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**BSc Masters in Archaeology**

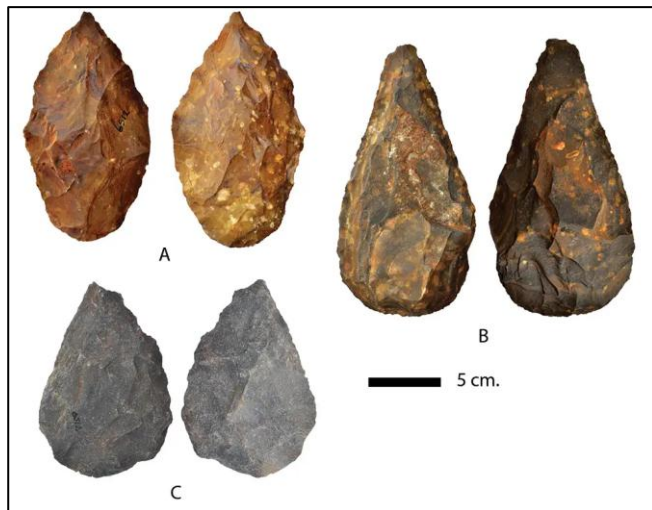
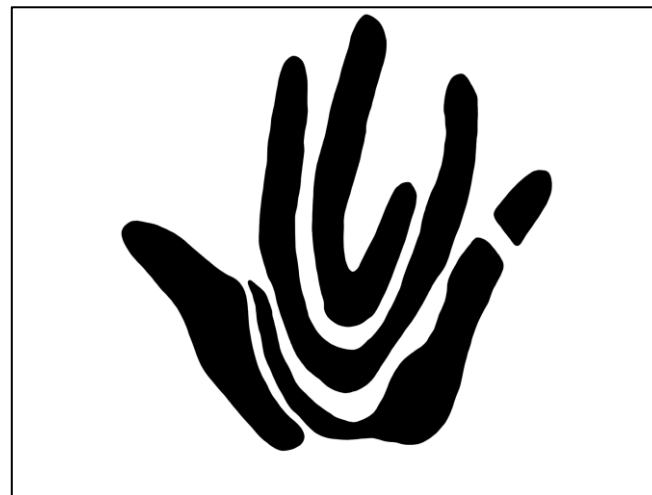
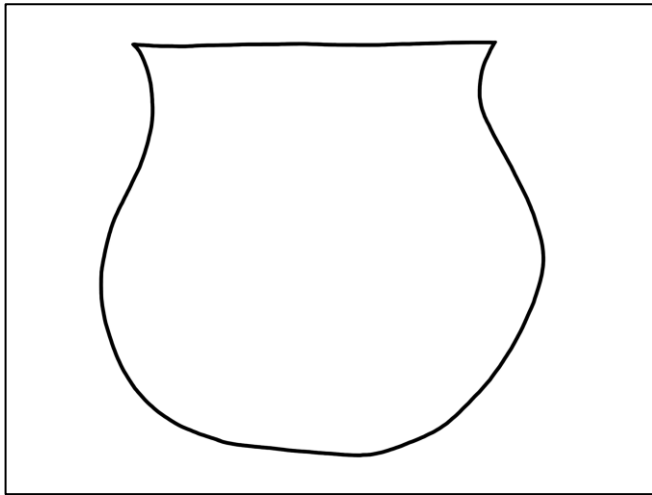
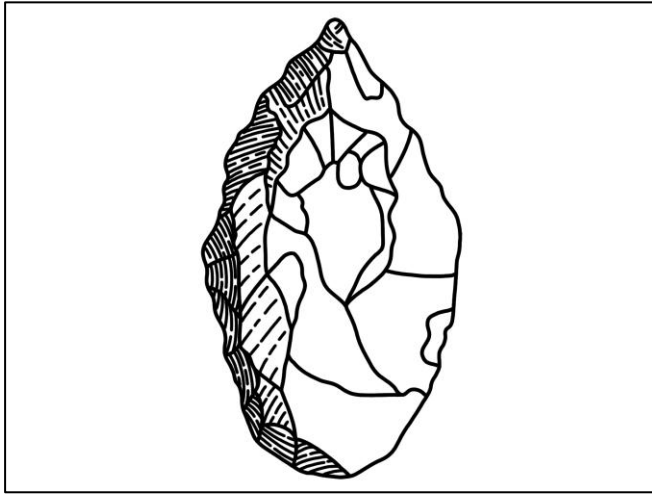
I am currently employed at the Rock Art Research Institute (RARI) as a tracing technician as well as a Masters student by research in rock art, Archaeology. Previously, I completed my undergraduate degree in Archaeology and Anthropology at the University of Witwatersrand. My Honours project specialised in historical archaeology, examining a private collection of wooden carvings from Ghanzi, Botswana. My current research is focused on rock art of the Maclear District in the Drakensburg Mountains with a particular interest in cattle representations. I am extremely passionate about understanding the relationship between humankind and the flora and fauna of the surrounding environment. If I'm not in the archives I prefer to spend my time in the field – usually with a pair of binoculars and a camera.

### **Logo Redesign:**

As a member of the Southern African Archaeological Student Society, I received the benefit of the community platform and support from other archaeologists. An important part of this experience is the formation of our identity as archaeologists in the Southern Hemisphere. The SAASS logo plays an important part in the visualisation of that identity. The process of redrawing the logo resulted from a vote put forward by the SAASC to its members who opted for a revamp rather than the creation of an entirely new design. This was an extremely influential in how the redesign of the logo was approached. Initially the logo was redrawn in its original state to enhance the quality and bring the image into the current digital age. As this was the first step, the integrity and message behind the

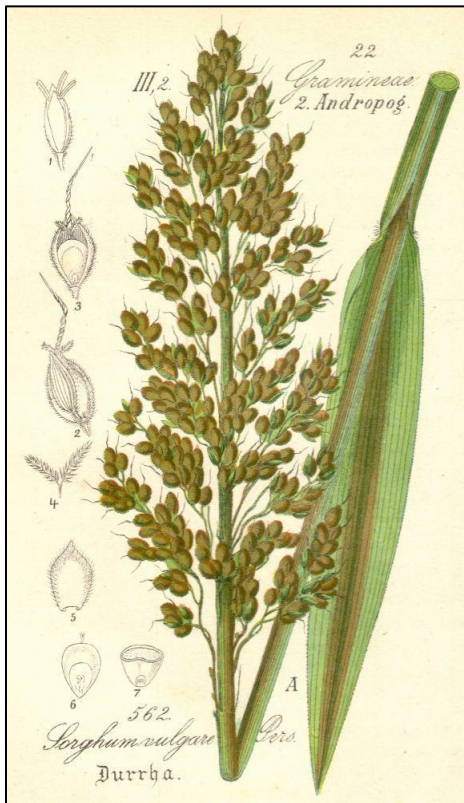
original logo was naturally conserved and perpetuated throughout the process. I then worked closely with the council and gradually updated each of the four images which comprise the logo: the skeletal hand, lithic, pottery, and rock art. The composition and conceptual design were retained as closely as possible to be true to the approach of the redesign. Each of the four elements were changed to be as visually descriptive as possible and successfully convey the essence of the archaeological material to the viewer.

In order to truly capture the characteristics of the various archaeological materials, real sources were consistently consulted. The lithic was redrawn by means of a digital tracing technique in the lithic illustrative style used in southern African publications. A handaxe was examined to provide detail for the shape and percussion marks. The pottery was altered to reflect the common state of preservation of most excavated pot sherds, and it now displays characteristic ware patterns. The addition of the partial decorative patterning was intended to represent the history of typological construction and analysis in southern African pottery (cf. Huffman 2004). The symmetry of the skeletal and painted hands forms an important part of the original logo, juxtaposing the anatomical characteristics of humanity against that of the cultural. Hence, the subject matter of the rock art was maintained but updated to reflect the stylistic standard used by the Rock Art Research Institute (RARI), University of Witwatersrand. The rock art is inspired by a painted handprint in red pigment with arches that were removed by the author before being printed on the rock face. This depiction is located in Diepkloof of the Cederberg Mountains, Western Cape, South Africa (cf. Hahndiek 2014). The final and most drastic alteration made to the original logo is the inclusion of Sorghum. *Sorghum durra* was used as the source image, a variety domesticated in India but closely resembles the *S. mageritiferum* that gave rise to the varieties of southern Africa. Sorghum was chosen as the botanical symbol due to its importance in the beginnings of agriculture and domestication in southern Africa (cf. Fuller & Stevens 2018). Subsequently, the arrival of domestic crops marks a significant change in ecological pressures and biodiversity, an important indicator for paleoenvironmental studies. The original logo did not include a visual representation for archaeobotanical and paleoenvironmental studies. These disciplines are a fundamental part of archaeological research and should not be excluded from the identity of the SAASS.



Lithic source image: Handaxe A.

Pottery style source image: Zulu beer pot.



Botanical source image: *Sorghum durra*



Diepkloof Handprint, Cederberg Mountains, South Africa.  
(Figure 3.3.9. Hahndiek 2014)

#### References:

Fuller, D.Q., & Stevens, C.J. 2018. Sorghum Domestication and Diversification: A Current Archaeobotanical Perspective. In: Mercuri, A., D'Andrea, A., Fornaciari, R., Höhn, A. (eds) *Plants and People in the African Past*. Springer.

Hahndiek, C.T. 2014. *Of Pigments and Paint: quantifying ochre and rock art in the Cederberg (Western Cape, South Africa)*. Unpublished Masters Dissertation, University of Cape Town.

Huffman, T.N. 2004. The archaeology of the Nguni past. *Southern African Humanities*, 16(1), 79–111.