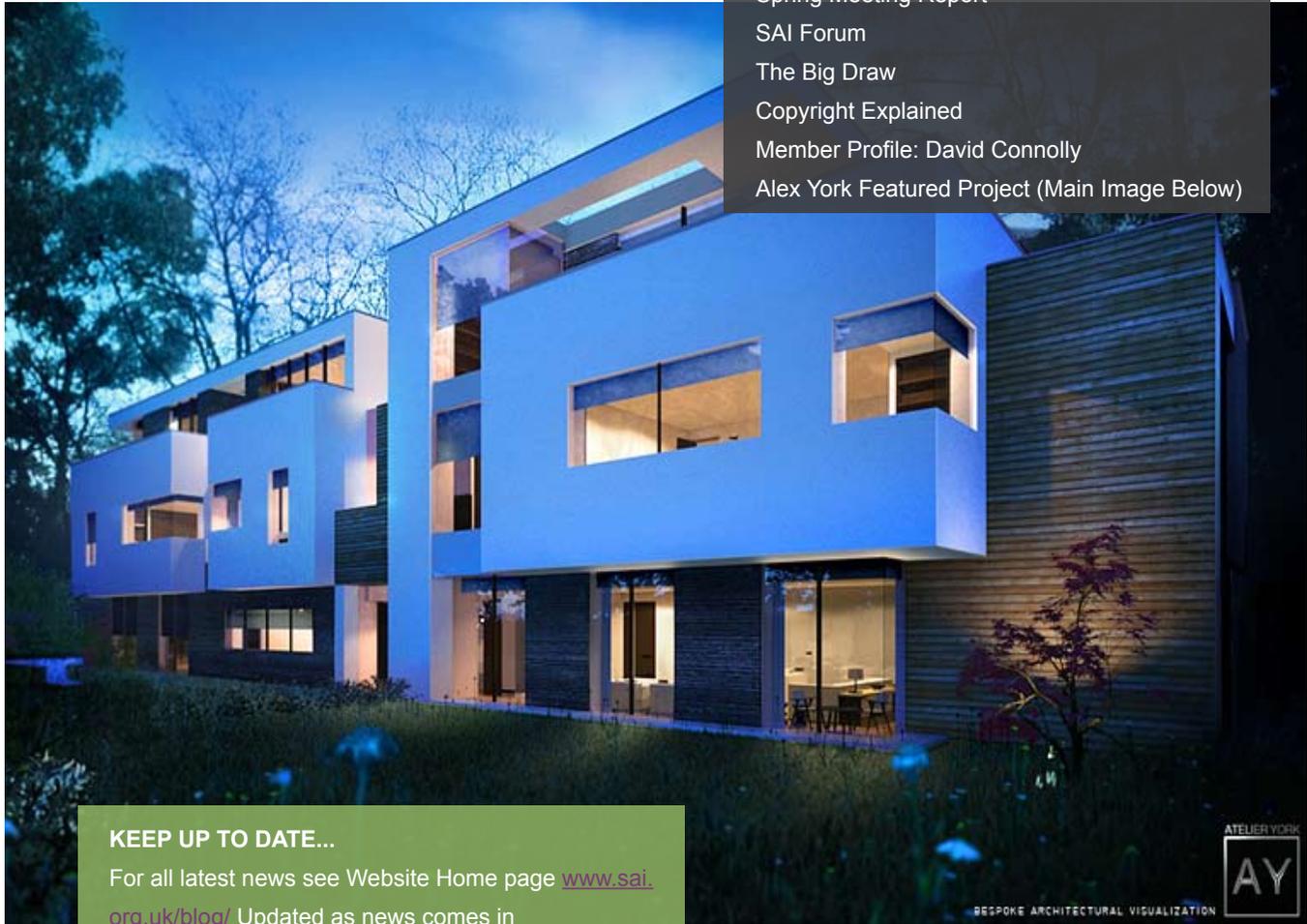


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Alex York Featured Project (Main Image Below)



KEEP UP TO DATE...
For all latest news see Website Home page www.sai.org.uk/blog/ Updated as news comes in
Please contribute by emailing Don Coe doncoe31@gmail.com

From the High Chair

One of the many benefits of us having our Newsletter in a digital format is that it permits live links to the internet, and in particular, our Forum.

For instance, previously if we published a link to a particular site, one would either have to type it out and hope that the spelling was correct, or, if possible, highlight, copy and paste the address into the appropriate box, then press enter.

Now all we need do is to click directly onto the link to have it open at once. Go on – try it now.

<http://www.sai.org.uk/forum/viewtopic.php?f=52&t=306>

Now – wasn't that fun! I shall be asking Joe to arrange for us to be able to embed videos directly onto the page...

A handwritten signature in black ink that reads "Don Coe".

Don Coe, Chairman SAI.

Sketchbooks

'THE SKETCHBOOK SLOT'

Please send us images from your sketchbook to be incorporated into the next issue

As your new Newsletter collator and as a compulsive sketcher I know many members suffer from the same compulsion. As Ben Johnson says it not a choice but a disease. So this patch is devoted to airing your "symptoms". Keep sketching and sending them in please.

John Pumfrey



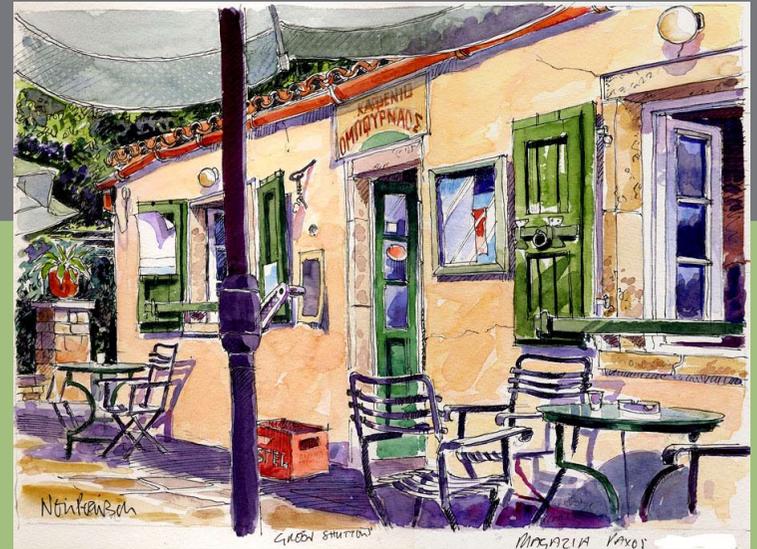
DON COE | Lincolns' Inn Fields



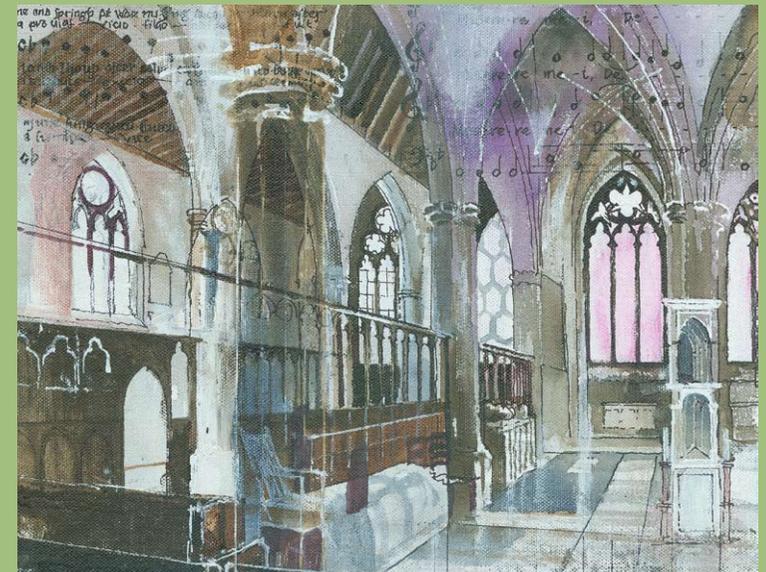
JOE ROBSON | Horta Museum



KEITH HORNBLLOWER | Basilica di Santa Maria Venice



NEIL PEARSON | Magazia Paxos



JOHN PUMFREY | Dorchester Abbey

The President's View

Joe Robson | FSAI President



I was at a talk one evening last week on how digitisation was impacting different aspects of the art world, one of the speakers defined us as being in the 'Post-digital' age and this started me thinking about how this is altering the architectural illustration industry currently and what it may hold for the future.

My company ([AVR London](#)) has had an increasing number of our architect clients request images which aren't the normal polished photorealism but a more loose indicative style. Furthermore, one developer client recently, on remarking on our artistic style, requested the image be made "more traditional" by which he meant photoreal CGI. Are CGIs becoming classed as traditional?

Architects' renewed excitement about sketching could be a response to the current impossible to deliver deadlines forcing them to present projects which aren't fully worked up hence needing an image that conveys an intention rather than a fixed design. Developers will tend to go for the less edgy style and the need for photorealism and beautiful blue skies will always be there, but are we approaching a Post-Digital era of architectural illustration?

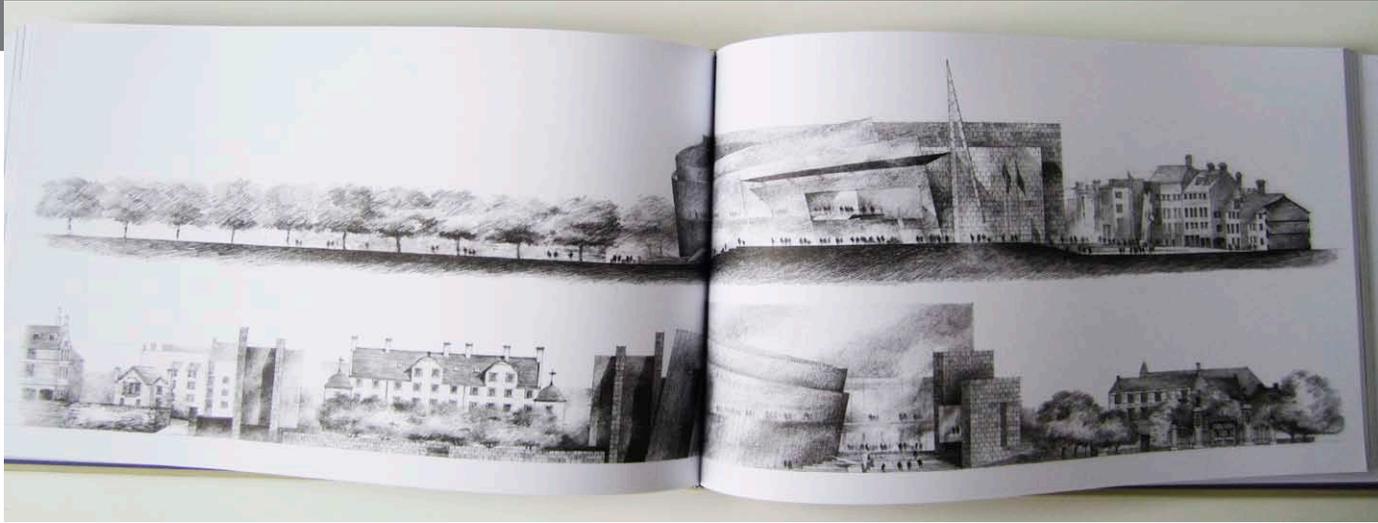
Post-modernism grew out of the dissatisfaction with the rigidity of modern architecture so perhaps there are more than just passing similarities here. A few generations on from the birth of post-modernism and maybe we will be entering a post-digital illustration era where emphasis on the original, unique, and elegant will once again be key. Is this what the industry needs to save it from the prevalence of in-house departments seeing everything through Sketchup eyes and the large studios farming work out to sweatshops and flooding the market with mediocre artwork created by technicians rather than artists? When companies are offering 'buy one, get one free' CGIs, then I personally hope so.

Having recently been elected into the role of President I feel privileged and excited to be at this potential turning point and re-appreciation of the traditional skills of architectural illustration. Now is the ideal time to be associated with the SAI, for the traditional media artists to be appreciated for their increasingly rare talents and the CGI gurus to look to the past to arm themselves for the future.

Joe Robson, President SAI

Architects' Sketchbook Review

Don Coe



Whilst joining Joe for a working lunch (Fridays at around mid-day, his place!) he showed me his recent acquisition, a copy of "ARCHITECTS' SKETCHBOOKS" a Thames & Hudson publication. Available on line from about £16.00 (Alibris)

Edited by Will Jones it features some 500 illustrations which provides, in the words of one reviewer "A fascinating insight into 'the blood, sweat and pencil lead' that go into designing the world we live in"

I now have a copy - it's an awesome 350-page coffee-table hardback. You can see it at <http://www.thamesandhudson.com/9780500342688.html>



Spring Meeting Report

Ben Johnson Speech Transcript

After our presentation of S.A.I. Honorary Life Fellowship to Stephen Wiltshire at the AGM I asked our Patron Ben Johnson, who made such a delightful and appropriate speech if he could let me publish a transcript in the next Newsletter. He kindly handed me his handwritten notes and below is an almost verbatim account:

A special welcome to Stephen Wiltshire and Zoltan Szipola

“When Stephen first appeared on the art scene as a boy Hugh Casson called him Britain’s greatest child artist.

Well, all artists are children because they born with curiosity, energy and basic instincts which are full of honesty.

They make us smile. We stand back in admiration of their generosity of spirit, apparent innocence and above all their innate wisdom.

Art is not a profession but a way of life. A way of coping with life, it is almost an illness – but one carrying.

SPRING MEETING | Stephen & Ben



its own cure.

We welcome Stephen into our supportive circle. We may be very different individuals but we share a passion for architecture and cities and we share a commitment to representing this love to a broad audience. This Stephen has done since his earliest drawings. He works with apparently endless energy. His natural talents amaze us. He gives so much of himself and this concentration translates itself into glorious life-enhancing images. These are inspiring and much loved drawings from a very special artist full of honesty and talent. Thank you Stephen.

This is a life-long award and we all wish you a long and happy life as an artist maturing with your talent but never losing the magic of your childhood’s passion.”

And here is a letter received after the event by our Past President:

“Dear David,

It was great to see you the other day.

Thank you for making Stephen’s visit so comfortable. He was very excited to receive his Honorary Membership and has mentioned it several times since. We were in wonderful company and shall keep in touch. I am sure there will be many opportunities in the future in which Stephen would like to participate alongside the Society.

Please let me know if you’d like us to forward you some photos Chris took on the day.

*Best regards,
Zoltan Szipola”*

Share something.

Please inform us, if there are articles, stories or images that would be relevant to SAI Members in future editions

The SAI Forum: A User's Perspective

Tim Richardson MSAI

I am writing in the hope that I can convince more members to contribute to what I believe to be one of the best resources the Society has to offer, namely the website Forum.

As of today there are 71 registered users, although some are much more active than others; many are not Society members but overseas illustrators from as afar afield as California, Russia and Thailand. But don't let this put you off posting – it is certainly not a beauty parade of people's best work, I often put on sketches I have briefly knocked out for comment, which is always helpful.

There is never a huge critical slating. I have posted very little finished work – often something which isn't going well can be put on there for a bit of inspiration or just another point of view.

Newer members particularly Allied members would hugely benefit from putting some of their work on the

Forum – I found this process very useful and much less daunting than bringing work to the AGM (the thought of this still scares me, well done to those who did!) or even submitting it more formally as part of an application to upgrade to full membership. In many ways this is better than the more traditional student 'crit' style that can often knock people's confidence back. Maybe in future this could become the norm with Allied members submitting work through the members' only section of the Forum?

Quite apart from posting work and commenting on other peoples' there are a number of threads regarding competitions & exhibitions – it is often difficult to find anything suitably 'architectural' if you are inclined to enter competitions or exhibit your work (although there are plenty of photographic competitions around) and I could see this aspect becoming very useful over time.

I must admit to being one of the more enthusiastic

posters (perhaps it's working on my own and maybe I ought to get on with work and not get distracted!) but at 286 posts, I am very cautious not to overtake Don who is at 307 (although he is the moderator).

There are, of course, other Forums out there; the largest and most popular probably being the CGArchitect site, but this has been going since 2001 so has a good few years head start on us. It is much more extensive but (as you would imagine from it's name) it is focused on CGI and to a large extent on technical issues.

Whilst the newsletter is a good way of keeping in touch with the SAI and the annual meetings are another excellent resource; the Forum has the potential for you to reach a global network of like-minded illustrators, get free advice and help with your work from internationally respected members of the profession or just have a bit of a chat about what you are doing.

THE SAI FORUM | www.sai.org.uk/forum

Forum		Topics	Posts	Last post
Forum				
	The SAI A General Discussion about the SAI	15	90	Mon Jan 31, 2011 1:27 pm idenby 

A Personal Comment or Two on the SAI Forum

Allan T Adams | FSAI

When Don Coe asked me to write a piece about the SAI Forum for the newsletter I replied 'sure, why not'. Three attempts later I'm still struggling to think of what to say; it would have been much easier to post something on the Forum than write something, of any length, for the newsletter. I suppose that is one of the big attractions of the Forum. Anything can be posted on the Forum; a note about a newly announced competition or exhibition is just as valid as a thought provoking discussion about the reason for doing the work we do and the way we do it.

At first I was a bit sceptical about what I might get out of a Forum. But now it has become an important part of working week to have a look at the Forum to see who has posted and what they are posting. The fact that

members share the space with non-members broadens the appeal especially as there are no national barriers to worry about. It is this willingness to share that I think is so important for a small society like SAI; more so perhaps now the cost of producing and mailing a printed newsletter is so high. I would imagine that the speedy response to online postings is also an advantage though it can be a little disheartening to have no response at all. Here the Forum helpfully lets you know that your message is still being looked at by recording the number of views your posting has had, a sort of 'satisfaction guarantee'.

The Forum then serves as several things to me. Inspiration comes from postings or recent work, from members of SAI and others from all over the world. It's also been a place where I have posted work in progress to evaluate the effectiveness of interpretative drawings on an unfamiliar audience, thus enabling minor alterations to be made to ensure the finished drawings will work. It's inspired me too to go out and buy some new pens though I haven't yet had a chance to use them. I've also had a go at drawing in an unfamiliar media (oh the power of competition; but what happened to the prize for the New Year Doodles?) I've also enjoyed visiting

websites I would not otherwise have heard of and tried in vain to arrange trips to exhibitions that, again, I would not otherwise have come across. The latter I have passed onto colleagues I did manage to visit. (Incidentally the Forum has made one of these colleagues very interested in joining SAI; he's working up his portfolio.)

In these gloomy times responses to my posts have helped enormously to keep morale proving that it's not just aspiring new illustrators that need positive feedback to help them along. Tim Richardson, an avid Forum user, has said that showing work at an AGM is daunting and I wouldn't disagree with that. However showing work at a meeting like that is easier if you have already got used to sharing work at various levels of completion on the Forum. It all helps to build up confidence.

While there are other forums available I think the SAI remains one of the most interesting, catering as it does for our varied specialist areas without being too oriented to either 'art' or 'CGI' or photography. It would be more vibrant and relevant still if we can get more members actively involved. So go and visit and happy posting.



ALLAN T. ADAMS | English Heritage Image

Art Trail & Recent Exhibiton

John Pumfrey

Spring has sprung and the Art Trails abound. How many have you visited, or more to the point, in how many have you taken part? They are a very effective and cheap way of advertising your skills to a very large number of people in a non-aggressive manner. I can name eight within a radius of eight miles in my neck of the woods and each boasts about 30 venues (and some venues boast 30 contributors). If you think these must be a load of amateurs you are wrong and the standards are high, the competition strong. But as an SAI Member you are a match for any.

I must admit my studio was not open this year and this is because I am rather out on a limb and, having no other open venues near me, last year my visitor numbers dropped considerably. Like many, I have in the past invited other artists to share my space (and thereby, the advertisement/brochure costs) and have had successful exhibitions well and truly covering any expense. And in the process put my name about, which is the point of this article.

I have never placed an advertisement for my skills anywhere during my career (as architect, artist, illustrator or musician). Not even a "box" in Yellow Pages and I

The Petrified Music of Architecture: The Sir Herbert Oakley Collection of Cathedrals

A rare opportunity to see the collection of twenty-seven models of English and European Cathedrals that belong to the Cathedral at Canterbury. These exquisite models, made in about the 1850s of card and composition, repose under glass domes and were made by William Gorringe (d.c.1880), model-maker by appointment to Queen Victoria and Prince Albert. This set was assembled by Sir Herbert Oakley, the distinguished composer of sacred music, and presented to the Dean and Chapter in 1916 by his brother, Edward Murray Oakley.

The models are very accurate, made to the scale of 60 ft. to 1 in, and were used to illustrate Sir Bannister Fletcher's A History of Architecture. This exhibition has been kindly sponsored by Hornby Hobbies Ltd.



MODEL| Westminster Cathedral at Exhibition

On display at Sir John Soane's Museum, Holborn, London

have never been without work. But I have always kept myself in the public eye by "being there". Maybe just staging events for other people, such as Concerts and "Drawing Places" for the National Trust, exhibitions and trails for local Guilds, arts lectures for U3A and Probus, if not directly making an exhibition of myself.

The Art Trail is perfect and fun. I have just been to a

Sculpture Trail in a tiny village in Norfolk (300 inhabitants) which had had 1600 visitors, over local 100 exhibitors in 13 venues AND added every form of musical entertainment, drama and poetry performances. It is held in Bergh Apton every three years. Brilliant! If there is no Trail in your area why not start one? If you want advice contact me via the SAI Forum I'll start it as a "Topic".

'Not quite illustration...' & A Recent Commission

Don Coe

Extract from a letter from

T. R. Cullick Dipl.Arch. RIBA FSAI

"...It is obviously imperative to have as large a membership as possible, as soon as possible, in order to do all the things which you would like to do. It occurs to me that a travelling exhibition could be mounted in each of the Schools of Architecture. The purpose of this would be two—fold:

Firstly by drawing the attention of the local architects you would bring the work of members to the notice of practices in the area of the School, which would hopefully bring in more commissions for members.

Secondly it would bring to the notice of the students, the work of the Society and encourage those with an interest in presentation drawings to apply for membership. On leaving the School of Architecture I am sure students would like to have an additional qualification and membership of the Society would be attractive, even of a junior class.

I am sure you could collect quite an appreciable addi

Wembley Tower Animation

The SAI newsdesk received an interesting report at the beginning of May from Andrew Goodeve, giving details of recent projects and of his latest he says:

"Working alongside branding and design company Me&Dave we have created a snappy promotional video for a Wembley tower called "Atmosphere". Capturing the buzz and the energy of the area was crucial to the success of the film.

ANDREW GOODEVE | Wembley



Glass Canvas used a striking graphic swirl to lead the viewer through the various types of shots. The film was a mix of aerial filming, CG camera tracking, compositing, pure CG, location filming and 2D motion graphics."

Here we show a still of the proposed tower but go on line and you can look at the project and a number of others on Andrew's website in more detail at - www.glass-canvas.co.uk

tion to your membership in this way.

If I can be of any assistance in dealing with the Leeds School of Architecture, I would be pleased to make an approach on your behalf."

To which Eric Monk (founder and Editor) replied:

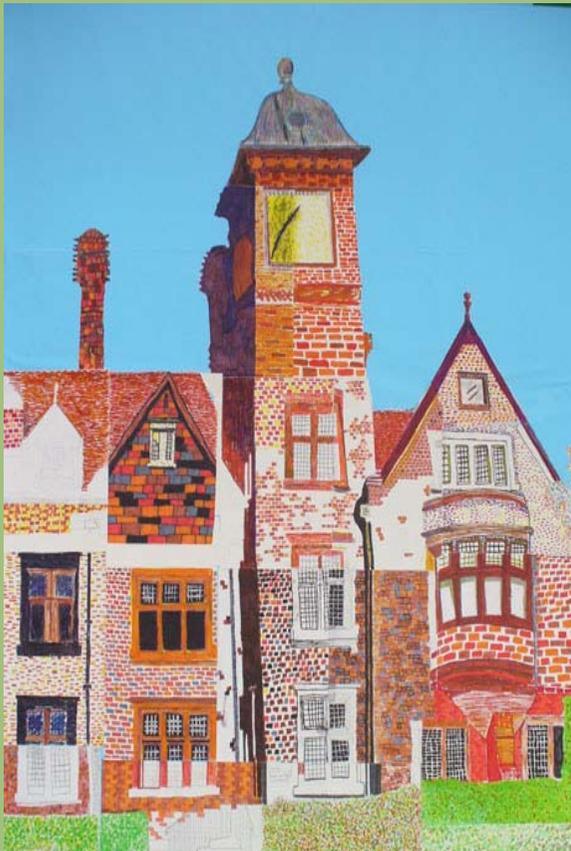
"...This is an excellent idea and I hope that members

will co—operate in supplying the necessary art work to support it. Will all those interested, please contact me."

We still have 14 SAI exhibition boards but these need updating and augmenting. If a member is willing to take up the challenge I can deliver the easily reusable (and repeatable Neilsen frames). Assistant ED.

The Big Draw

Tile House Mansion, Akeley School / City of London Festival



THE BIG DRAW | Image by Students

Pupils at Tile House Mansion, Akeley School have received a special award for the artwork they produced in response to The Big Draw in October 2010.

This annual event, organised by The Campaign for Drawing, aims to raise the profile of drawing as an art form while using it as a means to bring communities together. Hundreds of activities take place all over the country and participants are encouraged to document and submit their work for a range of prestigious awards.

Competition for the annual Drawing Inspiration Awards is always strong but 'the judges were impressed by the very high standard of the work produced by the pupils'. They have received the SAI (Society of Architectural Illustration) Award 2010, which was presented at an Awards Ceremony at the British Museum in April.

Our idea for The Big Draw was to create a large panoramic drawing which reflects life at Tile House Mansion. We wanted pupils both to look closely at the unique structure of this Victorian Gothic building, and also to think about where school could lead them in the future. Each Year 8 pupil drew one small section of the school and then collaborated in ensuring a seamless construction of the final piece. Alongside this, Year 7 pupils were asked to look to the future (The Big Draw theme for 2010) and draw what they might become when they leave school.

Congratulations to all the pupils who were involved. A fantastic result!

Many thanks go to Mrs Sexton and Mrs Leighton for their work on the project. Mrs Margerison



BRITISH MUSEUM | Prize Giving

Upcoming Event

July 9th 2011

The SAI are hosting a workshop on the afternoon of Saturday 9th July titled 'From Brief to Vision' as part of the City of London Festival. We will be based around 30 St Mary Axe (the Gherkin) from 2-5pm and we are looking for any SAI members to help run the afternoon. More details can be found on the City of London Festival website www.COLF.org or the Big Draw Website: <http://www.campaignfordrawing.org/bigdraw/CityofLondonFestival.aspx>

Copyright Explained

Unusual Commissions (unrelated...)

How to tell who owns copyright to your work

Determining who owns copyright in a particular work may prove important where the artistic works are to be used by artist, architect or client. The following can be used as a rough guide to finding the right answer:

1. The place to start is with the artist/author — the person who created the work.
2. If there is a written agreement signed by the artist

expressly transferring the copyright in the artistic work to someone else, then that someone else will own the copyright. If there is no such agreement, then the status of the artist must be considered.

3. If the artist is an employee and the artistic work is created as part of their duties as employee, then the employer will be likely to be the owner of the copyright, unless the employee's employment contract states something different (in which case whoever is designated as copyright owner in the employment

contract is probably owner).

4. If the artist is not an employee and has signed no contract transferring the copyright in the artistic work, then the artist is likely to be the copyright owner.

Who can use the artistic work?

Copyright can not only be transferred, it can also be licensed. That is, the owner can grant the right for someone else to use the copyright in the agreed way. Unlike transfers of ownership, a licence does not have to be in writing. This means that having ownership of copyright is not necessary for someone else to be able to use, adapt and exploit the work.

By way of example, an independent artist is engaged by an architect to provide drawings; the artist is not an employee and has signed no contract. The artist will therefore own copyright in the drawings. However, the clear intention of both artist and architect was for the drawings to be used for the project, so the architect and client would be able to use it for such purposes even though they do not own the rights and even though there is no written agreement.

Mullaney Masterpiece: Rollover Hotdog CGI

This image was commissioned by a friend who is the director of Rollover Hotdogs. They display their 'dogs' in miniature ovens at the Cinema, but due to a design error the glass doors were cracking with the heat.

Therefore they wanted to see what the contents would look like to place onto metal doors to imitate the glass ones. The oven and reflections are all Computer Generated whilst the dogs and baguettes were photographed in the company's warehouse under a desktop lamp.



JOHN R. MULLANEY | www.thetopdraw.com

Member's Profile: David Connolly MSAI

CGI



I must have been born with a pencil in my hand because most of my earliest memories involved drawing, sketching, tracing & colouring. When asked aged 6 what did I want to be when I grew up I replied “an architect”. I don’t think I quite knew what an architect was but I knew there was some drawing involved so that was good enough for me! A love of technical & especially perspective drawing confirmed to me this was the right path to take so I studied Architectural Technology at D.I.T. Bolton St.

I spent a few years painstakingly drafting complex ink plans, elevations & sectional drawings and enjoyed drafting detailed hand drawn plans, some of which took 3 weeks to create. However after getting a taste for CAD, I realised I wanted to focus my abilities on more creative aspects and less on the door schedules and detailing. After graduating I was fortunate to have worked for two large Dublin based Architectural practices, BKD & HJLyons where I honed my 3D skills, before going freelance for 3 years.



In 2006, shortly after moving to London, I joined the Architectural Illustration studio Hayes Davidson. At the time I was still rendering in Scanline & modelling in AutoCAD. The first 6 months provided a steep learning curve; from discovering Global Illumination, to masks in Photoshop and poly-modelling in 3DS Studio MAX.

After leaving Hayes Davidson in mid 2009 I set up my own company, Insightful Light. I am extremely fortunate that I have had been able to work on a number of exciting, high-profile projects to add to my portfolio. I prefer to secure contracts in-house for Architectural Illustration Studios and large Architectural practices. Working in-house can be stressful; companies usually only hire you when there is too much work for the permanent staff to handle and deadlines are usually quite tight, sometimes impossible! But the ability to move around different studios, learning from fellow artists, gaining invaluable experience in working with different workflows and software and of course making some fine friends along the way makes it all worthwhile.



I've recently just collaborated with my good friend, fellow S.A.I. member Alex York on part two of a very prestigious luxury residential project which some of you may remember from this year's A.G.M.

I draw my inspiration mainly from the top CGI Illustrators at the moment; Peter Guthrie, Bertrand Benoit & Alex Roman. Each have a fantastic all-round game with their top notch composition, lighting, modelling, texturing, attention to detail and unrivalled photo realism in their work. I also feel very privileged to be a member of the S.A.I. Every meeting is a humbling experience when I see the quality of the work on display. I am especially envious of the traditionally based artists and how they can create beautiful & emotive works of art with just a few strokes of their brush. How I would love to be able to do that in my CGI work!

Alex York

Featured Project

“The House” is a project that started life for me back in 2008, with a commission from the architects to produce a few very rough exterior renders of a new project they were working on, to better help them visualise their early design. This quickly evolved into a detailed, full-scale visualisation project, with commissions of high-res externals, detailed interiors, fly-around animations and, finally, the fly-through animation I presented to the SAI earlier in the year. We are now in the process of producing a second animation showing the secondary spaces in the house, in order to help the client understand the less commonly used areas. In total, we have produced 15 minutes of animated footage for the client, including over 30 still images. As far as I am aware, until now, there has not been a project on such a scale undertaken in the UK (or possibly even worldwide), and certainly not by a studio of our relatively very modest size.

The viewpoints for the stills and animated shots were not difficult to choose - each space had a very clear identity and, in most cases, there was only one very strong, striking viewpoint. We chose to use wide-angle lenses for most of the shots (usually 90mm, up to 110mm) because it was paramount that the client see

the full space in one “snapshot”, rather than relying on their scrubbing through the animation to gain a full understanding of the spaces.

The sequence of the piece was largely determined by the architects - the idea of this piece was to communicate to the client in as clear and succinct way as possible, the path through the house, the path from space to space and to effectively communicate what each space was to be used for. We were, however, afforded a good deal of creativity when it came to the actual camera moves.

Lighting was handled in a very photographic way - the lighting designers had already specified the exact lights/bulbs for each space, and we lit each space

photometrically (using specific Kelvin values, for example). There was a lot of creative freedom involved with the sun direction, time-of-day and “special” lights (such as the caustics and stair lights, chandeliers and lamps etc.).

We are currently in the very last stages of this project and are planning to release the final highlights reel and accompanying stills online in the next two months or so. There are also discussions being held about producing a timelapse movie of the build itself, which is due to start in August this year, and our shooting the building once complete. Keep an eye out on www.atelieryork.co.uk for the final movie, more stills and production breakdown videos as they are released.

