



SOCIETY OF ARCHITECTURAL ILLUSTRATION



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Bilbao - Guggenheim • Photographed by Anthony Duckett

From the High Chair

For times they are a-changing. In the words of Dylan's song of 1963...

**If your time to you
Is worth savin'
Then you better start swimmin'
Or you'll sink like a stone
For the times they are a-changin**

Indeed they are! If the SAI is to flourish and prosper and not "sink like a stone" it needs to change and broaden its remit to offer enhanced facilities and support to attract the latest generation of Architectural Illustrators/Visuallisers. At the same time it must satisfy the present membership by promoting their talents to a fast-shrinking market place.

To this end a number of initiatives are planned and by the time you read this some have already been put in place. In addition to our greatly improved Newsletter, we have begun to place advertisements in appropriate magazines and journals, a new and dynamic interactive web site is planned, the outline of a Summer School has been drawn up and active participation in Award Schemes to Universities and Colleges are in the diary.

These actions will be reported on at our AGM which is booked for Saturday the 25th April at the RIBA in London and I hope that you will try to be there. Our speaker and honoured guest on the day will be our Patron, Ben Johnson, who will be telling of his "Liverpool Experience".

Don Coe, Chairman SAI.

We are 'hear' to help Special Subscription Rates

The SAI exists to support its members through the good and the bad times.

If you are experiencing financial difficulties, don't suffer in silence - please talk to us and let us try to help.

The SAI can consider special subscriptions rates for members experiencing financial hardship.

This gives members continued access to the benefits and services, at a time when needed most, whilst they get back on their feet. It's just one less thing to worry about.

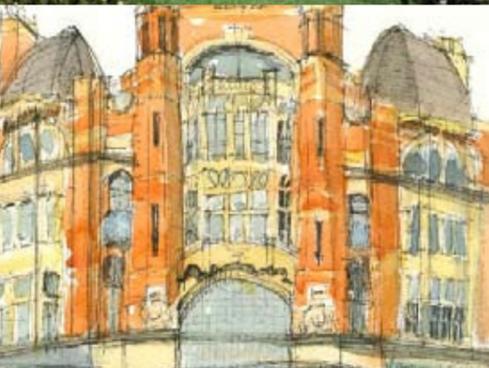
If you experience financial difficulties contact our membership administrator, in confidence, to discuss your membership subscription or payment plan.

**Tel: Heather Coe
+44(0)1892 852578**

New Fellows & New Members



Returning Member Charles Roberts is Managing Director of Charles Roberts Studios offering the complete marketing solution to the property industry. A specialist in creating ultra high quality computer generated imagery and detailed traditional watercolours, he also has a background in surveying and architecture. This unique combination enables an efficient dialogue and communication with their property clients, who range from property developers, planners, architects and estate agents. Using state of the art computer software and the latest technology Charles Roberts Studios are able to create stunning images that will not only help your planning applications pass through committee meetings smoothly but also successfully assist with the ultimate sale of your development. We are a national company that also works globally.



New Allied Member Tim Richardson is a Chartered Architectural Technologist based in South Birmingham. He was awarded an HNC in Architectural Illustration from the University of Central England in 1995 and did a fair bit of illustration work up until 1999 before his job meant that he did very little drawing for a few years. He has just set up his own practice and hopes to increase his drawing and illustration work. Most of his projects involve existing buildings and he is adept at producing existing plans, elevations and sections particularly of vernacular, Victorian and 20th Century buildings. He draws in VectorWorks but prefers to render in watercolour, coloured pencils and markers.



New Member Jun Huang is a gifted architect who has obtained abundant international experience across design fields. He has outstanding design skills and a deep understanding of the harmony between art, architecture and technology.

"Architectural illustration is about capturing the soul of a building or a city, and connecting the design and its audience."

We also welcome the following returning member, new members and new allied members who joined since the running order was compiled; their presentation will be included in the Summer edition along with any other new members who are elected before May 1st 2009.

- Graham Savage** - Returning Member
- Peter Monaghan** - Member
- Alex York** - Member
- Stephen Pear** - Member
- Mohamed Aly Abdel Kader** - Allied Member
- Sam Braham** - Allied Member
- Hamish Simpson** - Retiring Member

ARE YOU MORE VISIBLE YET?

Did you heed our Chairman's plea in the Winter Newsletter?
Are you benefiting?
Please let us know –
email, letter, tablets of stone!

Members Profile

For each newsletter a member will be chosen at random to give a resume of their work and life with samples of work. Our third is from Fabrizio Carozo Cuturi you may be the next!

I received with great enthusiasm the invitation to participate in this section, although I must say that I felt a bit anxious regarding which should be the best approach. Finally, I chose what I think is the easiest way to write about my work, since I believe that when it is done by choice and passion, it is the best way to describe ourselves.

At first, I adopted the architectural illustration as a tool to express ideas, on real projects or like as mere exercise of expression. At a certain moment some years ago, I began to notice that some of the design ideas came out of the image itself.

This discovery made me focus on Computer Generated Images and their enormous possibility of expression in spite of some preconceptions I had about this technique. Finally, I found that I had developed a sensitivity and the technical knowledge to give a new turn to my professional activity as an architect, which meant a real discovery: I found that working on a project and its representation gives great satisfaction from the creative perspective not only to the one that receives it, but also, and in a great way, to the one who produces it.

I worked as a CGI collaborator for other firms of architects until I finally established a small company of architectural rendering as a branch of our architectural firm (which means that while my partners do the real work ...I have fun). Having numerous links in Europe, I started to work for several European countries, building a small network where I find myself very comfortable. We interact with colleagues with different realities but find the way architects work is very similar everywhere. Someone who hasn't worked for an architect would find amazing the importance an architect gives to details nobody else sees. And that applies universally, there is no escape!

It is very fulfilling to feel the satisfaction of the designer when he recognizes in the image what he had originally in his mind. And we also know - only us this time - the sleeplessness and great anxiety we have gone through in order to achieve details that ... only we will perceive!

A year ago I felt very honoured when the SAI admitted me among its associates, and appreciated it this for both business and affectionate bonds that I maintain with the United Kingdom. Business bonds because it is one of the countries for which I have worked from the beginning, bond which I hope to intensify this year, due to the recent incorporation of Katie Cable - an architect who lives in Oxford - who has become our associate.

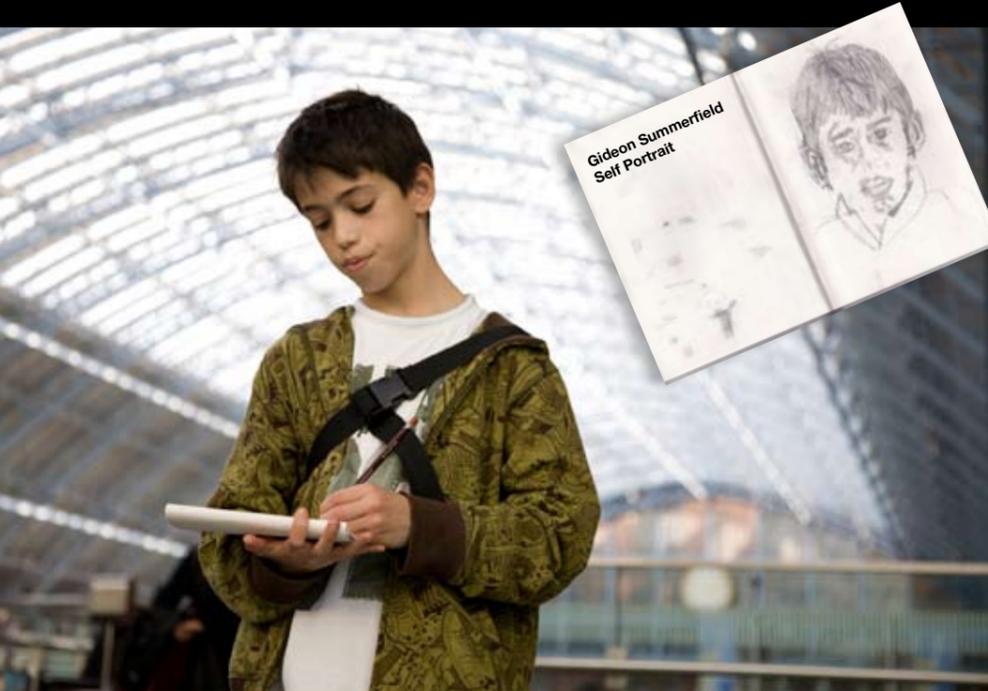
Affectionate bonds because I had the happiness to travel across the United Kingdom in several opportunities, where I found myself completely at home, which has developed a special affection in me for its people, culture, beer, architecture, single malt whisky, and landscapes. I therefore postulated to the SAI, as a way to formalize both bonds: with the country and with the community of illustrators. Since then I have been waiting for the best time to coordinate a visit to the islands with some event of SAI, in order to be able to get in touch with other members and with the Board. Living and working most of the time in Montevideo, Uruguay, I must say it is a small country, almost the size of England but with less population than Norway, calm and peaceful, located much more to the south than most people would think (...and with colder winters than we would like), and that in spite of its exotic indigenous name, most of its population is made of European immigrants (mainly from Italy and Spain but also in good number from England and France). In addition, this country has interesting historical bonds with the United Kingdom, since England had great participation in its independence process. Many would be surprised to know that during the Hispanic colonial times, Montevideo was under British dominion between 1807 and 1808, leaving a visible heritage until nowadays. I find that this is a very good way to get to know the rest of the members of SAI in a more personal manner, and I am very thankful for having been honoured with this invitation. Expecting with great interest the next contribution to this section, I send my most sincere greetings to all SAI members.

Fabrizio Carozo Cuturi Architect, SAI



A Star of the Future

Gideon Summerfield



It's always exciting to come across by chance a talented illustrator. It's even more exciting to come across someone really young who clearly has an extraordinary future ahead of them.

Last November, SAI members met up at St Pancras Railway Station to support an event organised by The Big Draw (featured in our last issue). The event included a presentation by the architect Alistair Lansley who re-designed the station and a 'walk and draw' when members of the public were guided around the station and invited to sketch what they saw.

It was during the 'walk and draw' when the SAI's President and SAI members happened to meet 13 year old Gideon Summerfield. Struck by the quality of Gideon's sketches at the station, the President took the opportunity to cast his eye over Gideon's portfolio of drawings and illustrations which he had brought with him. The quality of illustrations was striking, particularly those of buildings he had drawn in Antibes in the South of France. One of his heroes is the artist Stephen Wilshire and the detailed style of Wilshire's drawings can be seen in some of Gideon's work.

Gideon lives in London and has been drawing for about 3 years. In the last two years his parents arranged for a professional artist, Andrew Burgess to visit the family home every 2-3 weeks and spend a few hours with Gideon and guiding him on composition, depth of scale and tone. Opportunities at school have been limited, last year he received a one hour lesson once every 14 days, this year it's an hour every seven days. In the last few weeks he has been offered a place on the Young Artists Programme at the Princes Drawing School in London.

Gideon can be contacted via his father - paul.summerfield@rsm.ac.uk

THE BIG DRAW 2009 For the first time the SAI is giving Sponsorship to Campaign for Drawing to support the Big Draw. **Prize Money worth £750** is being offered for a nationwide competition. We will be receiving in return maximum exposure for the Society.

See the Summer Issue for full details including Big Draw Day.



Model Maker Turned Photographer

Anthony G Duckett



Professional Architectural Photography

I trained with the British Institute of Professional Photography and qualified as a member of the Society of Architectural Illustrators in October 1991.

I have found that my Architectural Association training as an architect gives me an understanding of composition.

I can take much simpler and more artistic photographs than most professional photographers.

I use a Nikon D50 camera with wide angle and shift lenses which correct the converging verticals of buildings. Together with the use of Adobe Photoshop, I can correct and produce excellent photographs.

They are sharp detail photographs suitable for publication and they illustrate how buildings have been designed to suit the requirements of the client.

I also use a Panasonic camera with a precision Leica lens, which has various options to enable me to create a variety of digital photographs.

I find photographs are most dramatic when taken in the evening or early morning light or when the sun is at 45 degrees to give form to a building. However it is not always necessary to wait for perfect weather conditions.

Anthony G Duckett AA Dipl. ARIBA FSAI. Henley on Thames



Viewpoint & Summer school Overview

After the meeting at Leeds Armoury in 2007 a summary of the demonstrations of illustration techniques was published in the subsequent Newsletter. The purpose of the account was not only to report to those who were absent but to encourage increased attendance at future meetings (where activities are to become more innovative and display a wider variety of the Membership's talent) and to expand our knowledge and share our skills. A fuller account of each demonstration was proposed for the next Viewpoint but such was the enthusiasm for taking the educational aspect forward that a "summer school" appeared on the Management Committee's agenda soon afterwards!

The result has been to draw up a schedule of topics for the latter and to restrict the Viewpoint coverage and, instead of detailed verbal accounts of the show, print images produced by the demonstrators with simple step-by-step records of the procedures, plus, very importantly, the reasons for selecting the techniques and the purposes the images were to serve. I find there is a tendency for SAI members to assume they are all working for similar clients, with similar goals and aiming to produce similar work. Not only is this untrue but one of the topics in the summer school will be "Seeking work from new sources and diversifying to beat the credit crunch". In fact, tackling business matters and thinking laterally will feature strongly in the syllabus.

"Syllabus" sounds rather grand and the form of the school will actually depend on what you, the Membership, want to learn/share/explore – whether it be new techniques, improvement of old, or advice on self-promotion, accounting or devising legal contracts. Also the length and cost of any course needs careful consideration. All this will be discussed at the AGM and your views will be canvassed so please sign up now if you want to participate in any way. If you really cannot make it then please contact the Committee with your opinions and ideas. Meanwhile, back at Viewpoint, examples of work illustrating the techniques at Leeds will be accompanied by other members' work because, as a possible "coffee table" publication, it is important that we showcase the scope of S.A.I. talent as part of our publicity drive.

John Pumfrey F.S.A.I.

John Pumfrey in Elevation. Reading Guild of Artists has selected John Pumfrey FSAI as their new Vice Chairman. John Pumfrey, past President of SAI, retired Architect but still a Musician has been selected to be the deputy for the Head the Reading Guild of Artists. In due course this will translate into a full chairmanship. We offer our congratulations and wish him well, expanding his enthusiasm to that august group



THE DIARY OF JOHN P • P for Pumfrey, Past and President

ENTRY NO 1 "55 years searching for a style". 5th-11th April

The retrospective one man exhibition at the Henley Exhibition Centre, Henley on Thames

ENTRY NO 2 The band appearances. April 17th, Christchurch Centre Henley on Thames.

A Jazz Dinner in aid of Rotary International - Alan Grahame quartet (Goodman style), my band Reedy Fusion (West Coast), and a Dixie Band in which he plays

ENTRY NO 3 July 18th the saxophone quartet, Gazebo

Playing for the National Trust at Greys Court at the annual Al Fresco concert picnic. CDs are £6, of which £5 will go to Rotary International.

ALSO the special garden opening events at his house, plus a band. See dates below

GARDEN STUDY DAYS 10.30 – 4.30

Friday May 8th – Euphorbias

Wednesday May 13th - Plants for dry shade

Sunday June 7th – Garden visiting

Wednesday August 12th – Architectural plants



MIDSUMMER MUSIC – 6.30pm

Tuesday June 23rd – Concerts and Dinner

A RETROSPECTIVE

You might be interested to know that John's performance of the "Architecture is Frozen Music" presentation played to 200 people at the Kenton Theatre in Henley on Thames in January and among other additions to the show he painted St. Basil's Cathedral in the Kremlin while Scheherazade was playing - projected via a overhead camera!

The Presidents Progress



David Birkett FSAI President

In the gloom of the World Wide Consternation, I am encouraged to find the SAI is stirring its loins to support the Membership. In these times it is necessary to switch on the light of the Society to try and provide a beacon or likewise of support and hope.

We cannot move the rocks which lurk on the commercial shores of business but can try to warn you of their existence. You still need to steer yourself away to hopefully save waters. In the meantime I am hoping there are a few useful pointers and a demonstration of how the SAI plans to give you a Society that offers the right tools to help.

The Newsletter was intended as a quantum leap in our brand image which is to be carried forward into the refurbishment of our website and other supporting services and in due course, other methods of support.

I have received requests to "slash" the fees. The SAI runs on a very small profit margin and as the membership must be aware, the present improvements to our image are being funded by our nest egg which has grown over the years to a level where investment is affordable. This is intended to give a payback leading to the SAI being the first stop for potential clients and to draw in more members and thereby creating more funds to improve our services.

To cut fees would reduce our extended effectiveness.

There is a risk some members will retreat, that has to be accepted. I want to see the SAI improve on our Founder's template. In my opinion reducing the fees will only lead to its retrogression. I am being optimistic by looking forward to seeing a record number of members at the Spring Meeting cum AGM. The two major events, not to be missed, being to hear our Patron Ben Johnson speaking in the afternoon and afterwards to preview our revitalised web site with a chance to air your constructive views.

David Birkett FSAI President

It's Payback time

What can be better than casually flicking through a property magazine or architectural journal and seeing one of your own illustrations staring back at you?

Despite never having my name credited against it, I still feel proud to see my work in print knowing that thousands of readers will see it! But did you know you could receive money for this reproduction?

It's known as Payback royalties. Any artist or visual creator who has had work reproduced in a UK book, magazine or included in a programme broadcast on BBC Digital or terrestrial UK television can make a claim for their share of Payback royalties.

Payback is the annual service by DACS, which pays artists, photographers, illustrators and many other visual creators (including their heirs and beneficiaries) a share of collective licensing revenue. Collective licences are used in situations where it would be difficult for the visual creator to license their rights individually, for example, when a university wishes to photocopy a photograph printed in a book.

All you need to do is visit www.dacs.org.uk and register for Payback. They send you the form on which you provide proof of just 3 publications that reproduced your work by supplying the ISBN or Bar Code number. The forms must be submitted by the end of September and payments are made in January.

So next time you see your work published, make sure to keep a copy. I did, and received a cheque for £590.00! **Iain Denby** FSAI

Our NEW Treasurer

I have a degree in fine art printmaking from Winchester School of Art (pretty standard for a book keeper!)

On graduating in 2004 I set up Red Hot Press, www.redhotpress.org.uk an open access print workshop, that's based in Southampton, together with another printmaker. We run courses in printmaking and hire the workshop out to experienced printmakers to produce their own work.

As well as teaching, my main responsibility within RHP is to do the books, pay bills and forecast - something that is vital for a small organisation like ours. I work part time for the Arts Organisation, a 'space' in Southampton as their

'Information Development officer' a posh word for admin! I do all their finances and spreadsheets for 5 accounts, I pay all the bills, manage databases and volunteers and get books ready for the accountant. I also do some freelance work for the arts council, managing one-off creative projects in schools. When I still have time I make my own work and try to exhibit and sell it. In my spare time I do a lot of things with the Woodcraft Folk, a co-operative youth organization of which I am district co-ordinator for Southampton.

I also collect Ladybird books and I speak Portuguese.



The French Connection

POUNDBURY A LA MODE



One of my dreads is to have to illustrate a block of apartments with serried rows of windows and doors but I'd welcome a commission such as these views of the Immeuble, a development near Chartres, France. Just sketch a rectangular street scene from the eighteenth century and slap rows of windows and doors on top. Case closed!

At the same time I thought what a terrible job that would have been for the CGI lads. But no! An email to Iain Denby elicited the response "Nah! – just scan a photo of a typical eighteenth century streetscape, save it as 'wallpaper' and drop it onto the background layer - easy"

Probably a damned sight quicker than I could do it too!

Don Coe



SOCIETY OF ANTIQUARIES OF LONDON

A Fellowship of the Society of Antiquaries for Allan Adams!

Member Allan Adams is the leading interpretative Architectural Illustrator for English Heritage, based in York. We congratulate him on his recent election to a Fellow of the Society of Antiquaries.

His work has appeared in over 60 books and journal articles produced for English Heritage and for private commissions from as far afield as the Colonial Williamsburg Foundation. He is a good fieldworker, and brings an inquisitive and scholarly approach to investigation and illustration, significantly furthering understanding and interpretation. He has a particular flair for combining archaeological precision with creativity and adding the human dimension when reconstructing and interpreting buildings and landscapes, and has developed several new techniques for producing illustrations.

His most notable achievements are P S Barnwell and A T Adams, *The House Within: Interpreting Medieval Houses in Kent* (1994), P S Barnwell and C Giles, *English Farmsteads 1750-1914*; W D Cocroft and R J C Thomas, *Cold War: Building for Nuclear Confrontation, 1946-1989* (2003), and C R Lounsbury, *The Courthouses of Early Virginia* (2005).

Our link with the ASAI

(The American Society of Architectural Illustration)

NIGEL GILBERT RECEIVES AN "AWARD FOR EXCELLENCE" FROM THE ASAI.

Nigel Gilbert, the Member featured in our last month's letter from Llandudno, has received an Award for Excellence by the ASAI, for this year. The successful image is as illustrated, also seen in Nigel's letter last month. The Award ceremony is next October. Our wholehearted congratulations to Nigel on his achievement.



Picasso in Paris

Ref: www.shortbreaksltd.com
Picasso Exhibition in Paris

Whether you love or hate Pablo Picasso, he was a great draughtsman and artist. His later work, the pictures he is best known for, were clever in interpretation but their popularity led, in the eyes of some, if not a majority, to think of him as a pot boiler.

Art, however, is a matter of opinion.

Picasso lived a rich and long life and his force of character dwindled little into old age.

His best work, or should it be when he displayed his talents to the best, was during the turn of the Twentieth Century. His work displayed this talent up until the 1920's when he created his distinctive style.

His ability to draw the female form in its intimate detail is also of note especially when seen at an exhibition in 2000 at his museum in Barcelona. Le Corbusier, a contemporary, who also displayed the same talent.

The Exhibition in Paris was held at the end of 2008 in the Grand Palais and is now to be enjoyed as Picasso: Challenging the Past at the National Gallery WC2.

The theme of the exhibition is to demonstrate how he was influenced by the Masters.

The Collection shown are loaned from the Louvre, Musee d'Orsay and The Paris Museum. In the exhibition his paintings are hung alongside Delacroix, Renoir, Manet, Titian and Van Gogh to demonstrate the influences these artists imposed on Picasso.

The exhibition is small but worth 50 minutes of anyone's time.

It confirmed that he was a Master of the pencil and has had the drive to realise that his particular twist of Art was a commercial winner.

The other aspect of this show was to notice how his work, towards the end was really so loose you could imagine him eating with one hand and knocking off a picture or two, over lunch, yes he could, in my opinion, be accused of being a pot boiler in his later life.

View an on line video of the London exhibition plus slide show at:

timesonline.co.uk/visualarts

David Birkett



P.S A GRIPE.

I fail to understand the use of handheld commentary systems to look at paintings. Surely it is what the painting conveys to you that is important, not someone else telling you how you must see it.

Maybe there is room for a campaign to ban these infernal contraptions. **DB**

Spot the difference Competition

Keith Hornblower asks you to spot the difference between these illustrations, his first annual submission to ensure his continuing Fellowship.

He has heard somewhere that this is now necessary.

Please let him know if you think there are any differences, whether or not it would matter and furthermore if his assumption for the need for this submission is true. All comments via our Chairman. The most convincing will receive a bottle of Champagne if they turn up at the autumn meeting.



Around 30 Lamps of Illustration

APOLOGIES TO VITRUVIUS

A review of achievements, current developments with other short and longer term proposals for the SAI

February 2009

This is a review list of matters under discussion for action, adoption, or on a wish list for possible development created over the last year and reported on a need to know basis to members. This has particular significance in the current work climate.

Over the last twelve months the Management team has drawn up a list of around thirty ideas, events proposals and the like. Below we wish to share these with you. Some are already happening, some are in preparation or in advanced state of readiness.

The list is not in an order of priority within each section nor exhaustive.

MATTERS ACHIEVED

- Making members aware of DACS or how to receive royalties for your published work – see the article in this newsletter by Iain Denby
- SAI Newsletter to have a sub editor, John Mullaney has offered to take up post from AGM 2010.
- Allied members after two years of further practice post election will be expected to submit further works for consideration for membership and attended at least one SAI event for a personal assessment.
- A full page advert has just been published in the RIBA Chartered Architects Practice Year Book 2009. Look out for work from that source and report back. Next year we will repeat it with a ¼ page. It is important to let Heather Coe know if you get any work through this media to gauge if it is worthwhile.
- We are supporting The Big Draw this year and donating £1k towards it and will be given wide publicity instead of being bystanders. Our banner in 2008 proved a bonus to our visibility.
- We have a new treasurer, Katherine Anteny. She will be sworn in at the AGM.
- Links with Rotary International continue to be fostered. We will be giving a prize to Bungay Grammar school again. We are seeking to expand this nationwide if it can be done or is seen as an appropriate activity by Rotary.
- The introduction of the first banner for events where the SAI need to be visible

MATTERS PLANNED AND BEING DEVELOPED

- The SAI website is undergoing a facelift by Cyan Commerce, the company who produces our newsletter. New features are envisaged to make it user friendly and may contain a changing gallery of members work and even specialist articles prepared by members sharing techniques sufficient to encourage enhancement but insufficient to give away trade secrets of the individual participant. Open to discussion at the AGM.
- Producing a glossy brochure also available, if possible, on line with up to date credentials.
- Setting up a Summer School on an annual or bi annual basis. John Pumfrey is to run a pilot school at our autumn meeting.
- Connecting with other Societies world wide. First in line is restoring the ASAI link. Member Nigel Gilbert, featured in the last newsletter as our man in Llandudno is a member of the ASAI and has received an honour from them. It is hoped he will foster this link.

MATTERS PROPOSED AND UNDER DEVELOPMENT

- Looking at fee payment methods so that overseas members will find it easier to pay; by that method GB members may benefit.
- We continue as a charity and explore if it is possible to enhance our fees through tax rebates. Some registered societies seem to do this.
- Opening up on to websites such as www.cgarchitect.com to advertise our wares to architects, surveyors, photographers etc. Conversely recruitment is the other side of this effort. Neil Poppleton mentioned this and Iain Denby has been asked to action.
- An illustration course may be in the offing at Southampton University. Peter Jarvis is asking for support
- SAI to seek further patrons. Proposals are encouraged.
- Viewpoint is under review. It may be a specialist part of our website, become a live Viewpoint for inspiration, coupled with the gallery mentioned above and below with changing and interactive features. Open to debate!
- More publicity is still promised through the Building Design, Riba Journal and other allied papers.
- More banners for events to be considered



MATTERS FOR LONGER TERM CONSIDERATION

- Explore communication between Members, subject to agreement, using Skype or Blog.
- Explore having a part of the Architectural salon at the RA summer exhibition devoted to architectural illustration. This may take some time.
- Explore a junior membership. Encouraged by a 13 year olds drawings at the Big Draw at St Pancras station. We will look to seeking out young illustrators with talent.
- Sponsorship to be considered to overcome possible constraints that cash may have on our ambitions. This is already under consideration to defray the costs of the operation of the website. Suggestions and support welcome.
- Honours and prizes within the membership are under consideration; possible scope for an equivalent of the Booker prize for all comers connected with this proposal, through the press.
- A free legal advice line is being looked at for specialist requirements.
- Other daily legal problems can be covered by membership of the FSB, the Federation of Small Businesses. The thoughts on this advice line would be parallel to those offered by the RIBA and the ACA, if thought necessary. It will be a free hour's consultation. No cost will be incurred by the SAI
- An historic building recording qualification is being considered and an approach is being made through the IHBC, The Institute of Historic Building Conservationists and other such organisations. It also opens our society to their eyes and use!

SETTING UP A SAI ARCHIVE

- Seeking contact with the RIBA drawing collection.
- Setting up a Gallery on line as suggested by Ben Johnson.

This would take time and effort but should be a long term aim. Ben has written:- "My only other suggestion would perhaps be a very difficult one to consider and very time consuming. Why not launch an on-line gallery with a changing exhibition and a guest curator for each show, with perhaps a particular theme personal to that curator. I imagine it being predominantly SAI members but it could be a historic survey of architectural imagery, photography or architect's drawings, historical or contemporary. This could even be an interesting project to be managed by a young curator trying to establish themselves in a very competitive world. There are several colleges now offering curatorship courses and many students looking for projects. Clearly it would take quite a lot of work to establish a format and this is perhaps where postgraduate students could be very useful. If this idea appeals I can think of two enthusiasts at Liverpool University you may want to.

This list is not exhaustive. No action has been allotted as yet other than in passing where action is already in hand. Some items are a natural progression from current practice some will need to be constructed or organised. Some may not happen.

RIBA & ACA NEWS

The ACA ran a further article about the benefits of the SAI in their New Year issue of their Newsletter. A letter has been sent to the editor of the RIBA Journal congratulating him on the new format of that paper and a precursor to a proposed launch of our credentials to the RIBA membership on the release of our new Website. A similar approach is planned for the Building Design.

STOP PRESS!

Witness the unveiling of the newly resplendent website, with added features. First time anyone outside the Management Team will have seen it. If you like it we will keep it, if not, valid criticism will be considered. It's your Society, your Website, your Interface with the outside world & potential clients. Please make every effort to come.

The year ahead...

April 25th 2009 Spring meeting and AGM at RIBA LONDON with Ben Johnson, Patron, as Guest Speaker

May 14th 2009 Deadline for Summer Newsletter

June 2009 Summer Newsletter

July 2009 Bungay School Design Awards

August 14th 2009 Deadline for Autumn Newsletter

September 2009 Autumn Newsletter

BIG DRAW DAY

October 2009 Autumn Meeting with Demonstration of Members Skills as a Pilot Summer School

November 14th 2009 Deadline for Winter Newsletter

December 2009 Winter Newsletter

February 14th 2010 Deadline for Spring Newsletter

March 2010 Spring Newsletter

The Spring Meeting & the SAI AGM

Saturday 25th April at the RIBA London. The latest line up

- Ben Johnson Patron describing his work and his Liverpool Exhibition
- How to change your Career by Tony Duckett
- A Power Point Presentation of this Years Work from Member Chris Lock of Osaka by Don Coe
- Previewing the New Website
- Discussing the SAI of the future
- Plus AGM election of officers and Council and year reports

Call Heather Coe and reserve your place for £20 inclusive subsidised price.

& finally...

Somebody loves the SAI!

We received a solitary card from a niece of a member. Only Chloe, 13, from Derby rose to our challenge. The medium is Acrylic.



NOT QUITE ILLUSTRATION

The current economic situation prompts a note of survival and where is more apt than under the Not quite illustration banner. A little dull compared to the first two issues but very pertinent to everyone's survival. The article is modelled on a conglomeration of information being put out by the RIBA, the ACA and other professional bodies who are realising they need to give some guide or prompt to its members on ways of looking to survival. It is hoped that is it helpful.

Surviving the downturn

No doubt all professionals are taking a closer look at their business's profitability and its exposure to risk. Architectural Illustrators are not an exception. There is no doubt a widespread opinion that our Membership is feeling very vulnerable. With less work available and major clients, particularly Developers closing down sites across the country everyone is keener to get real jobs by whatever means it takes.

The main hurdles will be:

Pressure on Fees and attempts to get more work done speculatively. This is to be resisted as your Business cannot be adequately resourced. The Business viability becomes threatened. The likely reduction forecast in fees is around 10% rather than discounts. Now is the time for resources based fee calculations, if you are not already practicing it. Make sure you get paid and set a target maximum time. The average amongst professionals is 15 weeks. Keep a time sheet for each project which includes out of pocket expenses. Check it against the fee received. This will tell you if the project was profitable. The old rule was work out your hourly rate from your expected/wished for income, divide it by the number of hours worked in a year (say 1850) and multiply it by up to 3. A third is your overheads, a third for income and support you require and a third for your profit. The last item may be trimmed to between 20% and 30%, therefore where you may wish to negotiate your fees.

Instill in your mind you are in business to make a profit, otherwise you will not be viable going forward. Keep in touch with your client at all stages to keep them satisfied and loyal. This will help to foresee any problems, keep them happy and staying with you. Diversify; look for new sectors, new markets, additional skills and new services. Create a niche. Ideally no more than 40% of your business should come from any one sector. If it does begin to create a wider client base. Even if large work is your forte, take on smaller projects. The income created fills in the gaps and oils the wheels.

NEXT ISSUE

Highlights

- Report on Spring Meeting & AGM
 - What we are doing for the Big Draw 2009
 - A Gallery of new Members
 - Outline for the Autumn meeting
 - Plus the regular features
 - From the high chair
 - Presidents progress
 - Not quite illustration
 - A letter from "where?"
 - And your letters,
 - Illustrations etc.
 - Exhibition revue
- ...and maybe the odd surprise.

NEXT ISSUE DEADLINE: May 14th 2009

All material to be submitted to:
davidbirkett@btconnect.com

TRY THIS AS YOUR BASIC SURVIVAL KIT

- Realise that you are not alone. Remember the SAI is committed to help our Members by offering practical advice and resources where possible or just a shoulder to "cry" on. Keep in touch with the SAI and share knowledge
- Look to personal development including CPD. Check that your details on the SAI Website are up to date.
- Check your website works well. Ask a friend to look at it and give you an honest opinion. Refresh it if all else fails.
- Look to a new line ... something different say drawing yachts of the wealthy.
- Read a daily newspaper, The Director Magazine (both online) and the Institute of Directors' website. Useful pointers may be found to stimulate your enthusiasm to fight your corner.
- You may have further ideas to share with us which we can develop as part of our Help Package.
- If really desperate please call; do not sit there and do nothing.
- If all else fails see you at the Spring Meeting for a tonic.

David Birkett FSAI
President