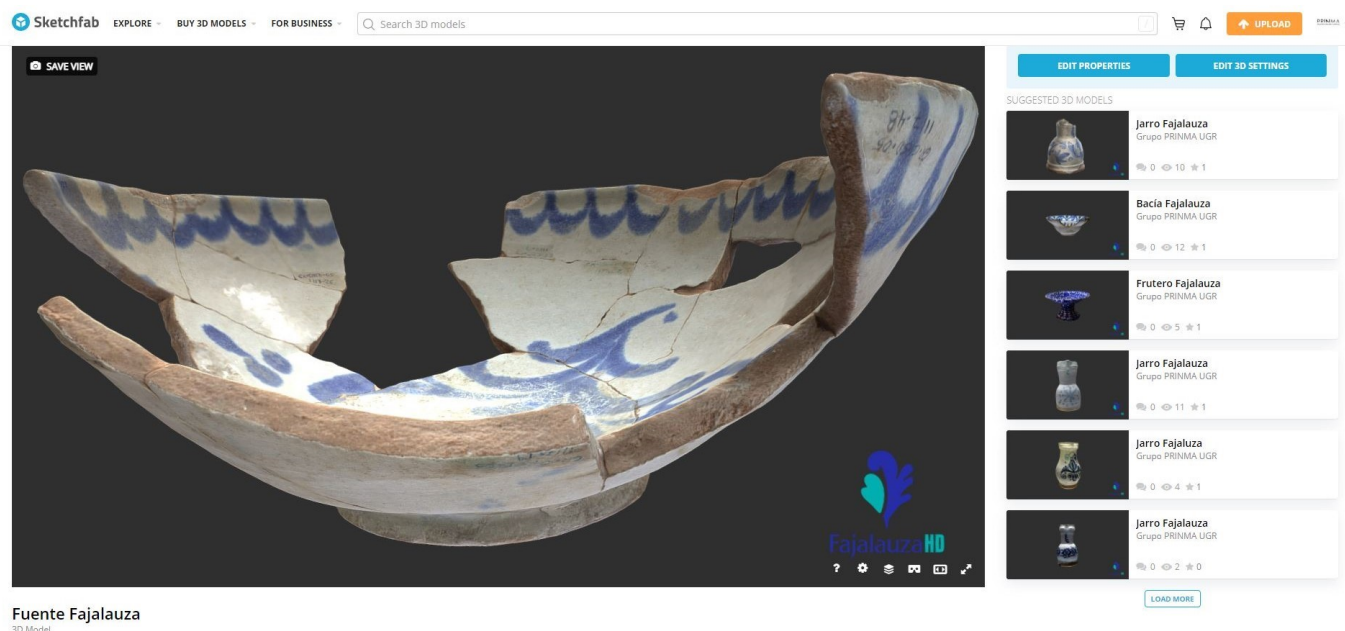


Fig 4 Final optimized model uploaded to the Sketchfab platform. (Images: Francisco Lara and Alexis Maldonado)

References

- Castillo Amaro, M. Á. d., & Castillo Domínguez, B. d. (2009). *Catálogo de cerámica granadina*. Granada: Mablan.
- Garzón Cardenete, J. L. (2004). *Cerámica de Fajalauza*. Granada: Albaida.
- Rodríguez Aguilera, Á., García-Consuegra, J. M., Morcillo Matillas, J., & Rodríguez Aguilera, J. (2011). *Cerámica Común Granadina del Seiscientos*. Granada: Gespad.

Social media

Blog: <https://blogs.ugr.es/fajalauza-hd/>
 Skechtfab: <https://sketchfab.com/PRINMA/collections/fajalauza-hd>
 Instagram: <https://www.instagram.com/fajalauzahd/>

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We'd love to hear about your research and help share it further with your 150-250 word abstract, an image, contact details and a link to your work.

Academics!

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All members!

Other news of interest is also very welcome: upcoming conferences, opportunities for Continued Professional Development, new university courses, fieldwork opportunities, opportunities for volunteers to get involved in your project.....get in touch!

Copy deadlines

February 1 for the Spring issue, August 1 for Autumn. Copy and/or enquiries to the Newsletter Editor Lara Band newsletter@spma.org.uk