

# maa news

The Newsletter of the Medical Artists' Association of Great Britain • Summer 2003

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## The new Director of Education

Manchester Conference was seen by many as a fun time, it certainly was but for me it represented the time to accept the role of Director of Education. An exciting prospect but quite daunting, knowing that all eyes were watching me waiting to see what changes I may bring to this very important student course.

Philip Wilson presented me with 'THE FILES' on leaving the Conference, I spent many evenings reading the numerous letters written by Jenny Halstead, who with the help of Jo Cameron had run the course for no less than eight years. Philip's contributions were also there. I think this is the moment when we can all congratulate them for their time and enthusiasm, for sheer hard work with the aim of helping others. There is no doubt in my mind this is going to be a hard act to follow.

When I was first introduced to the MAA, members were selected through Professional Entry Portfolio or from the MAA Student Course. At that time students enjoyed two years full time working along side experienced artists based in teaching hospitals. Guidance, materials, books and above all medical school dissection facilities and operating theatres were all on hand to help them and to open doors of opportunity. Large illustration departments based in hospitals are now a thing of the past, it soon became impossible to place students in this situation and other alternatives had to be found.

This background is very relevant when asking the questions about the future development of our present course. Many of the problems facing our students today rest with the lost opportunities enjoyed by earlier students.

My task is to try to find ways to provide our students with more concentrated tutorials, more techniques being



*Director of Education, Angela Christie*

demonstrated and enough knowledge for them to produce work without constant guidance and in most cases working alone. Students can feel isolated and lack the confidence to proceed with work before the next tutorial. We as tutors have just nine tutorials a year, to instruct and cover all the requirements set in the syllabus. I am trying to organize a week long placement for each student with an experienced artist to boost their tuition. I would welcome contact from any member who would like to be involved with this scheme.

With the help of Jo Cameron I have introduced a Student Seminar and Project Folder. This will enable both students and tutors to monitor their progress. Already students are able to see how much work has been completed and can set themselves deadlines working towards seminar dates and Assessment. Much depends on the students commitment to following the time table and devoting more time to their work.

Martin Cook at the Royal College of Surgeons has provided us with excellent facilities for working and he intends to allow us to store the books bequeathed by the late Joan Fairfax - Whiteside, for use during tutorials. Martin has also agreed to photograph students work for us to add to our Web site. He would like to use these photographs on the cover of the RCS Magazine, it is always good to repay departments that are helpful and this could prove useful publicity for the students.

I have compiled a portfolio of members and students work for use during interviews with prospective students and also at tutorials. I will continue to add to this as work becomes available.

One of the on going problems facing the course is a government ruling introduced to protect patients, resulting in large quantities of red tape, barring the way, and possibly preventing students entering operating theatre lies for their surgical drawing experience. With so many artists working freelance it is also becoming difficult to make contact with surgeons willing to accommodate a student. If any members have such contacts I would welcome their help to overcome this problem.

Sadly Freda Wadsworth passed away in August. There will be a full obituary in the next edition.

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# A snapshot of the 2003 AMI conference and the city of New Orleans.

By Raymond Evans

**The AMI had generously invited me to present to their annual conference on a subject of my choice. I chose to speak on the:**

**“The History of The Unit of Art in Medicine and the evolution Europe’s first MPhil teaching program in Medical Art at the University of Manchester”**

The conference was staged in the old city, the French Quarter of New Orleans.

New Orleans is a conundrum. It is lush, and green with beautiful colonial architecture. I have also described it as



*French Quarter*

“like Blackpool, hotter and with less class” an intriguing melange of graceful French shutters above bars and night clubs. This latter part is particularly relevant to The French Quarter, heart of the city and indeed, it used to be the city.

New Orleans is sandwiched between and below the levels of the mighty Mississippi River and the sea-going, Lake Pontchartrain. This location gives it a unique geographical situation and is responsible for its reputation as a ‘haunted’ city. With a very high water table, and subject to some spectacular rainfall, keeping corpses buried was a problem. During heavy rainfall, the coffins would pop up explosively and disgorge their contents onto the surrounding landscape. To combat this, locals built graves above the ground in ornate tombs. When a tomb becomes fully occupied, the oldest ‘inhabitants’ are emptied into a charnel pit behind the main facade and the new subject interred.

These days, people are still buried above ground, but the inundations are largely controlled by powerful pumps

which basically extracts the overflow at a rate in excess to that which the floods bring in. The water either goes straight back into the River at one end of the city or the lake at the other.

## **New Orleans History**

The history of Louisiana is inexorably linked with the three powers of the 17th to 19th centuries: Spain, France and Britain.

The State has a chequered history, being owned by the French who ‘loaned’ it to the Spaniards for sometime as collateral and then back to the French who promptly sold it to the emergent power in the area, the United States in what must be the real estate deal of the millennium, for about 4 cents per acre (the famous Louisiana Purchase). As the French colony consisted of everything drained by the Mississippi River, fully one third of mainland USA, if this had not happened, the USA would now be speaking French! This was a real blow to the British who had tried to gain a foothold in the area by trying to forcibly take the city on several occasions. Britain and France in a spat over land? Nothing new there then!

Emperor Napoleon Bonaparte had a vision of a renewed western empire for France, and his schemes included the recapture of Louisiana from Spain. Control over this vast territory would halt the westward expansion of the fledgling United States and would supply French colonies in the West Indies with the goods they needed. In 1800, Napoleon signed the secret Treaty of Ildefonso with Spain, an agreement that stipulated that France would provide Spain with a kingdom for the son-in-law of Spain’s king if Spain would return Louisiana to France. However, Napoleon’s plan collapsed when the twelve-year revolt of slaves and free blacks in the French colony of Saint-Domingue (Haiti) succeeded when the slaves out-manoeuvred and defeated his army thereby forcing French troops to return, defeated, to France, so preventing them from reaching and defending their ultimate destination—Louisiana. As Napoleon’s New World Empire disintegrated, the loss of Haiti made Louisiana unnecessary.

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## The new Director of Education continued

In spite of all the difficulties excellent work is being done both by the tutors and the students. Philip Ball is arranging a workshop in Cambridge for students and members. During the 11 – 12th December 2003, dissections will be available for drawing and a First Aid Course will take place, a statutory requirement for anyone working in a hospital. This kind of event provides the students with much needed contact with their fellow students and MAA members.

We have three new students Louise Hurford, Matthew Butcher and Matthew Briggs starting in October and at least one new student for interview in September.

With the continued support of the team of tutors and the Education Committee I hope the new academic year will see success and development for our students, they are our future.

**Angela Christie**

The young United States wanted to acquire the area near New Orleans primarily to guarantee its right to sail vessels down the Mississippi River through Spanish territory and unload goods at New Orleans for shipment to the Atlantic coast and Europe. Actually, the United States really wanted to possess the entire territory of Louisiana because many American settlers and merchants were already in the region and it had a vital geographic and strategic position at the mouth of the Mississippi River.

The United States discovered the transfer of Louisiana from Spain to France and sent Robert Livingston to France in 1801 to try to negotiate the purchase of the city of New Orleans. Napoleon initially refused, leading then President Thomas Jefferson to send James Monroe to secure the deal. However, in April 1803, just days before Monroe was due to arrive in Paris, Napoleon offered to sell the United States not only New Orleans but all of Louisiana. The United States purchased Louisiana for \$11,250,000 and assumed claims of its own citizens against France up to \$3,750,000, a total purchase price of \$15 million. Bargain!!

**My visit**

**Saturday**

After 15 hours of travelling, I arrived at Louis Armstrong Airport tired, very tired. A short taxi ride later, I checked into the rather plush, Crowne Plaza Hotel.

**Sunday**

Up bright and early, and off for a tour of the city. During the tour I visited the elaborate above ground Tombs, artist's squares and historic houses. Many houses are rambling wooden colonial constructions with cool verandas on the first floor. The home of writer Anne Rice of 'interviews with a Vampire' fame was one of these 'highlights'. Along one thoroughfare, adjacent to the River, donated by the French government, is a golden statue of Joan of Arc on a horse. The locals refer to it as "Joni on the poni" very classy....

My fellow tourists came from all over the USA and Japan via San Francisco.

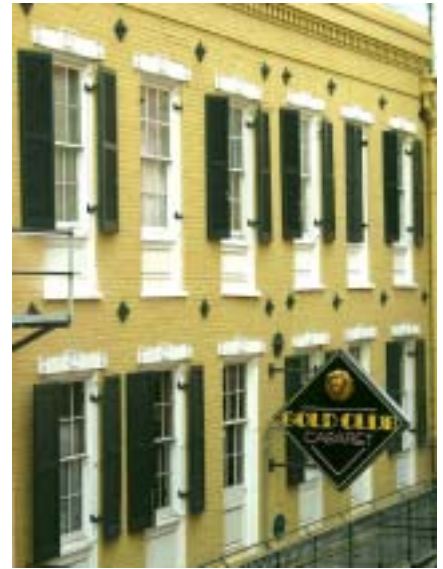


*Crowne Plaza Hotel*

Our guide was a lovely French national. Her running dialogue was interspersed by gently disparaging remarks about the Americans, the irony being lost on all but a few.

Evenings in the French Quarter have to be seen and heard to be believed. The famous Bourbon Street, named after the French title rather than the readily available American whisky, is alive with bars pounding out a mixture of live and recorded music and karaoke. This din continues well into the early mornings every night of the week. I am glad that my room faced away from the noise.

There is a curious tradition in the French Quarter: The giving of beads. This occurs along the streets and from the many verandas-cum bars. It seems to work like this. I have beads, you



have breasts. Bare them and I'll give you beads!! Blackpool has yet to adopt this tradition.

**Monday**

Another sight seeing day, the famous Audobon aquarium on the River was worth a visit, and I could not come so far without testing the shopping possibilities in the many traditional markets, selling everything from hand crafted jewellery to Voodoo related recipes. Speaking of food, if you are a seafood lover, you are officially in paradise. It is said that the oysters are to die for; I can attest that they almost killed me. More of that later...

**Tuesday**

I took the Tuesday as my photography day. As I have hinted, the architecture





Veranda bar

is worth seeing. Beyond the French Quarter, houses are delicately decorated with filigree mouldings and wrought iron work railings. (photo: Veranda1)

Nowhere is this more noticeable than in the Lower Garden district, an area where everything seems to grow in profusion. The community is rife with Greek revival, French and Spanish colonial plantation houses. It epitomises the luxurious pre-Civil War living of towering mansions flanked with long, white columns along tree-lined streets, along which, beautifully restored tramcars, trundle to the Quarter from the riverside.

The evening was spent with the Japanese from San Francisco. They really do love to karaoke.

The beginning of the conference.

Wednesday

The conference began on Wednesday with an all-day Photoshop workshop presented by Frank Corl. At \$350 dollars extra, I elected to miss this. However, I was able to contact Frank at a later time, and he has offered to come over to the UK with his workshop. We are presently exploring the possibilities for a special, early spring seminar in Manchester. The AMI salon committee invited me to help judge the (Will Shephard Award) 'instructional colour' student entries for the salon. After three and a half hours, along with my two co-judges we agreed on three entries that we felt stood out from the rest. One was a beautifully rendered anatomical view of the heart, and two instructional

posters. The standard was very high. Needless to say, there was, as one would expect, a high degree of finish to many pieces, but also an understanding of the subject matter and a professional level for content, layout and accuracy of anatomy. Like it or not, there are many lessons we can take from their training programs. As a 'reward' for the hard work, the judges were treated to dinner.

Thursday

Another all-day workshop, this time FlashMX. I 'bit the bullet' and paid the money. It was more than worth it. The presenter, Russell Chun made it look easy; our exercises showed that it was simpler than it looked. Once again, all the tool requires are the ideas, if you are an artist, there should really be no excuse for poor flash artwork.

In the evening, I joined the University of Texas 'crew' for a lovely meal in an old restaurant in the Garden district. The meal was delicious, including the two oysters planted on the summit of a gargantuan Tuna steak.

We topped it off with a glass of complimentary champagne. After relaxing in a local jazz bar, I retired back to the hotel.

At 3.30 in the morning I was awakened by a fire alarm which was quickly replaced with an apology from the management as a false alarm.

I went back to bed but found it impossible to sleep as my heart rate had accelerated to about 100bpm. I had no more sleep that night.

Friday

The day of my presentation; I noticed that my heart rate was still in the high 90s. My presentation included a section on Dorothy Davidson, the founding of the MAA of GB and also material about the MAA Post Graduate Diploma. This seemed to go down very well and a number of people expressed a desire to know more about both the diploma and the MPhil in Manchester.

Several hours after the presentation, my heart rate was still in the high 90s. I mention this because my normal resting rate is between 58 and 62 bpm. Having had one heart infection in the past, on the advice of the hotel concierge, I took myself off to the local hospital. For those of you who have seen the TV show called 'ER', just imagine



Restored tramcar

Saturday

This is the business day of the conference. As my presentation involved information regarding teaching, I was invited to attend the Council on Education (COE) meeting at 7.30 in the morning. This group meets to discuss issues around accreditation and maintains standards within the various teaching programs across the USA. It is interesting to see that they have issue similar to ours in respect of making sure that the courses are relevant to the students.

With a number of presentations to choose from, ranging from pen and ink techniques to marketing your business, I attended a presentation by Don Seegmiller, <http://seegmillerart.com> a traditional and digital artist. He entertained us with his illustrations, techniques and humour.

Finally, I attended an open forum in 3D applications which convinces me that we will see more of this area crossing over from the strictly clinical diagnosis area into the more mainstream medical art area.

Even though the conference was to go on for another day, the forum marked the end of my conference as I had an early flight to catch. Personally, I found the conference informative, thought provoking and fun. It was good to catch up with some old colleagues and make new friends.

The AMI council extend an invitation to all MAA members to attend their meetings and maintain the link with the association that holds the same values as our own MAA. The next meeting is in Cleveland, Ohio in 2004.

**MAA Anatomy Workshop**  
**Cambridge University**  
**December 11–12 2003**  
**Further details from Philip Ball**  
**[pmb1000@cam.ac.uk](mailto:pmb1000@cam.ac.uk)**

**MAA Conference 2004**  
**Chilworth Manor**  
**Southampton**  
**April 2–3 2004**  
**Anthony Rollason**  
**[rollason@pharmabotics.com](mailto:rollason@pharmabotics.com)**

something like that but without the Hollywood glamour. I realised that I would never be seen when the 'self' admission form I had filed was still there, buried under an ever increasing pile, an hour later. I left, managed to hail a taxi and returned to my 4 star hotel. I called the friend I knew in the city who informed me that you only attended that hospital if you had been shot or had no insurance! They directed me to another local hospital. A note for travellers to the USA: Make sure you carry your travel insurance documents with you at all times. Luckily I do and the contrast could not have been more acute. This was where they kept the Hollywood look-alikes; totally professional and polite.

For those who are interested, I was asked if I had had any heart infections in the past, I informed them about the past problem and they said 'good', otherwise my EEG trace would be indicating that I was in the throws of a heart attack. After five hours, my heart rate had dropped and I was discharged. It may have been something I ate, most likely the Oysters...as I said, to die for...



The evening saw the AMI open the Salon and provide members the opportunity to see the work of the students and to mingle. The AMI officers are clearly identified, with coloured ribbons much in evidence. The more ribbons, the more venerable



The youngest potential AMI attended the salon opening. Maddi, daughter of Alex Baker whom some may remember, was not too impressed with the occasion and took the opportunity to sleep on a friendly shoulder.

And through it all, the jazz band played on. .



## Council

Council meet on June 18th in Queen Mary's, Mile End Road.

Caroline Wilkinson stated that Chris Rynn had been successful in his application for the Ronald Raven Bequest and that there have been two enquiries for membership.

There was further discussion on finalising the new membership categories.

It can be difficult to find a free slot to book in Barts and it has become relatively expensive. Friends House in Euston Road was suggested as a venue for further Council meetings. It is very accessible being near Euston and Kings Cross and a lot easier and cheaper to get to than Queen Mary's on the edge of the Essex marshes!

The Education Trust had a total of 51 enquiries during the past 12 months.

Philip Wilson had sent a letter thanking all the members of the Education Committee for the gifts he was presented with at Conference. The Education Committee thanked him for his hard work for the MAET and for his efforts for the MAA.

CAMIP may be superceded by the healthcare workers group. IMI has become the driving force in the issue of state registration due to the large number of it's members. IMI has asked the MAA for input into the discussions. Gill Lee, Phil Ball and Anthony Rollason would continue to attend the CAMIP meetings and report back to Council. Mandy Miller showed the new MAA website design to the council and asked for basic information from several council members.

## Prize Winner

Congratulations to Caroline Needham for winning the Presentation of Heritage Award at the British Association Festival of Science in Salford. 'Drawing on the Past' – 'Reconstructing the Visual Manifestations of Disease and Trauma from Archaeological Human Remains' won the under thirties category and provided Caroline with a five hundred pound prize.

## Chris Rynn – Student profile

Over the course of my second year studying for a BSc. in Anatomical Sciences at Manchester University, I became aware of the Unit of Art in Medicine, and proceeded to pester Ray and Caroline repeatedly. My degree work was geared towards the study of facial anatomy, culminating in a full facial dissection and website for my third year project. Following advice from Ray, the following year was spent at Manchester Metropolitan University, studying Art, after which I finally had my foot in the door of the Unit. I successfully applied for the MPhil in Medical Art.

My current MPhil research will be put forward as a Transfer Report to continue on to a PhD.

This is where I want to be, and I intend to stay as long as possible.

My initial year of research will be concerned with the following areas, dictated largely by availability of resources.

Using available MR and CT scans, taken from a position that allows the profile of the face to be observed, I will be examining the following:

- 1) A comparison between British Caucasian midline tissue depths and the German measurements used at present for facial reconstruction of white Europeans (Helmer, 1984).
- 2) The current method used for estimation and reconstruction of the nasal profile (Gerasimov).
- 3) The method used at present for estimation of nasal projection (Gerasimov).

Methods:

- 1) Originally, Helmer measured tissue depth at 34 points on the face. Facial reconstruction techniques that take the underlying anatomical structures into consideration, such as the Russian method and the combination technique require less tissue depth points, whereas, in the case of the American method, which relies wholly on tissue depth data, the more points of measurement the better. Helmer's points shall be adhered to in this experiment, since the measurements

are to be compared to his original data. (fig 1)



Figure 1

2) Gerasimov's original method for approximating the nasal profile is as follows: a line drawn from the nasion to the most anterior point of the alveolar part of the maxilla is paralleled by a second line touching the rhinion. The lateral border of the nasal aperture is mirrored about the second line to produce the profile of the nose. (fig 2)



Figure 2

- 3) The tip of the nose and the direction of projection are estimated by drawing a tangent from the last portion of the nasal bones, and a line following the direction of the anterior nasal spine. The lines should cross at the tip of the nose in profile. (fig 3)

Interesting Results so far:

The tissue depths seem to be following Helmer's, at least in the

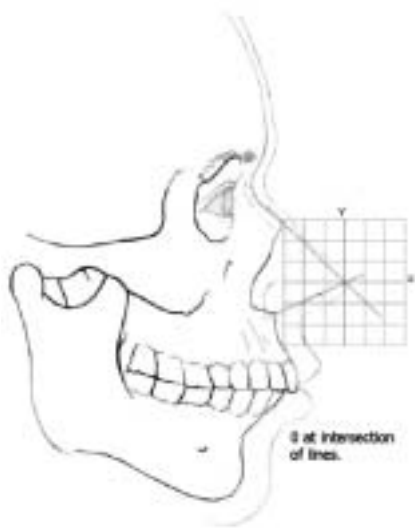


Figure 3

nose was sometimes up to 4 mm away (fig 4). I believe that this way of defining the tip ignores the direction of projection of the nose, i.e. if it is a hawk nose or upturned, in fact anything but dead straight, the method appears inaccurate if the tip is defined in this way. So, as well as carrying out these measurements, I have also been making measurements using the line from the anterior nasal spine as the x-axis, instead of the FHP. This, I believe, is a fairer way of testing the accuracy of the technique. Some interesting observations have been made while examining lateral cephalograms at the dental school for the nasal approximation techniques. It

appears that the techniques work quite well, no matter what the extent of natural facial deformity; but when pre- and post-op scans have been available, despite the improved functions and appearance of the face gained from mandibular, and especially maxillary osteotomies, the reconstructive techniques are sometimes inaccurate by 5mm or more. This seems to point towards Gerasimov's concept of facial harmony, about which I would love to bang on about for pages. Unfortunately, I have to curtail myself to a single page and I seem to have already run out of space.

Chris Rynn

pattern of distribution of facial tissue. I avoided checking until now to avoid bias, and more than 200 MR scans have been measured so far.

While studying the concept of the nasal tip, normally defined as the most anterior point in the Frankfurt Horizontal Plane, I became aware that projection estimation (3) appeared correct in that the lines crossed, sometimes exactly on the surface of the nose. However, the "tip" of the



Figure 4 Actual tracings showing the "tip" in the FHP as a dot.

## Amanda Williams – Student profile



I started a 4 year scientific illustration degree course in 1988 at Middlesex Polytechnic and graduated from Middlesex University in 1992 where I was lucky to be taught by Phil Wilson. I learned a great deal from him and this gave me a good foundation for freelancing when I left.

This is what I have been doing for the past 11 years although not just medical art, I enjoy anything creative and was also working for an interior decorating company painting murals which was great fun.

The early years of freelancing were very frustrating because I was an 'unknown' in the publishing world so it took a while to establish a client list. Thankfully I now regularly have work coming to me.

I work mainly with publishers and sometimes directly with the authors and have worked on some interesting and varied projects including animation and the production of a variety of patient information booklets where I am the illustrator, the layout and design artist and the print management co-ordinator.

I decided to enrol on the MAA course as I felt quite insular working on my own, although I still do life drawing once a week (which gets me away from the computer), I thought it would be good to be in touch with people who are doing the same thing. I have been on the course now for nearly 4 years and when I started I was not so busy, now I have to find the time to do the work which is difficult when there are deadlines to be met which are usually yesterday!!

They would like me to finish in April (so would I!), but as soon as I get a bit of free time another job comes along. Still I shouldn't complain, I am lucky to have it.

I have moved on quite a bit since leaving Middx and I cringe when I look at some of the early work I did, we are always learning so I hope the MAA course will help me become a better artist.

Amanda Williams

## Hints and Tips

Calling web novices GIF or JPEG, what's the difference?

Obviously, different situations call for different image formats. For optimum display properties and to minimize download times, use the right format for the right job. Here are some tips:

Web Graphics take advantage of file compression to minimize size. Both GIF and JPEG images are compressed files that significantly reduce file size. However, there are some differences that you should take into consideration. GIF images are ideal for images with relatively few colors and little gradation.

A rule of thumb to apply here is if your image has few colors and those colors don't meld into each other, (logos cartoons etc.) then use the GIF format -- your file will be considerably smaller than a JPEG and will be much clearer. On the other hand, if your image is dithered (colors bleeding into one another as in a photograph), JPEG is the way to go. Multi-color, dithered images will actually be smaller and clearer in JPEG format.

Try a test by creating sample images in both formats and you'll soon get a feel for which format to use in which situation.

(courtesy of Bravenet)

Raymond Evans

## Talking Soap

Hello is that Mr Smoothten?

It is. Can I help?

Yes, this is Jim Smith, I'm doing the eight surgical pancreatic drawings for the endocrine book you're handling.

Smith, Smith, hmm rings a bell. Common name of course.

I was in your office yesterday delivering and collecting payment for these drawings!

Oh, Jim Smith yes, I recall now.

Well we agreed a flat fee per illustration, but you've only paid me for two.

Two? Yes, that's right there was only the two pictures.

There was eight sequential surgical

stages! Just because you've now labeled them 1a,1b, 1c, 1d, and 2a, 2b, 2c, 2d doesn't mean there were only 2 illustrations!

No, no it was definitely just figures 1 and 2 in that chapter. I can check in the database, its just coming up now, er, here we are yes, figure 1 and 2. There now databases don't lie do they?

I don't care if your database says Micky Mouse, I delivered 8 separate art files, stages 1 to 8. We agreed a flat fee for each illustration.

Correct, which is why you have been paid for two drawings not just one. Well I'm glad we've cleared that one up. Cheerio Mr er, Mr umm...

Smith! No, wait, hello? Hello?

### Announcement

On 26 November, launching the celebrations for its thirtieth anniversary, the Association of Illustrators is running a day-long seminar, Illustration In The Digital Age. Speakers will be considering the current impact of digital technology, and speculating on what the future will hold for the next generation of illustrators

Speakers include Computer Arts regular Lawrence Zeegen, illustrator Mick Marston and the technical team behind Aardman Animations, hugely popular Wallace & Gromit films.

Adobe software and Iview Media will also be present, delivering practical software advice that will be relevant to the novice and digital maestro alike. Held at the Royal College of Art on 26 November, tickets are £35 or £20 for full-time students. Further details can be had at the AOI Website.

More information: [www.theaoi.com](http://www.theaoi.com)

### MAA News

MAA News is published four times a year by the Medical Artists' Association.  
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