



NEWSLETTER 44.



www.acfabaseline.info

April 2015.

A RATHER UNUSUAL PETROGLYPH

Inscribing on rocks is as much a feature of the Polynesian Neolithic as it is for the Scottish. Much of the art is concerned with stylised human figures but sometimes we get something unusual. The main figure on this rock on Fatu Hiva, the southernmost of the Marquesas Islands in French Polynesia, depicts a marine creature variously interpreted as: a whale, a shark; a seal; a porpoise or a dolphin. Although they are not very distinct, there are other markings which would be "at home" in Scottish rock art. A few small cup marks and, just below our "creature from the deep", a nice set of concentric rings but no central cup.

Lionel.

Welcome to the 2015 Spring Newsletter from your new editors Richard and Ian and many thanks to Wendy and Elizabeth for their many years of stewardship and inspiration.

We have two main articles this issue – one from Ewan Smith on the excavations on Iona last summer with the National Trust which moved on from the decades of archaeological study of the Abbey and its vallum to other recognised features in the wider landscape beyond.

The second is from Dugie MacInnes and touches on the topical theme of 'Art and Archaeology' and the personal routes and influences by which we come to the love and practice of archaeology - this being also the subject of the retiring lecture by our GAS President, Sue Hothersall in April

We also have reports from the recent fieldwork reports from the 'Somered and the Battle of Renfrew Conference' from Norman Newton, a preview of our new kite team, a coda of from our very first Newsletter of 1998 by Leslie Grey and a centennial envoi from Ken Ross – 'The Bicycle'.

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NTS Thistle Camps – Iona Excavation (September 2014)

ACFA members may know of the National Trust for Scotland's Thistle Camps, which provide the opportunity for volunteers with an enthusiasm for Scotland's heritage to engage in small-scale field work on Trust properties. While these cover a very wide range of activities, there are ample opportunities for folk with a specific interest in archaeology to participate. So it was that Kath and I found ourselves last September on Iona, in a group of 12, from various countries, aged from 18 to 68, and expertly led by the Trust's archaeologist, Derek Alexander.

So what inspired the project, and what work was involved? Curiously, very little archaeological work has been conducted on Iona, outwith the Abbey, associated Nunnery and immediate environs. One place revealing archaeological evidence outside those areas is at *Port nam Mairtir* (Martyr's Bay), a sheltered, sandy bay approximately 200 metres South-West of the current ferry jetty, and here it was that we took part in the second year of excavations.

Of course, with Gaelic place-names, the spelling, and therefore the translation, can be easily corrupted, and it is perhaps worth noting that *Mairtir* is quite close in pronunciation to *Marbh*, which simply means "the dead". Thus, *Port nam Marbh* could be the Bay of the Dead. In any event, in the field adjoining the Bay is a site identified in Pennant's 1772 map as *Cladh nan Druidhneach*, popularly known as the Druids' Burial Place, as it is in fact named in a 1769 estate map. It has been suggested, however, that the Pennant map may have included a mis-transcription, for *Druinneach*, which would then be more accurately translated as the Graveyard of the Craftsmen, or Sculptors. (Indeed, that is closer to how it is spelt in more modern maps.) Mairi MacArthur notes ⁽¹⁾ that "a burial ground might very possibly have been set aside for these men since different cemeteries for different purposes were not uncommon in mediaeval times". Perhaps academic, however, as that site now appears itself to be buried ... beneath a modern bungalow.

However, it is unclear if the Bay of the Dead/Martyrs is named for the *Druinneach* or for the landing site of the bodies of kings and clan leaders brought by sea from the mainland. (An illustrative, but far from exhaustive list of such historical figures is shown at the end of this article.) By reputation, this was indeed their landing site, and very close to the Bay is a grassy mound which legend has it was used as a temporary resting place for bodies brought ashore, before their transfer for burial at the Abbey. As Mairi MacArthur again records ⁽²⁾, "upon touching land in Iona at *Port nam Mairtear*, coffins were rested on the *Ealadh*, a smooth grassy mound at its head, before being borne along the *Sraid nam Marbh* – the street of the dead – to their final destination".

Part of the purpose of the NTS survey in 2013 was to try to identify the Road of the Dead, and any evidence that the grassy mound was used for the purpose now ascribed to it. An earlier excavation of *An Ealadh* (the Mound) in 1969 had revealed evidence in excess of 40 burials which, after analysis on the mainland, had been returned and re-buried at the Mound.



Martyrs' Bay, as sketched in c.1850, showing the sloping beach where bodies were brought ashore, and An Ealadh, where they were reputedly initially rested, before transfer to the Abbey.

So, the 2013 NTS excavation tried to locate the so-called “Street of the Dead”, and any associated archaeology. To this end, 6 trenches were opened to test their theories ⁽³⁾. The trench selections

were based on a combination of early maps, place names, physical surface-level evidence, and an earlier resistance survey. Nevertheless, while each trench revealed archaeological deposits, the “Street” remained elusive. Archaeological evidence was recovered, however, ranging from a major pre-historic horizon, through mediaeval pottery, to 19th./20th. century glass.

And so to 2014. The same field was selected for study, albeit largely opening new trenches, and deliberately excluding *An Ealadh*. No further effort was made to identify the Street, which might, in any event, have simply been a seldom-used track, at best. Rather, more attention was directed towards the area of the “Craftsmen’s” burial site, and trenches 1 and 2 were situated much closer to the modern bungalow and, therefore, in as close proximity as possible to that presumed site. However, a third trench, in an area explored in 2013 because of an apparent geophysical anomaly, was re-opened, on an expanded scale, and with four new subsidiary trenches, each of 1 m. sq.

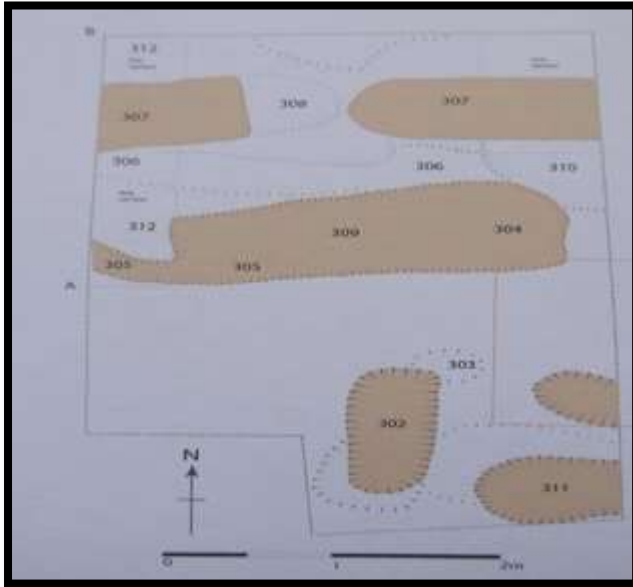
The new Trenches 1 and 2 revealed, amongst other things, evidence of plough marks, as well as a considerable number of animal bones, teeth, shells, some pottery sherds, nails, glass, a pin with a decorated head, part-worked flint (a natural resource which, I understand, isn't to be found naturally in Iona) and, unsurprisingly perhaps, a copper turner coin, dated to c. 1640.



Trench 1, revealing plough marks, shallow top-soil, and sandy sub-soil. Looking North.

However, it was the “elongated negative features” identified in the 2013 Trench 4 dig which once again proved of greatest interest. That dig had revealed four such features cut into the sub-soil, and further study was deemed necessary in 2014 in an attempt to make sense of them. The expanded area of Trench 3 was

now excavated in a manner that revealed the entire length and breadth of these features, albeit leaving their purpose more enigmatic than ever. Broadly corpse-shaped in appearance, they provided no evidence of burial remains or related artefacts. Further, in the course of revealing entire features, it became apparent that they themselves had been cross-cut with other, similarly shaped features. The order in which the inter-cuttings related to each other was, unfortunately, too difficult to determine. However, one feature going to the greatest depth (within Trench 3) did provide significant amounts of charcoal, which will at least allow for some more accurate dating.



Plan of excavated features in Trench 3, showing inter-cutting pit features.

Finds closely matched those in Trenches 1 and 2, and another pin was found, this time with a ball head, which has been provisionally identified as “a dress or shroud pin”.⁽³⁾ More evidence of burials than a single, potential shroud pin would be required before concluding that that was the purpose of the pits. The ground is too porous for the pits to have retained water, and there was no evidence of post holes to suggest a more upstanding structure.

Was there perhaps a function for the pits associated with stone-masonry (and linked to the Craftsmen's burial site), about which we cannot yet guess? Or do they provide evidence of an agricultural practice whose time has long passed? And in the absence of more evidence, guessing is pretty much all that remains to us, at the moment.

Detail from Trench 3, Feature 302, showing cross cutting “elongated negative features”.



As Derek Alexander concludes, “The function of the features remains a matter of debate (and indeed there could be a range of functions). Could they be associated with a building or with burials? Or could they be the remains of some industrial or craft process or could they simply be agricultural?”⁽⁴⁾

Perhaps a further Iona dig will be attempted to secure more evidence (though no such project is currently planned). Notwithstanding that, and on the basis of our experience of Thistle Camps, we would strongly encourage anyone with interest in Scotland's heritage, and its care and maintenance, to visit the NTS web site for volunteering ideas, at <http://www.nts.org.uk/ThistleCamps/>

References:

“Columba's Island: Iona from Past to Present”; MacArthur, E Mairi; Edinburgh University Press, 1995

⁽¹⁾ *ibid.*; p. 7

⁽²⁾ *ibid.*; p. 28

“Martyr's Bay Thistle Camp, Iona”; Alexander, D *et al*; National Trust for Scotland Occasional Paper, October 2013

“Martyrs' Bay Thistle Camp, Iona”; Alexander, D *et al*; National Trust for Scotland Occasional Paper, pre-publication, January 2015

⁽³⁾ *ibid.*; p. 14

⁽⁴⁾ *ibid.*; p. 18

“Iona: A History of the Island”; McNeill, F Marian; Blackie & Son, Glasgow (1955)

⁽⁵⁾ *ibid.*; p. 96 ff.

Appendix: Sample list of bodies reputedly taken to Iona for burial ⁽⁵⁾:

704 Brude, King of Picts

860 Kenneth Macalpine

954 Malcolm I

1034 Malcolm II

1040 Duncan

1057 Macbeth

ACFA Website: note from Janie Munro.

Have you had a look at ACFA's website recently? Our shiny new site has a much cleaner and smarter look and features news, a photo gallery, survey information, diary of upcoming events and a Members' Area.

News items are mainly concerned with ACFA activities but the diary section contains information about a range of archaeology related events mainly across west/central Scotland. The Members' Area holds an archive of committee and AGM minutes, newsletters, associated documents, booking forms, information about participation in ACFA events and surveys and, recently added, our digital Survey Directors' Guidelines.

These guidelines contain a comprehensive kit for conducting a survey from initial desk research to publication. If you've ever been tempted to carry out a survey, but were unsure where to start, do log on and get the answers.

I am always on the look-out for items of news, dates for the diary, survey updates and of course photographs for the gallery. Please send them to acfacommittee@gmail.com marked for my attention. If any member experiences difficulties accessing the Members' Area please also contact me at the same address. In the meantime enjoy browsing the website at www.acfabaseline.info

ARCHAEOLOGICAL DIG (1910): George Garson.

It served us well, that rickle of
Black rocks we cried the muckle cairn.
For years we delved inside its dank
Sanctuary; squared away its crown
And carted off the pagan's stones to build
Dykes, dry dwellings for wife and bairn,
Bieldings for bullock and cow.

Last summer, they came: the lettered plunderers.
Uncovered a huddle of bones, a shattered clay
Pot, a comb, a scatter of jet beads.

I hear tell it's an official historical site –
Or some such like. A unique Bronze Age monument.
Capped in glass, skirted with pink pebbles ...

We never go there now.

Lines Review, 110, September 1989.



Runes: George Garson.

George Greig Garson, artist, writer, poet.

Born May 24 1930 in Edinburgh, died February 24 2010, Carsphairn, Kirkcubrightshire.

George Garson was appointed head of Mural Design and stained glass at Glasgow School of Art in 1971 where he remained until his retirement in 1985. As one of his very first students I found him to be a hard and uncompromising tutor at times but underneath this outward appearance there was a kind, thoughtful, knowledgeable and cultured human being.

It was he who introduced me to his small slate works, a moment that was to change the course of my life. We remained in contact until his death. In one of the conversations that we had over the years he casually mentioned that he was a Fellow of the Society of Antiquaries of Scotland, a fact that I had not known and I surprised him when I informed him that I too was a Fellow. It turned out that Scottish archaeology was an interest of his and featured in his art in the few years before he passed away.

George Garson had come to Glasgow following a part-time lectureship in the Foundation Course in the School of Design at Edinburgh College of Art where he had been a student from 1960 to 1964. During this time he worked under John Kingsley Cook, a pioneer in the use of stone in mosaic. It was Kingsley Cook who was instrumental in George Garson's appointment to the staff of the college.

Major mosaic works from this time are the powerful sandstone and smalti Stations of the Cross for St Peter's Church in Edinburgh, the mural in the Department of Molecular Biology at Edinburgh University, completed in situ using slate and stone rubble from demolished buildings and the glass and smalti mural in the Adam Smith building, University of Glasgow. 'I work mainly with building materials. This gives an integrated effect – the design does not seem superimposed.'



Such respect for building materials stemmed from his pre-art college days when he was a shipwright in Leith, working on the construction of vessels such as the Tinto, the Truro and the Silvio. From the shipyards

he became a plasterer's labourer for two years before enrolling as a mature student.

George Garson was a versatile artist, turning his hand to stained glass and poured-concrete reliefs. Two large-scale concrete pieces display a talent for handling the monumental. One, the large relief above the

Crop Marks: George Garson.

entrances to Argyle House, Spittal Street, facing Castle Terrace in Edinburgh and the other, a relief wall in the reception hall at Glenrothes House in that town. This last work gained a Commendation by the Saltire Society in 1971.

Stained glass windows in St Stephen's Church and the German Church, both in Edinburgh, are testimony to his versatility, his strong sense of composition, colour and rhythm.

The artist was also a competent painter. In the few years prior to Edinburgh College of Art he exhibited in one-man and group shows in which landscape inspired images prevailed. From the mid-1960's to 1980 he exhibited small, what he called 'domestic mosaic panels' in a number of venues in Scotland. For these domestic pieces he often used slate, a material that he came upon on the west coast of Argyll when on holiday with his wife Jean.

He said that he had to work hard at draughtsmanship but it was his use of colour and rhythm that allowed him to realise his masterpieces in mosaic murals, the Glasgow School of Art Library, the Alan Davie designed mural in Grangemouth Town Centre, for which he was given a Saltire Award, and the piece that he felt most proud of, the slate and sandstone mural in the Department

of Geology and Archaeology, in the University of Glasgow.



In 1975 the BBC, in its Scope series, devoted a half hour programme on the creation of the Grangemouth mural, a mosaic that Alan Davie was moved to remark that it should be hung in the Tate.

Gregory Building, Departments of Archaeology and Geology.

George Garson was much more than just an artist; he was a poet and a distinctive writer. On his retirement, and with encouragement from his friend, Jim Crumley, the artist began producing articles on many subjects, including his beloved Pentland Hills, for the Edinburgh Evening News.

He has published two books, *Orkney All the Way Through* and *No Idle Bread*, the latter a series of portraits of West Lothian shale miners. His poems have been reproduced in a number of publications including Chapman and Northlight Poetry Review.

He had a love affair with the cathedrals of England, with, among others, the artwork of Samuel Palmer and Paul Nash and the music of Benjamin Britten. On the subject of such artists as these, and many others besides, he could discuss with authority and heart-felt passion. He had little

time for the current vogue of conceptual art and he bemoaned the demise of drawing skills in the art world.

He continued with his art into his 70's foregoing mosaic in preference to drawing. The Park Gallery, Falkirk provided in 2006 the venue for his last show of work. From that time on he began to work in pastel, creating images in which he reduced landscape to its essential rhythms and form.

Following the death of an adopted daughter Jane, and two years ago, the death of Jean, George Garson kept very much to himself in his home in Broxburn, West Lothian, remaining in contact with a close group of friends.

He contracted cancer last year and died peacefully after being tenderly cared for in the last few months of his life by one of his former students, Agnes Holden.

Dugie MacInnes 2015

Somerled and the Battle of Renfrew.

I attended a day conference on 4th October 2014 in Renfrew Town Hall, organised by the **Renfrewshire Local History Forum**. The event commemorated the **850th anniversary of the Battle of Renfrew** in 1164, at which Somerled, progenitor of all Macdonalds, was killed by the forces of the Scottish king. Or perhaps not! ACFA was well represented, both in the audience and in the Journal – the volume I bought had a rather fetching photograph of Ian Marshall howking at Castle Semple with a spade and a pick-axe, while *inter alia* Bruce Henry and John Macdonald were prolific contributors, according to the Index to Volumes 1-16.

My interest in the Lords of the Isles dates mainly from my sojourn in Argyll in the 1980s, during which time I helped at the excavations at Finlaggan, their administrative HQ on Islay. The archaeology was, for once, even more exciting than the rather colourful assemblage of diggers and experts under the direction of Dr David Caldwell of what we then called the Chambers Street Museum in Edinburgh.

Several prestigious speakers helped to flesh out the admittedly rather scanty historical records of the Battle of Renfrew. **Professor Ted Cowan**, enjoying his retirement but clearly still hurting from the bruising Battle of the Referendum, spoke on 'Conflict and Culture on the Clyde Frontier in the Late Norse Period.' Noting that the Clyde Estuary was a physical, cultural and linguistic frontier,



he stressed that frontiers are places where peoples meet. He was in good, if slightly chaotic form, erudite and, as expected, entertaining.

Dennis Rixson, who I knew well both through Kintyre connections and through my work as a reference librarian with Highland Libraries, spoke on 'Somerled's ships: a review of the West Highland galley.' It was great to see so many illustrations, monuments and sources pulled together.

Dr Alex Woolf was unable to deliver his paper in person, but it was read on his behalf – 'The Song of the Death of Somerled and the Sacking of Glasgow in 1153.' Interested readers can test

MacDonald of the Isles (Maclan).

their googling skills and track down a free pdf copy in the Journal of the Sydney Society for Scottish History. His footnotes are comprehensive.

An unusual component of the conference was a specially-composed piece of music, performed by the **Renfrewshire Youth Music Initiative**, led by Morag Currie, with fiddles, harp, beatbox and battle horn. It was deservedly applauded enthusiastically by the audience.

After an excellent lunch, with an opportunity to explore the riches of the RLHS Publications, the lectures resumed with the recently-retired and now Presidential **Dr David Caldwell** speaking on 'Somerled and the Isles', giving his latest research on the Lordship, followed by **Derek Alexander** of NTS on '12th century Renfrewshire: the topography and archaeology of the Battle of Renfrew.'

Alan Steel's exegesis of *The Song of the Death of Somerled* was frighteningly erudite – in twenty years' time, will there still be scholars around with his monumental grasp of mediaeval Latin? It's a complicated text, much mangled, but Alan put forward a very plausible explanation and gave a masterful analysis of this very important historical document. His lecture was entitled '*Hunting the Tyro: the Battle of Renfrew.*' Copies of this paper are available from the author.

Afterwards I shared a free bus (for oldies) back into Glasgow with David Caldwell, enjoying much reminiscing about the NMS excavations at Finlaggan 1980s. It was good to catch up with him and other friends – and, it seems to me, that's one of the best reasons for attending conferences.

Norman Newton 2015.

The Balloons Gone Up: South Kirkton Moor, Monday 16th March, c. 11.15am!



On a bright cold spring morning, we had lift – off with ACFA's new kite and camera unit achieved by the First Company of ACFA Kite Ladies Auxiliary Airforce, and successful if slightly surreal images of astonished faces were captured - we look forward to their first deployment to the front at Kildonan on Skye.

Susan Hunter, Helen Maxwell, Elaine Black, Isabel Grey, Margaret Gardiner and Janie Munro were founder members – the only male present sustained finger burns due to the speed of lift off, burst into tears and had to be taken back to the car. Please note for planned Health and Safety sheets. Simple, environmentally – friendly, calming and silent.

The boys await the decision on the drone with trepidation – it seems that access to the Drone Control Unit will be strictly by ballot and for allotted time slots only?

Cub Reporter.



Izzy – Goddess of Wind.

ACFA News 1 (1989): Excerpts.

The first ACFA Newsletter appeared in 1989 – as five sheets of A4 with the exhortation, as relevant today as then:

‘This is after all your Newsletter – don’t be bashful’.

It included reports of surveying with Betty Rennie on charcoal platforms in Glen Nevis (*“As we left a crepuscular moon hung like a candle between the peaks,”*) – what berk came away with stuff like that? He was quite young at the time.

A report from Anne McNicol on the first Skye survey on the Duirinish Peninsula with Roger Miket and ACFA team: Robin Callandar, Carol Swanson, Iain Johnstone, Donald McKay, Sue Bryson, Margaret Craik, Jim Jack, John MacDonald, Anne McNicol and John Robinson. *“Scurrilous rumours of untoward goings on must be discounted immediately”* noted the author - hmm, I could not possibly wish to comment my dear.

A cookery corner from Sue Hothersall with a recipe for Dahl Curry and a great walk (with map) provided by Leslie Gray on how to get from Glen Luss to the then ongoing survey at Auchengaich - eight miles and a 1000m ascent. Anyone up for a 25 year memorial return?

However I have chosen another piece from Leslie.

‘Site – seeing trip to Tinto Hill Area.’ By Leslie Gray

“Sunday 12th March 1989, 8.00am:

“Look out of window. Weather reasonably clement. No phone call. Better check the forecast. Sounds OK. Still no phone call. It must be on.

It turned out to be a splendid day. About a dozen ACFA members, and a few others from Lionel’s current certificate class turned out for the second of our informal sight-seeing tours. This time we were visiting sites in the Tinto Hill area chosen by Ian Marshall. He had handed out his notes in mid-February. “Cancel only for a snowfall” it said at the top. How did he know?

The first site was Fallburn Fort – a mere stone’s throw from the car park. As is customary at such sites we chose the best preserved rampart and proceeded to circumnavigate the monument. Checking that the entrances had not moved and that no more had grown since it was surveyed for the Inventory.

The circular enclosure in the interior was of ‘no great age’ according to the person who wrote the Inventory entry. Is there a name for a writer of Inventory entries? Inventor? Surely not! What did we think? “Only excavation will tell” someone said. Time for the next site we agreed.

Park Knowe is described as a ‘puzzling monument’ and this was indeed true. Twin banks kerbed on both sides by angular slabs. Banks too slight to be of defensive age. Could it be ‘of no great age’? Time for lunch called our leader, and we were down at the café before anyone could say John Robinson.



After lunch it was over the road to Chester Hill Fort. This involved a steepish ascent, and some of us had partaken of so much lunch we wondered if we would reach the top. “Only exhortation can tell” someone said. We could see it was going to be one of those days.

There’s no denying that Blackhouse Burn has had a good press.

Chester’s Hill Fort 1989: Robin Callandar and ?

‘One of the most remarkable monuments in Scotland’ ‘One of the strangest monuments in Lanarkshire’

This we had to see. Anything describing itself as ‘Ritual Enclosure (probable)’ is guaranteed to arouse discussion. We agreed that the bank (no ditch) and the position served no defensive purpose. Why ritual? Apparently because the site incorporates the twin heads of the Blackhouse Burn – an association with water echoed in some of the larger ritual sites in England. Suspicious words like ‘henge’ were bandied about. Excavations in 1976 and again in 1986 failed to shed much light on the mystery. “Only more excavation can tell” someone said. Time to go home, we agreed.

The Bicycle: Artefacts and Memory.

Ken Ross.



This is a story I heard sometime ago. So I may not have got the details right. About a hundred years ago there was a man living in the Glen Finglas area who decided to volunteer for the army. So he got on his bike and cycled down to Brig o'Turk to catch his transport to the recruiting depot. He left his bike against the sycamore tree of the old smithy at Brig o' Turk.

He said that the bike will be OK there. No one will touch it. It will be handy for me when I return and besides the war will be over by Christmas. Well he never did come back and the

war did not finish by Christmas.

But he was right about one thing. No one touched the bike. However, the tree kept on growing. In the course of time it swallowed the bike. You can still see it today. Only the handlebars are visible, but it is there. A render of someone's sacrifice in the Great War,

Dates for the Diary

30 March – 3 April 2015. April 2015 ACFA Field Survey, Kildonan, Skye.

john.macdonald9@ntlworld.com

16 April 2015: Sue Hothersall Presidential Retiral Lecture: *Archaeology and the Artist*.

18-25 April 2015 ACFA Survey Isle of Rona. john.marshall69@btinternet.com

Fri 24th – Sun 26th April Society of Antiquaries Scotland: Rhind Lectures 2015: *British Archaeology : its progress and demands*. Various speakers, including Richard Bradley. Sponsored by AOC.

13 April 2015: Society of Antiquaries Scotland: *Antiquaries and archaeologists in the depiction of the hard edges of time*. Strat Halliday George Street, Edinburgh.

13 – 16 April 2015: Third Conference of Runes, Monuments and Carvings International Research Network. www.monumentsnetwork.org.uk

23 April 2015: First Millennium Study Group: *The Use and Re-Use of Scottish Stone Circles*.

Richard Bradley Teviot Lecture Theatre, Edinburgh University. details of further lectures from rainewest@btinternet.com

2 May 2015: ACFA Spring lunch. Grosvenor Café, Ashton Lane 12 for 12.30pm.

emsb2@yahoo.com

2 May 2015: Scottish Place Name Conference: Spectrum Centre, Inverness. www.spns.ork.uk

8 May 2015: *Glasgow's Gilded Age: 1864-1914, Glamour and Gilt*. Cottier Theatre, Glasgow.

www.eventbrite.co.uk

9-10 May 2015: GAS Summer Excursion: Perthshire with David Strachan.

15-18 May 2015. Archaeology Scotland Summer School: Kilmartin Glen and Knapdale. www.archaeologyscotland.org.uk

26th – 29th May 2015 ACFA Field Trip to Tiree: rainewest@btinternet.com

30 May 2015: Archaeological Research in Progress Conference. www.socantsscot.org

30 May 2015: Gas Spring Excursion: Walk around Glasgow's West End. Jim Mearns.

20 June – 10 July 2015.SERF (Strathearn Environs Royal Forteviot Project) arts-serf@glasgow.ac.uk

ACFA team volunteers 6 July – 10 July.

13-17 July 2015: 15th International Annual Congress of Celtic Studies. Glasgow University.

www.celticstudiescongress.org.uk

2015 - 2016: Glorious Gardens Project: Lost Gardens of Lanarkshire and Falkirk. 2015

www.northlight-heritage.co.uk Introductory Symposium 29 March at Chatelherault Country Park.

April – May 2015. The Pictish Arts Society: Brechin Museum - lectures on Iona's Early Medieval High Crosses and the Pictish Stones of Speyside, plus 2015 Conference.

www.thepictishartssociety.org.uk

April – June 2015: North of Scotland Archaeological Society: extensive series of projects and walks for anyone heading north this year, including Rosemarkie Caves Project and a multi phased deserted settlement at Urchany. www.nosas.co.uk

30 August 2015: Society of Antiquaries Scotland. Summer Excursion to Borders: Dr Richard Fawcett, Dryburgh Abbey, Stobo POW Camp (best in the UK), Hawick.

21st Annual Meeting of the European Association of Archaeologists' Glasgow. 2-5 September 2015. Vast programme of international archaeology and scholarship. www.EAAGlasgow2015.com

Dates for the Diary (cont.)

12 September 2015: GAS Autumn Excursion: Dumfriesshire – Bothwelhaugh Bath House, Leadhills and Drumlanrig Castle

16-19 November 2015: GAS Dalrymple Lectures: *Social Evolution*. John C. Barrett Emeritus Professor, University of Sheffield.

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Submissions - It would be appreciated if submissions were sent in Word format with photos sent separately as JPEGs. Please note that the Editor reserves the right to shorten and generally edit articles, as required.

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