

## Member news

### Martin Newman MCIfA (940) and Kathryn Newman marriage announcement

Martin, Data Hub Manager at Historic England (and former Honorary Treasurer of the Institute) tells us why a museum is the ideal place for an archaeologist to get married ...

*I can't think of a more appropriate place for an archaeologist to get married than a museum with a fantastic archaeology collection, which is why we chose Dorset Museum and Art Gallery as the venue for our wedding. The museum is also owned by the Dorset Natural History and Archaeological Society, of which we are both members. The archaeology gallery includes the skeleton excavated by Mortimer Wheeler at Maiden Castle with what he interpreted as a Roman ballista bolt lodged in its spine (although it's now*

*thought to be an arrowhead), as well as the contents of the more recently excavated Viking mass grave on the South Dorset Ridgeway. Kate didn't want any bones in our wedding photos, whether they were human or not, so we didn't get any taken in the gallery with the Jurassic Coast fossils either. However, the Roman mosaics from Dorchester did feature in both the photos and the reception. I don't think there is anywhere else where you are allowed to dance on an excavated Roman mosaic set into the floor of a Victorian hall! We also arranged for our guests to have a private view of the museum before the party. We'd recommend hiring a museum to any archaeologists looking for a wedding venue, and it's also a great way to support a museum!*



*Library stairs in Dorset Museum, with a Roman mosaic discovered at Dorchester Prison in 1856. You can see the two linked hearts in its centre between Kathryn and Martin. Credit: Helen Moore's Art and Photography*



*Gemma Stevenson.  
Photo: contributor's own*

### Gemma Stevenson MCIfA (13658)

I first decided I was going to be an archaeologist at the age of seven while digging in my back garden and finding pottery the previous homeowners had discarded. Over the past 30-something years since then, I have followed my interests through field archaeology around the world, taking part in both commercial and research projects around Europe and the Middle East and within commercial UK work.

I joined ClfA as soon as I left university in 2003 and then let my membership lapse. Like many I have spoken to over the years, I couldn't see the direct application to me and my career; however, my most recent role working in Saudi Arabia opened my eyes to the international standing accreditation with ClfA provides. I had several projects come across my desk mention a desire for ClfA accredited archaeologists to be part of project teams and I realised the benefit and backing to my career that joining ClfA would provide. Clients have the reassurance that who they hire has the skills they are looking for, and this helps to foster a better reputation for the member and their company, and stronger relationships for work going forward.

## Member news



Emma Sweeney. Photo: contributor's own

### Emma Sweeney PClfA (13616)

In January 2024 I completed the Level 4 Historic Environment Advice Assistant (HEAA) apprenticeship. This two-year programme was delivered by Strode College and Historic England and assessed by ClfA.

Prior to the programme I worked in heritage and museum operations at the Fashion and Textile Museum, London, and for the National Trust for Scotland. During the pandemic I secured a role at World Monuments Fund in Britain, kickstarting a move away from heritage operations and

securing my current role as Projects Manager in 2021.

My academic background is Art History from the University of Glasgow, and I have an MA in Arts, Festival and Cultural Management from Queen Margaret University, Edinburgh. Although I studied archaeology for two years during my undergraduate degree, the project management role required me to upskill, and the apprenticeship provided the perfect opportunity.

The apprenticeship enables a fast-track application to ClfA at Practitioner level. Once I had successfully completed the programme, the next logical step was to join ClfA and continue my professional development.

## Obituary

### Evelyn Margaret Baker NDD FSA MClfA (78)

Obituary by David Baker MClfA (2)

Evelyn Baker, artist and archaeologist, died at the age of 83 on 1 August 2024. An early member of the Executive committee in the original Institute, she served a term as Vice-Chair Standards. She was also involved in a range of other committees including Validation, Registration (Organisations), Professional Training, and Working Practices.

Evelyn was the daughter of a naval shipwright. Her 11+ scholarship to Portsmouth High School led to a painting course at Portsmouth and St Albans, with a picture accepted for the 1962 London Young Contemporaries Exhibition alongside a young Hockney.



Evelyn Baker. Credit: Richard Smith

She brought special talents to a rapidly developing scene, initially encountering archaeology on Sir Barry Cunliffe's major project at Portchester Castle; at Fishbourne Roman Palace she drew marble mouldings and mosaic pavements tessera-by-tessera. In early rescue work at Bedford Castle her visual training in colour and texture

identified late Saxon timber buildings swept away by the invading Normans, whose well-documented but previously undiscovered defensive *fossata pavimentata* were a further successful illustrative challenge.

In the 'rescue crisis' of pre-PPG16 days when female archaeological leaders were a rarity, Evelyn kept what is now Albion Archaeology viable. She managed an almost continuous 12-year excavation of La Grava, an alien priory of Fontevrault and royal manor, later achieving successful publication through years of voluntary pension-fuelled post-excavation work. She brought aesthetic and analytical skills to the rescue of two fine medieval mosaic tiled pavements from Cistercian Warden Abbey.

New unit premises in a redundant medieval Bedford church from 1990 improved opportunities for public outreach and educational work with like-minded colleagues. Other notable tasks included work on *Medieval Tile Census of Great Britain*, developing a county ceramic type series with Bedford Museum, and journal editorship for *Church Archaeology* and the *Bedfordshire Archaeological Journal*. A more detailed, illustrated account of her life and career can be found in my eulogy at her commemoration (<https://youtu.be/hHVU5xaqBg4>).