

# maa news

The Newsletter of the Medical Artists' Association of Great Britain • Winter 2005

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## Public Exhibition at the Royal College of Surgeons

After spending two and a half years training to be a medical artist with the MAET, in March this year, I finally qualified as a fully fledged member of the MAA. At the conference in April this year I was thrilled to be awarded my certificate. What made it even more special was that six of us got our membership at the same time, and for me, there was a real sense of sharing our achievement with each other and our tutors as we had all become good friends over the years we had studied together.

Thus, fuelled by my enthusiasm for medical art, I began to think how great it would be to have an official MAA exhibition where we could show the members of the public just what great work we do. After people making all the right noises to my suggestion I asked for it to be brought up at the committee meeting. As luck would have it, I wasn't the only one who had thought how wonderful it would be to have an exhibition and things were put into motion to seek out a venue.

Call it fate or destiny if you will, the Royal College of Surgeons had a cancellation which had freed up the Qvist Gallery in the Hunterian Museum which we were told we could have from July through to December. This was great news, as it not only gave us an amazing space to exhibit our work, but also allowed us to give something back to the RCS as they have been so generous in accommodating the MAET tutorials in their Anatomy and Pathology museum for the past few years.

It was now June, and the realisation that the exhibition had to be up in 6 weeks was a daunting prospect. The epic organisation which followed was lead by Angela Christie who waded her way through frame and mount board sagas, not to mention numerous emails to all the members involved who wished to contribute their work. Selecting their artwork, labeling it, framing it, and arranging where it would hang in the room was done with military precision with Jenny Halstead, Mandy Miller and myself all helping out.



*Simon Chaplin, Hunterian Curator who gave the reception, Denise Smith and Jenny Halsted*



*Jane Simmants and Amanda Williams*

I'm sure everyone who has seen the exhibition and all those at the private view who were there to share the sense



of pride in our work, will agree that all the hard work was worth it. The Qvist gallery is a great space for our work and the exhibition fits seamlessly into the context of the museum. The different styles and media of work illustrate just how versatile being a medical artist is. The contemporary work being juxtaposed with the archive work gives a fascinating insight into how twenty first century medical art is embracing technological advances without sacrificing artistic merit.



*Jane Simmants, Emily Evans and Gill Lee*

Again, like the conference, the private view was a wonderful opportunity for colleagues and friends alike to converge and celebrate the profession we are passionate about.



*Gill Lee and Margaret Brand*



*Philip Ball and Mandy Miller*



*A Newsletter, Alan Waller and Jenny Halsted*



*Sir Barry Jackson and Ronnie Brown*



*Margot Cooper enthusing!*

I was interested to see what the public were making of the exhibition (as it had been open for a few days prior to the private view) and was informed by Jane Hughes who had curated the exhibition, that visitors had been so enthusiastic about it that she was going to put a comments book out in the gallery to encourage feedback from visitors – so watch this space!

**Emily Evans**

## Book Review

**Michelangelo and the Reinvention of the Human Body** by James Hall

Trying to decide which books to take on holiday is always a tough decision. But this year it was made a little easier because I received a book called Michelangelo and the Reinvention of the Human Body as a birthday present from my Mum and Dad which, I thought would be perfect for reading in the Tuscan sunshine.

Now I'm certainly not a book critic but I just have to tell you about this book. James Hall takes a refreshing look at one of the great masters of the art world. He looks at the poses and expressions which the creator has given to his works of art and breaks down the misconceptions we've read about in so many different forms which forces you to look again and see Michelangelo's work for the first time.

James Hall studied at Cambridge and the Courtauld Institute of Art. He writes mainly on art history and contemporary art and was awarded the first Bernard Denvir Prize for an outstanding young critic.

The book begins with a chapter called 'Mothers' in which he talks about the body language of the Madonna and the Christ Child. He analyses the Madonna's expressions, the positioning of her hands and the sometimes precariously placed Christ. His explanations are fascinating and go much deeper than representing Michelangelo's life as a child growing up without his Mother.

The explanation of the Madonna and Child with Saints Cosmas and Damien in San Lorenzo, Florence really opens your eyes. Michelangelo is depicting similarities to the story of St Catherine and how Mary never allowed her to see the face of Christ. After reading the text, looking again at the photograph in the book, you see a completely different scene.

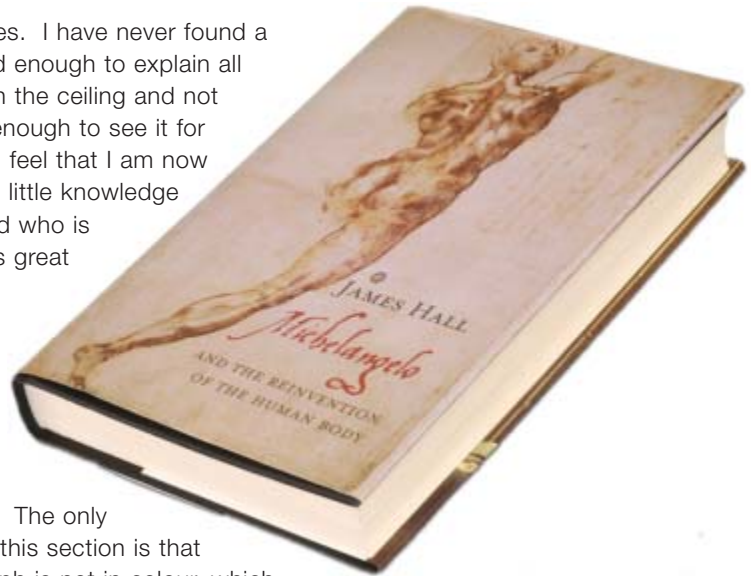
He also interprets my favourite piece of Michelangelo's work, David. He suggests that David's intense gaze is in part due to his looking into his future after he slays the giant and also into his own impending doom.

The 'crowds' chapter has an excellent explanation of some of the Sistine

Chapel scenes. I have never found a book detailed enough to explain all the panels on the ceiling and not being lucky enough to see it for myself (yet), I feel that I am now armed with a little knowledge to understand who is whom on this great

masterpiece. The only downside to this section is that the photograph is not in colour, which is a great shame.

Whilst reading the 'Bodies' chapter, I think I disturbed my snoring husband by shouting out loud in disagreement as he talked about Michelangelo the medical artist. The author asks if it was really necessary to have anatomy knowledge to be able to paint and sculpt the human form. We all know the answer to this but when you read his descriptions of Michelangelo's crucifixion sculptures,



I'm sure you will be as I was, silenced with his explanation.

This really is quite a startling book, and so refreshing. We all know the history of Michelangelo and the stories that surrounded his life. But I have never read anything that explains his work so wonderfully and I am sure if you love Michelangelo's work you'll find it difficult to put this book down.

Ruth Eaves

## Philip Ferguson Jones – Student Profile

### Background

Having freelanced in medical illustration for 4 years, I decided it was time I developed my career and was able to gain a position on the MAA. Having worked solely in Oculoplastic surgery, the course has opened up many opportunities for me to develop into other areas within medical illustration, giving me a broader scope within this profession.

### Influences

My training as an illustrator has been influenced by a variation of artists from the line work of William Hogarth and W.H Robinson to more scientific artists such as William Hodges and Sydney Parkinson whom encouraged me as a youngster to try out realism.

### Favourite Medium

Pen and ink has always been a favourite medium. Although I have found watercolour to be the most versatile, giving me greater freedom over a variety of subjects and styles.



However the medium of computer is also proving its worth combining traditional line work and digital imaging, the result time is shortened, especially with the erase tool for unwanted paint blemishes.

Favourite piece on course  
Illustrating a femur with osteoporosis was by far the most interesting to study, but painting a scapula in

monochrome has been the most enjoyable.

### Ambitions

For some time the prospect of being a medical illustrator only meant one thing to me, Illustration. Having been on the postgraduate program for less than 12 months, I have found that there are many more areas of study that interest me. In the long term having enough work whether it is freelance or in-house, earning enough cash to support a love of classic cars would be more than suffice.

### Present moment

Currently I'm working towards putting together an exhibition of my paintings, accompanied by two friends we are exhibiting at Artspek in Quiggins based in Liverpool, this coming August. The work on show will consist of Seascapes, Landscapes and observational pieces.

Philip Jones

## Annual meeting of AEIMS in Bologna 23-25 September 2005

It is the 3rd time that we have been guests of Giliola Gamberini and her team; we are so fortunate. It is always such a treat to be in the beautiful medieval city of Bologna. Walking through the noisy narrow cobbled streets and arcaded pavements is the best mode of transport; arriving in one of the many majestic piazzas bordered by massive pillared warm brick buildings is stunning.

The Scuola de Disegno Anatomico is outside the city walls in Rizzoli, a couple of kilometres up high looking out over the city skyline of terracotta tiled roofs, towers and domes.

The school is housed in the Orthopaedic Hospital, not reminiscent at all of the NHS: porticoed walkways around formal gardens, frescoed arches and ceilings, ancient libraries and book collections. We were also able to help them celebrate the 50th anniversary of the school.

A wonderful exhibition was mounted: 'le immagini della scienza', with work dating back to the start of the school.

The academic program was interesting and challenging as well.

It was kicked off by some medics who play a part in the training program at the school, and focused in the first instance on the artist Prof Remo Scoto who started illustrating in the 1920s. His work abounded with the same magic and finesse that Giliola's and the students' work holds today.

We then heard from many practising scientific artists in Italy; one lecture that I found particularly interesting was from Marisa Bonofiglio who lives and practises in Toronto, Canada. She trained in the Toronto school and now works in a studio with others mainly on medico/legal.

The work which she carried out at the school is very interesting; [www.bmc.med.utoronto.ca/bmc](http://www.bmc.med.utoronto.ca/bmc)

Since joining her current employ, she has created a website for use by clinicians at the Children's Hospital; it is designed to explain specific medical conditions to the parents. [www.sickkids.ca/childphysiology](http://www.sickkids.ca/childphysiology). She uses Flash, vector and Photoshop software.

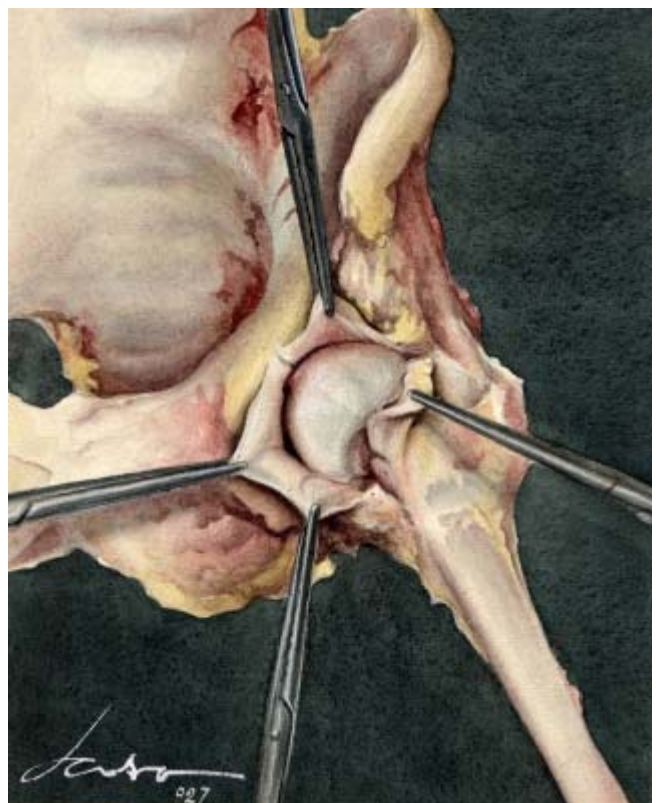
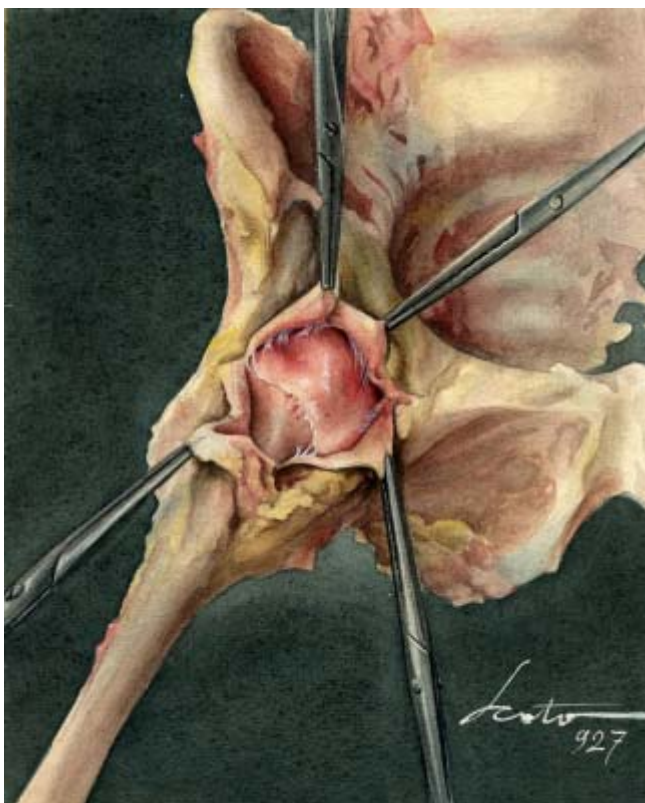
We had various demonstrations of software and techniques; particularly

notable was Claus Larson who lectures in the Bologna school. He has a technique called 'Almost 3D'; he splits out images creating volume, relief and animation, applying 3D to 2D [bit hard to explain].

Ms E. Pasoli told us about the Bologna Children's book fair which takes place in April each year. Of interest to us is an artwork competition which is open to anyone. The reward is not only financial but a travelling one-man [or woman] exhibition of the winning artist's work. Details can be found of the Illustrators exhibition on the Bologna Children's book fair.

As those of the MAA who have been to previous meetings in Bologna will suspect, we were treated to magnificent food, which is now par for the course, since that city is the gastronomic centre of Italy- so the locals say!

**Margot Cooper**



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## Emily Evans Bursary Award

Being awarded the bursary from the Barber surgeons was a fantastic opportunity to have one to one tuition with some of the MAET tutors.

I wanted to use the time to be able to pick the brains of such experienced medical artists in areas that I had not yet covered in the 2 years I had been on the course.

I chose to spend two of my days with Gillian Lee working on my final piece of artwork for my course of the cross section of an eye. I learnt how to set up a piece of artwork from drawing it in layers in Illustrator, choosing and setting up my colour palette and then taking the piece into Photoshop. We also spent time going through my portfolio discussing what artworks I would select to show future clients and business advice on working as a freelance medical artist.

I then spent a day with Philip Wilson working in Photoshop to further my eye illustration. This day taught me a huge amount about not only techniques in Photoshop, but also tips on how to make an illustration look realistic and three dimensional and I was very pleased with the work I produced as a result.

My final two days I spent with Denise Smith and Richard Neave. This time was spent working on making scale model of the human body out of wax with a wire armature. I had not worked with wax before and so I learned so much about its advantages as a sculptural medium. I built up the model from the skeleton, adding the muscles, adipose tissue and finally the skin. This experience reminded me of how much I love sculpture and has inspired me continue sculpting.

Not only did my tuition days teach me many new artistic techniques, they also enriched my knowledge of medical art and what being a freelance medical artist entails. Just seeing how different artists work and what opportunities were available to me when I qualified was inspiring.

*Emily Evans*

## Kelly Wilkinson Bursary Award

In June 2004, I was delighted to be selected and receive one of the first Student Bursaries, given to the M.A.E.T by the establishment of the Barber Surgeons. This award entailed being awarded five full days of professional tuition in medical art from any tutor.

So in order to make the most out of this fortunate position and help me achieve my best standard pieces of work, I choose two tutors whose different expertise could help me with the coursework I was pursuing at that time. For these pieces, it included getting to grips with Adobe Photoshop and Illustrator software for creating coloured illustrated artwork and also the traditional style of line drawing.

For two of these days, I worked alongside Gillian Oliver, where we put together both of my surgical sequences and worked on improving my line drawing skills. My halftone sequence was of a rhinoplasty and my line drawing sequence was of a pinnaplasty. Working through all my reference of illustrations and photographs, we managed to shorten both sequences down to the minimum amount of illustrations that could be possibly used.

With having had no previous tutoring on line drawing, Gillian also gave me many tips and tricks with line drawing with regards to shading, and thickness of lines. I found this really beneficial and was able to create more depth into my illustrations.

The other three days that I had left, I spent with Gillian Lee where we worked on my Adobe Photoshop and Illustrator software. I had two pieces of work that I needed help on. Again, one of these was the Rhinoplasty halftone sequence but the actual painting of it, and the other was an illustration of the extrinsic muscles of the eye. I learnt how to create wonderful pieces of artwork with the use of computer software as the medium and that you definitely can't

use a mouse to draw with on the computer! With this type of artwork we started off with drawing the outlines to the artwork in Adobe Illustrator and then exported these as psd files into Adobe Photoshop where we built the artwork up by gradually adding layers of colour. As I went along, I learnt many tips and tricks and shortcuts to make me produce this style of work a lot quicker and tidier than I had previously been doing.

With regards to receiving this award from the Barber Surgeons, I was invited to the Annual Awards Luncheon with The Master (Master CW Sprague ESQ) and Wardens of The Worshipful Company of Barbers. This was on 15th June and was in The Great Hall at the Barber Surgeons' Hall, Barbican. Accompanied by Emily Evans, who was awarded the other Student Bursary Award, we had lunch along with other Award Winners that the Barber Surgeons had awarded and we had a very pleasant and fortunate surprise of being seated next to Air Commodore Ronnie Brown. The other awards varied from the McNee Award, to the British Medical & Dentistry Students' Trust to the Ronal Raven Barbers' Award.

I found it very beneficial receiving this award as I learnt so many new skills and as well as improving existing ones. It was great having one to one tutorial as the tutors attention was entirely aimed at me and we could work through any problems that I entailed with there and then.

*Kelly Wilkinson*

## Funding opportunity

I have been approached as MAA secretary by the Winston Churchill Memorial Trust who wish to let all members know of their funding opportunities. They offer opportunities for UK citizens to travel abroad and undertake study projects related to their trade, profession or particular interest. Details can be found at their website [www.wcmt.org.uk](http://www.wcmt.org.uk)

The traveling fellowships are available to applicants of any age and from all walks of life, irrespective of academic or professional qualifications.

Caroline Wilkinson

## Medical Artists' Conference 21-23rd April 2006 Bristol

It is proposed that the meeting takes place at Margot Cooper's company, Limbs & Things. The price of the conference ticket is being kept as low as possible. The workshops and evening meals will be optional extras.

The proposed program will include: workshops in computer 3D modelling and/or advanced Photoshop, a visit to the Bristol Simulation Centre, a tour of Limbs & Things and time spent with some of the models, short talks from our current students, an academic program exploring the essentials of anatomy and physiology of Western and Eastern medicine, an exhibition of

art work and the Annual Dinner in Clifton College.

Please note it is your responsibility to book accommodation: hotels in Bristol are expensive and get booked up! The University cannot accommodate us as it only has guests in the Colleges in the summer.

[www.bristol-hotels-in-bristol.co.uk](http://www.bristol-hotels-in-bristol.co.uk)  
[www.best-uk-hotels.com/bristol-hotels](http://www.best-uk-hotels.com/bristol-hotels)

It would help Margot if you could let her know if you intend to come to the conference next year and if you would like to attend the workshops.

## Talking Soap

**Hi Steve, it's Jim here. Before I come to see you about the liver chapter tomorrow I need to get to a branch of my bank. Actually got some fees paid which will sooth the old overdraft!**

OK, you still with the same lot? They've got a branch in Croydon High Street, that'll be on your way won't it?

**That's good, but I need to know how near I can get the car, I've got this gammy foot remember? Walk about 100 feet then I'm struggling. Do you have their number?**

No, and they're not in phone book just some general 0845 number...

**OK I'll try the so called 'Helpline'**

Good luck, see you tomorrow.

**Yeah, cheers.**

**Er, hallo I'd like to...**

This is a touch tone service only. Please press 1 to confirm your touch tone status.

**I knew it, a robot. - 1**

Thank you. To maximise efficiency please respond to the following key choices. For existing accounts please press 1, for new accounts please press 2, for other enquiries please press 3

**OK, not so bad. - 3**

For loan enquiries please press 1, for credit card enquiries please press 2, for mortgage enquiries please press 3.

**Great, what happened to "Other" ?**

I'm sorry, we have not received a response. Good bye.

**Terrific, here we go again.**

This is a touch tone...

**- 1**

Thank you. To...

**- 1**

For statement enquiries please press 1, for overdraft enquiries please press 2, for cheque book enquiries please press 3.

**You stupid machine, how do I talk to a person? I just want some information about how near the Croydon branch is to a car park...**

I'm sorry, we have not received a response. Good bye.

### MAA News

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#### MAA News Editorial Team

Ray Evans (submissions) [raymond.evans@man.ac.uk](mailto:raymond.evans@man.ac.uk)  
The Unit of Art in Medicine,  
The University of Manchester,  
Oxford Road, Manchester M13 9PT  
Tel: 0161 275 5498  
Alan Waller (editor) [alan.waller@RNIB.org.uk](mailto:alan.waller@RNIB.org.uk)

#### MAA Registered Office

86 Edgehill Road  
Chislehurst  
Kent BR7 6LB

#### Information

Website: [www.maa.org.uk](http://www.maa.org.uk)

#### Want to join the Association or have other queries?

Contact: Caroline Wilkinson (Hon. Sec. MAA)  
Senior Lecturer in Forensic Anthropology,  
School of Life Sciences,  
MSI/WTB Complex, University of Dundee  
Dow Street.

Dundee, DD1 5EH  
Tel: 01382 386 324  
[email.c.m.wilkinson@dundee.ac.uk](mailto:email.c.m.wilkinson@dundee.ac.uk)

#### Education course enquiries

Angela Christie MAA, RMIP  
Tel: 020 8868 5469