



SOCIETY OF ARCHITECTURAL ILLUSTRATION



In This Issue...

- From The High Chair
- SAI AGM Report
- The Retiring Treasurer's Report
- SAI Elected Council
- New Members & Fellows
- Members At Work
- Members Profile
- The Big Draw 2009
- Campaign For Drawing
- Summer School 2010
- Southampton Drawing Course
- A Retirement Retrospective
- President's Progress
- Strépy-Thieu Boat Lift
- The Year Ahead

From The High Chair

One of the subjects tabled for discussion at the recent AGM was the development of the new SAI website. This is progressing at a fast pace and will soon be ready for launching into the rarefied atmosphere we call WWW.

Those present at the meeting were kind enough to express approval of most of the innovative features which your Management Team have devised. Iain Denby and I have been made responsible for the detailing of the site and we are working closely together to provide an interesting, informative and as fully interactive site as our finances will permit. As well as a sophisticated search engine, which should enable clients to find an illustrator quickly, we intend to re-introduce a Forum that will allow the public access to resources such as personalised tutorials, one-to-one advice on a wide range of relevant subjects and, most importantly, communication between the like minded.

To this end we will need help from you, our members. Although the site will be administered from this office on a day-to-day basis, we will need to monitor the various specialist topics which will be generated by the Forum and I ask those who would be willing to help moderate the threads to contact this office. Another great feature of the site will enable members to keep their own Folio page up to date by providing uploading facilities of images and information. In effect you will have a free website. There will also be a "Members Only" section which will be accessible by password only. The moderation of this area will be minimal so that it could act as a chat room. We will be asking for your opinion when the site is up and running so now is the time to start thinking how you would like your website to help you.

Please let us know.

Don Coe, Chairman SAI.

Thank You.

Looking around the tables at the AGM I was impressed when I considered how far some of our members had travelled to attend.

The time and effort that goes in to arrange these meetings is immense and to be able to welcome those who came from York, Leeds, Liverpool and beyond for a ten a.m. start was gratifying indeed.

Well done, I say, and thank you.

Don Coe



SAI diversifying or SAI cutbacks?

SAI AGM Report

25 April 2009.... London.... AGM / Spring Meeting



07.57: BBC Weather Forecast – “mostly rain”. What on earth do they know?

08.05: Light rain.

08.15: Sun! – and continuing sun....

09.33: Train to London, tube to Oxford Circus.

10.10: Walk past BBC – am tempted to call in and ask why they don’t know SAI always has good weather for its AGM, but am restrained from ‘grumpy old man’ act by Janet and Shona.

10.15: Arrive RIBA – happy hubbub, coffee aroma and Presidential handshake from David Birkett. Many familiar faces, some unfamiliar (new members – splendid) and much perusing of portfolios – to a crescendo of chatter.

10.45: Meeting opened by Don Coe (over my twenty-five Spring and Autumn meetings since 1995, only one was not Chaired by Don) – while the sun streams through the second floor windows....

As ever, formalities were kept to a minimum before informative presentations on Awards, Summer School and our Website by John Pumfrey, Pete Jarvis and Don Coe; then a buffet lunch – and more talk. Afternoon brought three excellent presentations by Tony Duckett, Ben Johnson and Richard Rees. I might personally take issue with Tony’s nine ‘rules’ of photography, but this was a clear example of letting your work do the talking, for the results from his camera lens were often quite beautiful; Ben is, of course, the consummate communicator, whether with speech or spraypaint, and for those of us lucky enough to see his actual Liverpool Panorama, Ben’s talk was an inspirational bonus – we have a genuinely ‘hands-on’ Patron, for whom being patronising would prove quite impossible; concluding the trio, Richard reported on his Perspective Course and possible Summer School link with typical aplomb – packing more words of knowledge and helpful know-how into a few short sentences than many of us do in several paragraphs.

16.00: Don winds up the proceedings.

16.05: More refreshment – and yet more talk. Over tea and biscuits, portfolios are closed and colleagues, who over the years have become friends, embrace and voice their reluctant “goodbyes”. For many of our members, especially in the present climate, times are proving hard, but, for this day at least, lips have been smiling and the glass, or teacup, seems half full rather than half empty.

16.35: Down to first floor for quick tour of Corbusier’s ‘Cabanon’ (Cote d’Azur cabin for his wife).

17.00: Out into London’s continuing sunshine.

17.05: Walk past the BBC – resist the urge to leave rude message for the Weather Desk....

P.S: I have recently attended two other AGMs, for organisations each with larger memberships than ourselves – one, much larger, administered by paid staff and the usual Council and committees, has a meeting of ninety minutes or so, which is ordered entirely correctly, but attended by no more than our own AGM, with a glass or two of wine and some peanuts or crisps as refreshment; the other is a local group, properly constituted, but run completely by volunteers – its meeting of well over two hours is very informal, with an entertaining speaker and much locally produced refreshment. The first seems to encourage very little real debate, or legitimate criticism, while the second is a very pleasant evening among friends, but with necessary formalities sometimes being overlooked. The SAI, with its day-long format of informal formality, followed by friendly interaction appears to me to have it absolutely right; even serious disagreements have enough time to reach an amicable solution. Professionalism does not require pomposity and congeniality does not negate content – nor contention. Long may we continue.

Ken Baker FSAI (© bd 2009)

Success At RA Summer Expo

This was painted in situ in Palmyra with the Roman ruins in the foreground and the Saracen Castle in the background in November 2008.

The medium is water based oils mixed with tempera on a Venetian red primed board 125 mm x 175 mm. It took about 40 minutes to paint and I had an interested camel looking over my shoulder as I did it. I was in the shade of a Roman Temple and the hotel was 200 metres away so it was no great hardship. I did another painting of Krak des Chevalliers during the same holiday but did not submit that for the RA.

This was the first time for a very long time I have submitted any paintings and the work sold quite early on for an outrageous sum of money considering its size. I got a large perspective of Wimbledon in the architecture section in 1993 so have been in both the fine art and architecture sections.

Richard Rees



The Retiring Treasurer's Report

At the AGM I passed the batten of Treasurer to Katherine Anteney. She grasped it with both hands in a cloud of enthusiasm.

I will miss the monthly visit to the bank, the encounter with Heather Coe and the fiddling with the home raised accounts package, using a spreadsheet. All simple stuff, and with Heather, in the middle as my contact with the membership, my role was more a recorder of facts and reconciliator. However, Katherine will expand the role and in due course become more involved in the Society's business plans. May I wish Katherine well with her endeavours.

David Birkett

The Sai Management Team and Council Elected For 2009-2010

The following list is the Management Team and Council for this year.

MANAGEMENT

President: David Birkett
Chairman: Don Coe
Administrator: Heather Coe
Past President: John Pumfrey
Education Co-ordinator: Peter Jarvis
Treasurer: Katherine Anteney

COUNCIL

Iain Denby
Shona Coppin
Sally Wolff
John Mullaney
Joseph Robson
Danny Meyer
Keith Hornblower
Jim Mann
Chris Lock - Japan

Calling Card For Gideon

Gideon, our 14 year old prodigy came to the Spring Meeting and left his calling card.

Seeing him and Ben Johnson, our Patron together looking through each others sketch books, was a sight to behold.

We look forward to following and if possible, encouraging Gideon as he develops his style.

David Birkett



New Fellows & New Members



New Fellow Allan Adams This year marks the 200th anniversary of Charles Darwin's birth. His great scientific discovery was that survival is dependent on adaptation. Looking back over the 29 years or so of my career I can see what he meant. My work is concerned with buildings that are either standing or once stood. In the early days my work concentrated on the structures; what survives and its chronology of change. Nowadays I bring buildings 'back to life'. This can involve drawing back in removed features, sometimes putting furniture and fittings back into the drawings. Despite the audience changing, from mainly academic researchers to a higher proportion of the general public, the underlying need to properly research the subject has remained the same. It was for this reason in particular that I was elected in 2008 to be a Fellow of the Society of Antiquaries. My greater pleasure though was being elected as FSAI. Did Darwin say that while creatures evolve they can also stay fundamentally the same?



New Fellow Derek Reynolds A life-long watercolour artist. I was a scholar at Gravesend Art School and the London School of Arts and Crafts and have benefited immeasurably from the Weobley Watercolour Courses in Herefordshire. With an Architectural background over 23 years at Barclays Bank Property Services I embarked on my current career as a freelance Architectural perspective artist some fifteen year's ago. The majority of my work is in response to the needs of Architects seeking illustrations to assist planning applications and I have found 'bird's eye' views have been especially appreciated in this context. To paint and enjoy painting and be paid for it is still an endless joy to me, as I'm sure the rest of the members will agree. The SAI has been a source of great encouragement and friendship to me. The meetings are an invaluable forum for the exchange of ideas, comparative styles and differing techniques.



New Allied Member Mohamed Aly Mohamed Aly is an experienced architectural designer with significant portfolio and a wide network of business contacts, which has enabled Alysons role in projects to develop beyond the visualisation service. He took an honours degree in architecture at Alexandria University Egypt in 2000 and has worked since at the finest architecture practices in the UK. His first 3D experience was at the age of 13. He soon developed exceptional skills in CG art and solid expertise in a handful of 3D applications. In the majority of his work, Mohamed excelled at illustrating architectural designs through lifelike imagery and animations. In addition, Mohamed has worked on 3D animations for TV commercials and promotional videos. He is currently working on a demo TV programme for children"

Recruit A New Member

Whilst we are receiving a steady stream of new applicants, we are receptive to the proposal of a cash incentive to any member who introduces a successful candidate to the SAI. For each recruit who is elected, a sum of **£10 will be deducted from your next year's subscription.**

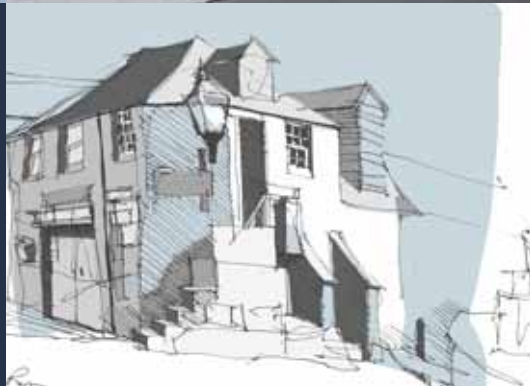
The applicant must indicate their source of introduction at the time of their application.

This 'Thank You' will be offered to all introductions by members and not restricted to any number, for example nine successful introductions will secure a member a free subscription for 2010. We need to hit a 300 membership level as our first target. A request however is made to all members to indicate as soon as possible their intentions.

New Fellows & New Members



New Member Alex York is a freelance architectural artist. He studied computer animation (BA Hons) at Teesside University and moved into architectural visualisation as a senior 3D artist at Hayes Davidson. He has been published in 3D World, Building Design and the Architects Journal and is a member of the SAI and CG Society. He lives and works in Central London and also holds seminars for studios or individuals on topics covering architectural illustration to photography and image manipulation. Alex's specialties include computer-aided 3D design and architectural visualisation, product visualisation, architectural photography, digital image manipulation, graphic design and web design, covering anything from luxury residential projects to master-planning, verified planning images, marketing campaigns and everything in-between."



New Member Peter Monognan

I studied technical illustration at Blackpool in the eighties. For years I enjoyed the puzzle involved in constructing 3D images from 2D plans. The quest for a looser style took me to life drawing and contour drawing and zen drawing. Nowadays I call myself an artist and illustrator, whilst I still produce technical and other illustrations on the computer my passion lies with art; in freehand sketching and painting, that's all I've really ever wanted to do. I've been in Germany since 1990, I came on a six-month contract! Working in Germany could be compared to their football team; steady, frugal, very calculated but without a great deal of flair! We live in a lovely place in the foothills of the Alps but I still take regular trips to the UK to keep myself sane!



New Member Joe Black

New Member Joe Black has been an architect for thirty years, and has always used his illustration skills to demonstrate how buildings will look when complete. He works with various mediums including ink, airbrush, acrylic and oil paints, and produces ink line sketches through to photomontages. He is currently working up a series of acrylic paintings to produce limited edition prints. These are developed from photographs of buildings and industrial structures from places visited recently including Krakow, Rotterdam and Frankfurt.



New Member Stephen Peart (Dip AD, Dip LD, CMLI)

Has vast experience of illustration in the field of urban regeneration. His recent work has been produced on behalf of one of the country's leading town planning and urban design practices, his unique drawing style is available for commission by all corporate and private clients. His illustrations have featured in professional design journals. The clarity and accessibility of his style has made his work suitable for many applications, including public consultation exhibitions, posters, reports, planning applications, websites, and press releases. Stephen is qualified in Fine Art, Sculpture (Dip AD) and has completed several public art commissions, see these at www.art-interventions.co.uk. He has a post graduate degree in Landscape Architecture (Dip LD) and is a Chartered Member of the Landscape Institute (CMLI). For more info visit: www.stephenpeart.co.uk

Members At Work

Success With The Day job

3dcom were commissioned to produce various internal images as part of the £1.4 Million Chemistry Centre refurbishment project at the Royal Society of Chemistry, Burlington House, London. The scheme, by Julian Harrap Architects will see the existing Banks & Barry library and librarians office refurbished with a new linking bridge to resolve the circulation at high level, a rationalising of the 1960s renovation, the mezzanine filled in as well as a new modern gallery and members room. The project is due for completion in September 2009.

Neil Poppleton



Making Some Extra Cash

Unless one's needs are very modest indeed, I don't see exhibiting in local shows and exhibitions as a feasible way to earn a living, but if you want to earn a little extra money and raise your profile locally, this can be a rewarding way to do it. I'm talking about so called "fine art" rather than illustration, of course, and this isn't a route that would appeal to all members anyway, but I find the freedom to express myself without the shackles of a client's requirements and prejudices quite liberating.

Finding venues is a relatively simple matter of searching local press and art magazines and talking to local galleries and art clubs. Most art clubs seem to be quite dull and depressing, being populated by senior citizens who turn up week after week to scratch around on tiny pieces of paper with tiny brushes, copying cheesy photos cut out of magazines. OK, that's a gross generalisation and there are, of course, some very good art clubs out there, but you need to shop around to find them. Doing demonstrations for art clubs can be very rewarding, spiritually if not monetarily, and I have found that most are only too willing to hire an artist for a session. Give it a whirl!

Keith Hornblower

Ayot St Lawrence painted for a show in the village, and a bridge painted as a demonstration of watercolour technique.



Members Profile

No 4
A Letter From
St Albans
By Lynn Barker

For each newsletter a member will be chosen at random to give a resume of their work and life with samples of work. Our fourth is from Lynn Barker, you may be the next!



Whilst on holiday in my native Australia some years ago, I was taken to visit the studio of former SAI member and ex-pat Peter Edgely by a designer/illustrator friend. Peter showed us some of his hugely accomplished visuals and recommended that I apply to join the Society of Architectural Illustrators when I returned to Britain. In those days, prior to the existence of the world wide web, I had no idea that a society of like-minded people who earned their income solely from architectural illustration existed. I followed Peter's advice and was given a very warm welcome by Erik Monk, and after I had submitted my illustrations to the Council I was admitted as a member.

Although I trained as an Interior Designer at the RMIT in Melbourne, I have always worked in architectural practices. I was fortunate to have had an excellent 'perspective' teacher at college and a natural inclination towards 3D visualisation which led me to emulate the work of such formidable illustrators as Davis Bité and Helmut Jacoby. After coming to the UK in 1973 I soon found myself working on a wide variety of architectural projects which even involved drawing 'Arabs on go-carts' and the pleasure gardens of Doha zoo. Later in my career, whilst trying to juggle looking after two young children with earning an income, I started my own practice which naturally involved illustration as well as architectural design. My new work was more commercial and I had to change from traditional line drawing and watercolour rendering to working in marker pen, which enabled me to produce quicker, sketchier renderings suitable for the fast turn around retail market. I also discovered that I could make more subtle and highly detailed illustrations by varying the nibs on the markers and using them to blend pencils and pastels, even employing a magnifying glass at times to get the level of detail required on A3 sized marker paper. It wasn't until recently when I attended an AGM where a demonstration of the use of markers on tracing paper was given, that I was inspired to have a go at that method too, and found that the results were striking and bold - if a little hard to control. Thank you Shona! About eighteen years ago I also became involved with teaching perspective drawing to students at The Interior Design School in London. I continue to teach drawing and design skills today, despite the college's increasing adoption of CAD and the accompanying 3D computer visualisation programmes. I have found that teaching part-time works well with earning my living as a freelance designer/illustrator, and offers the additional benefit of preventing me from going mad working on my own at home. The process of developing simpler methods for teaching the students has also helped me in my own work, and kept my aging brain ticking over.

Finding and securing new work is very slow at the moment, but fortunately my minor architectural projects and the teaching keeps me afloat. We are unaware of how many of us are competing for the same work and consequently what the chances are of our bid being successful. I find the challenge is not to get too excited about the prospect of large job, order lots of new pens and paper, cancel all your appointments for the next week and rearrange your entire life only to find that the you didn't get the work anyway!

Lynn Barker SAI

Big Draw 2009

SAI Celebrates The Campaign For Drawing's Tenth Birthday
With A New Big Draw Award



SAI members have generously supported the Campaign for Drawing for five years, giving inspiration and encouragement to crowds of 'graphically-challenged' participants at Big Draw events. Keith Hornblower first became involved in 2004, leading visitors in sketching Trafalgar Square at Join the Party, An event which attracted 35,000 participants he discovered that Big Draw events are fun and worthwhile. The word spread, since when we have benefited from association with many SAI 'expert drawers', including past and present presidents.

The SAI drawing station in King's College Chapel was one of the highlights of Amazing Space (Somerset House, 2006). Members, including Pete Jarvis, enjoyed their stewardship of this hidden treasure and John Pumfrey shared his infectious enthusiasm and wonderful sketchbooks. Part of The Big Draw East in 2007 offered drawing workshops on a London RT bus and two weeks later Covent Garden provided ground for more architectural exploration.

In 2008, The Big Draw occupied St Pancras International station for a week, SAI members led by David Birkett joined in a series of memorable Walk & Draw tours, taking in the splendours of this Victorian masterpiece. It was the perfect moment to propose greater involvement by the Society, which has taken the form of a special SAI Award for the October 2009 Big Draw. The £750 prize will go to the organiser of the programme most successfully promoting direct illustration of the built environment, historic or contemporary, and raises awareness and understanding of local buildings and their impact on cityscapes or countryside.

We urge all SAI members and their colleagues to share this message with local primary and secondary schools, colleges, galleries, art clubs, libraries and other community spaces. Please play your part and blow your own trumpet!

What is the Campaign for Drawing?

The Campaign for Drawing was launched in 2000 by the Guild of St George, marking the centenary of its founder, Victorian artist and visionary John Ruskin, by promoting his belief that drawing is a key to knowledge and understanding. The Campaign runs two complementary programmes – Power Drawing and The Big Draw. The Big Draw, a month-long season of drawing events across the UK every October. We hope these glimpses of enjoyable, eye-opening events will set you thinking about more ways to encourage engagement with the built environment. Now is the time for organisers to register their Big Draw plans on www.campaignfordrawing.org so that we can start publicising their events. Although the deadline for applying for the Award is 1 December 2009, organisers should register ASAP to receive news updates from the Campaign.

Heed the last word to a stalwart SAI Big Draw supporter: Such events have found a way to awaken the inherent desire within us all to put pencil to paper and to witness this in the public domain is truly inspiring. As one who has drawn for both for recreation and professionally since childhood I am humbled by the enthusiasm of participants to the Big Draw events over the last 4 years. (Peter Jarvis MPhil, (RCA)

Sue Grayson Ford, Director, The Campaign for Drawing

sue@campaignfordrawing.org telephone: 0208 351 1719

Summer School 2010

Ideas for a "summer school" are being considered, prompted by the interest in the Leeds demonstrations of illustration techniques. They would comprise a series of hands-on workshops and it is proposed to run a "taster or pilot workshop" at the next Autumn meeting. But to do this we need your views on the content. Below is a summary of the possible topics for inclusion:

The geometry of Perspective: Geometric projections and how to avoid pitfalls

Traditional techniques: Demonstrations in all media

Realism: Technique - expectations and disappointments, lighting, reflections, foliage, distance

Digital: Texture mapping, lighting the scene, rendering, modelling techniques, post production

Mixing media: Digital and traditional workshop/brainstorming

Photography: The digital age, Photoshop developments, video, latest technology, getting published

Modelmaking: Outlets, new materials, training.

Business forum: Accounts, debt, indemnity, contracts, fee scale, partnership, getting work

Originally it was contemplated running the first in 2009 but it takes quite a long lead in time particularly to get good speakers and practitioners to make it a very attractive event. It is still being considered as a three day event, arriving Friday and departing Sunday. It would be a great help to hear what you would consider an acceptable cost per head excluding accommodation but including the Friday night dinner and Saturday lunch.

John Pumfrey FSAI

Southampton Drawing Course By Peter Jarvis

Peter Jarvis is a successful architectural illustrator and lecturer. After completing a Diploma in Technical Illustration at Ravensbourne College of Art in the early 70s he has practiced as an illustrator in advertising and publishing alongside teaching posts at Bournemouth, Ipswich and Southampton. He gained a MPhil from the Royal College of Art in Information Illustration in 1997 and has been practicing as a freelance architectural illustrator since 1987. Peter has been leading workshops for The Campaign for Drawing's Big Draw events since 2006 and currently teaches on the BA(Hons) Interior Design course at Southampton Solent University. He is a Fellow and the Education Officer for The Society of Architectural Illustration for which he served two years as President.



Architectural Drawing and Rendering course. 3 – 7 August 2009

The course will cover traditional architectural drawing and include:

- Drawing in sketchbooks on location (weather permitting) and observation drawing in the studio.
- Theory and practice in 2D and 3D drawing with an emphasis on one and two point perspective, shadow casting and reflections.
- Theory and practice using colour with an emphasis on watercolour.
- Drawing and rendering techniques including pencil, ink line and wash, watercolour, gouache and markers.
- Using reference photography for entourage elements including people, cars and landscape features etc.

On completion you will be able to:

- Set-up a one and two point perspective drawing of a room interior and building exterior.
- Project, draw and render accurate cast shadows in orthographic and perspective
- Lay flat and graduated watercolour washes to a line drawing.
- Apply different drawing and rendering techniques to architectural subjects
- Use line and wash techniques to render people, cars and landscape features

Please have a look at the work on my website for examples and profile. The cost will be £495.00 which will include basic drawing materials and sketchbooks/paper but you will need to bring drawing instruments, brushes, specialist pens and marker pads - further information will be published on this with a detailed programme of the week.

www.pjarvis.co.uk

Thank you for your interest and I will arrange for further information to be emailed to you.

Hamish Simpson

A Retirement Retrospective



The SAI wish Hamish a good retirement from the front line.

He has told us that his awakening childhood was cursed by inability to read, but enlightened by the ability to draw. A persuasive family, however, caused him to work at a "proper" job, so he started adult life as an articled clerk. This proved to be intolerable and he was fortunate in being accepted at the Birmingham School of Architecture, where, drawing was encouraged. Since qualification, 25 years passed as assistant in industrial and architectural practices, including extensive visits to the Middle East and South America.

In the 1984 Slump, he was made redundant. With both a family and mortgage, he would never have had the courage to opt-out voluntarily. But this situation gave him the opportunity to draw for a living, which could not be resisted. The initial six months trial period extended to 25 years of illustrating, bringing him up to retirement.

For him it is fortunate that retirement has more or less coincided with another world wide slump. All in all he thinks that the Gods have been with him. He now plans to continue to draw pets and friends houses, plus the occasional building for favoured old clients. His lack of self-esteem in those early days was overcome by doing what he ought to have been doing from the start – Drawing. The SAI has been part of it, for which he is very grateful.

The Illustrations published are only a small sample of his "Gallery".

Spot The Difference.

This is a CGI, Traditional Perspective and a Quick Impression rendition of the same building. Thanks to Iain Denby, Derek Reynolds and Don Coe.



The Presidents Progress



David Birkett FSAI President

This Progress has now passed the 12 month mark. Another 24 or so to go before one of you take up the reins. Who will that be? You perhaps? With this report comes the news of a new website and an increase in the number of new applicants. However, this must not lead to complacency as we still have to manage our cash flow which is becoming tighter than it was. The interest on our reserve account has plummeted from around 4% to 0.3%. This year we are sponsoring the BIG DRAW as reported elsewhere which may run for a renewable period of 3 years as we have done with the Rotary Club of Bungay in Suffolk who supports a design event at Bungay High School. This is our last year of this particular event. Our AGM or Spring Meeting at the RIBA buzzed and I hope this translates to the autumn event where we are doing another hands-on day as reported again elsewhere. This is a precursor for a Summer School. We are involved in testing the new drawing course at Portsmouth University and the on-line tutorage that we hope to develop.

Finally a plea for more help. In particular a publicity officer who can cut more into the press than I can and also keeping the parallel institutes of the RIBA and the ACA up to date with our developments. So please step forward. The recession seems to be a variable feast depending on where you are but the events in Parliament almost totally overshadowed it. All everyone knows so far is that fees are tighter and payment a lot slower for what work is available. However, do enjoy the approaching hot season and be inspired for a fresh start in autumn.

David Birkett FSAI President

Your Money

It's Payback Time!

Following up on Iain Denby's article in the last newsletter

If you are an artist or visual creator you could be eligible for a share of over £3 million of Payback royalties if your work has featured in a UK book or magazine or been broadcast on certain UK television channels. This year's Payback campaign launches at the beginning of July and you have until 30 September 2009 to make your claim – so don't miss out! Last year DACS paid out almost £3 Million to thousands of artists, photographers, illustrators, designers and other visual creators.

- The highest payment to an individual was £5450
- The average payment to an individual was £236
- The minimum payment is always set at £25 for successful claims

Where do Payback royalties come from?

For further information about Payback and DACS or to request a paper copy of the claim form please call 020 7553 9062 or email payback@dacs.org.uk

From the beginning of July you can also claim online at www.dacs.org.uk

Agencies

I have been made aware of a big hit by an agency with a promise for a fee up front good works will be proffered. I have great problems with agencies. We never use them. However, saying that I believe if you do use an agency you should only pay on their performance. If they introduce a project, and you secure the commission, a modest payment of say between 10% and 12% is reasonable but if pushed and a top class gallery perhaps more, a lot more. This then puts the agency, as with both Employment agencies and estate agencies and galleries, in a position to ensure you get work. If they get you the work and they receive a fee. To pay up front a fixed amount per annum your are handing out cash without any guarantee other than sitting on their register. They can also offer the same fee scale to potential clients, and again sit back, and do nothing. Easy cash; if they maintain say two hundred clients and two hundred illustrators on their books the sums are quite comfortable and those who do not pay for a second year are easily replaced to keep up cash flow. Summing up if they earn their money on their performance fine but if they collect first you are at risk. Paying on results should be your bargaining point, leave the up-front boys to the gullible. They may be operating both legally and honestly but it is not worth the outlay. In my opinion, they should rethink their business plan. Finally, for every pound you spend you need to earn three to have a chance of a profit. I hope that helps (This is a personal opinion, not that of the SAI).

David Birkett

Corporate Membership

We have been approached by several members, & outside Illustration Practices, to create a Corporate Membership.

Presently, everyone is individually listed as a Member whether practicing for a living or not. Some years' ago the SAI listed members as practicing and non-practicing but in a very much low key fashion. Only an asterix by your name signified if you wanted commissions. This is to be revived in the following way. Corporate Membership needs to be open to all who practice, whether as sole traders or practices to allow fair trading.

Therefore there will be two lists, one of all Members and another signifying they practise and linked to the location map declaring that they are businesses and wish to receive commissions. A majority of the businesses are one person producing their own style. However we have members who work together in larger practices or practise with a 'Business' name rather than their own. Corporate membership is open to all sizes of businesses but they will be obliged to have at least one member as a Director/Partner or whatever.

A subscription structure will reflect this. This subscription structure will be published in the next newsletter in readiness for the 2010-2011 year.

A request however is made to members to indicate as soon as possible their intentions.

& Finally...

Not Quite Illustration The Strépy-Thieu Boat Lift

This funicular lift is on a new stretch of 12 km of canal in Belgium. It replaces four hydraulic lifts on a section of an old route that links the basins of Paris with that of the Rhine. The old route only carried 300 tonne barges, the new carries 1350 tonne barges plus 500 tugs (65x20 tonne lines each). Each gondola carries up to 8,000 tonnes of water.

The total rise from the bottom to the top is 73.15 metres and this lift achieves this as a single structure. An inclined plane at Ronquieres to the North provides the downward counterpart. The location of this installation is in the Province of Hainault in South East Belgium.

Each lift works independently with a 2,000t counter balance each side consisting of four sections of concrete block. The hoist has 32 motor cables plus 112 idle cables to give a speed of 20cm (8") per second rise or fall.

The installation includes a visitor's centre and café which celebrates the achievements of Belgium in a presentation called the "Spirit of Belgium". Along with this are the panorama of the location and a full view of each of the two impressive machine rooms.

The Spirit of Belgium exhibition is eight vignettes to illustrate the great moments of the country in the spheres of Comic Strips (Tin-Tin and Spirou), Literature, Art, Music (Home of inventor of the Saxophone Adolphe Sax), Economics, Science, Sport and Architecture.

Some of these presentations show Belgium at their oddest, such as the Works of Art animated Monty Python style and a classroom full of cartoon characters that you join for a lesson under the strictest of discipline which encourages you to misbehave.

A brilliant experience, brilliant industrial design and an awe inspiring presentation.

The Year Ahead...

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.

DERBY shortlisted as a location easy to get to.

November 14th 2009

Deadline for Winter Newsletter

December 2009

Winter Newsletter

February 14th 2010

Deadline for Spring Newsletter

March 2010

Spring Newsletter

STOP PRESS!
Website Launch!

**NEXT ISSUE DEADLINE:
September 1st 2009**

All material to be submitted to:

davidbirkett@btconnect.com