



- From The High Chair
- New Members & Fellows
- Ashmolean Museum, Oxford - Review
- JAVA Developments in Japan
- Paper City Winners
- Members Profile
- Workshop Trials in Derby
- Derby Diary
- President's View
- And Finally...**

Subscription News, Forum News, and The Year Ahead  
Advert for job offer for freelance illustrator

## From The High Chair

I feel that I should have renamed this column From The High **Horse** for this issue.

### Moan number one.

During recent years we have held our intermediate meetings at a variety of venues around the country to enable members who do not live within easy reach of the capital a fair chance of attending. At the last three meetings, those at Leeds, Liverpool and Derby, it is apparent to me that this approach is not working.

The members who do attend are the loyal core of thirty or so stalwarts who, in some cases, travel hundreds of miles at great cost to meet the same people they met at the last meeting some hundreds of miles in the other direction at even higher cost.

I have to say that, without exception, the meetings have been a great success and that meeting up with the other twenty nine members made it all worthwhile.

Planning these meetings is a time consuming and stressful procedure and in many cases relies on advice from local members as to whether or not the venue is suitable for our purpose. Feeding the mob is another consideration. Hotels are the last place that I would choose to eat and so it has proved to be. The lunch at the Leeds Armouries was a high point and the Hallmark Hotel at Derby a low. This, I submit, confirms my theory regarding hotel catering.

### Moan number two.

The new Web Site and Forums. The culmination of many weeks of hard work was the merging of the site and forums and the activation of the latter. This was done live at Derby and was a tardy and frustratingly slow procedure owing to the slow WiFi connection provided by the Hotel plus my ineptitude in driving the laptop using the unfamiliar touch-pad instead of a mouse.

My moan is this. Some six weeks before the meeting I had asked members to access the Forums to vote in the Poll to decide whether or not to create an area for SAI Members only. Two votes were cast. One was mine.

During the meeting a question from the floor asked "Should we have a Members Only area on the Forum"? Who knows?!

See elsewhere for reports on "Derby Day" and the Summer School dry run in particular. It was great fun.

Don Coe, Chairman SAI.

**It's your forum**  
If you disagree and want to vent your  
fury about any opinion expressed in  
this Newsletter use the **FORUM** at:  
[www.sai.org/forum](http://www.sai.org/forum)

# New Fellows & New Members



## New Member Steve Casey

I have worked in architecture since 1991 after a 5 year career in the Royal Navy. I've always loved sketching and painting and it was during my time in architecture that I started to learn 3D modeling in Autocad, I then discovered the magic of 3D Studio max 1.2 and have been using max since that day. I started working professionally as a 3D artist in 2003 and became freelance in 2005. It was the best thing I ever did.



## New Member Richard Macara

Is an illustrator and graphic designer from Birmingham. He trained as an architect at the Royal College of Art in London where he developed an interest in the visual side of architecture. Since then he has worked as a graphic designer and art director for architects in the UK and Middle East. By using a combination of traditional techniques and computer software, Richard creates images that have a unique and contemporary style. This experimentation is something his clients have actively encouraged. By using a Wacom Cintiq interactive pen display, Richard creates painterly backdrops and then builds up layers of vector artwork for each building. [richardmacara.com](http://richardmacara.com)



## New Member Sasha Mihajlovic

Thanks for having me again in your company after almost nine years of once being a SAL member. Some of that time was spent illustrating for Spanish clients in their sunny country and some back in the UK, sharpening skills in traditional illustration.

I now specialise in the conceptual design illustration, transforming vague design ideas of my clients into visually tangible images that transmit the flavour of unformed projects. The accompanying image best illustrates that - it was conceived from only a hatched masterplan and a few showcase photographs. It created the necessary "magic", and that is what matters after all."



## New Member Suzie Myatt

After an early career in IT I had the opportunity to develop my life-long passion for photography by studying at The Bournemouth and Poole College achieving the Licentiate of the Royal Photographic Society (LRPS). Some of my images have been published and I am now a freelance photographer. Although I am still interested in other areas of photography, architecture is my main focus.

Current projects include a commission to produce art work on an architectural theme for a client in New York. My IT background has proved to be very useful in this age of digitalization!

I strive to produce images that are as interesting and eye-catching as possible whilst accurately recording detail and design.



## The New Ashmolean Galleries

**Are they an expensive disappointment?**

I am writing this article just back from my first visit to wander through the new extension to the Ashmolean Museum in Oxford. My immediate reaction was that it gave about as much of a thrill as an IKEA store, perhaps less. A very disappointing reaction to experience after the press hype bestowed upon it. Before arriving at the museum I was having a nice day. On my entry into the inner sanctum I immediately felt let down by the lack of "WOW" to use a modern expression. My lasting impression is an extension consisting of two staircases of little merit reaching from the bottom to the top of the building. Whilst there is a good deal of daylight it does not compensate for the uncomfortable geometry of the spaces created.

Bristling with this first reaction I hoped that lunch might help to enliven the dampened spirit. Being bundled into a side corridor with umpteen worthy citizens of Oxford, all waiting for the 12 o'clock dinner gong and entry into the restaurant, I reflected on school days where Matron stood guard at the refectory door until the appointed hour. The menu, given to us with great aplomb, was as difficult to understand as the railway timetable.

The claustrophobia of the waiting space became too much; I left and headed for Jamie's Italian in George Street. This experience did raise the spirits sufficiently and to give enough energy to brave a second visit to the museum. However, in a calmer mood I still felt that the new building relates poorly to the existing and had none of the ambience that remains with the original building. I was expecting another Sackler Gallery as at the Royal Academy. On the positive side the new display cases are something to be admired, both clever and innovative, as is the sight of the hosts of newly displayed museums treasures previously hidden from view. On that front well done the Ashmolean.

For display 5 stars, for the building I struggle to give 2 stars.

**David Birkett** FSAI President

*PS On a further visit the poor volumes of the new exhibition were more noticeable and the most depressing activity to embark upon is hunt the lifts found hidden in tight claustrophobic lobbies. And the lift itself is an example of very mediocre industrial design; a new car park in Reading has better. What a shame.*



## Returning Member Steve Dimes

It's great to be part of the SAI again. When I initially decided not to renew membership it was because I felt the Society had lost its way, and didn't fully represent our Profession as it operates today... but that has all changed! We now have a fantastic public face in the form of the website, which communicates our offer much better and feels far more inclusive of all aspects of our business, and a Society that aims to become a much stronger presence in the Architectural world. That'll do for me. But most importantly, in terms of my own marketing, it's a place I'm very pleased to be represented. Glad to be back. I'm currently Senior Partner at Smithdimes Architectural Visualization and Co Director, along with another SAI member Gareth Hughes, of a new venture; Add Life Architectural Entourage.

## Look out for Wes akka Wesley Richards SAI

This image is a pencil sketch star AKKAted in Yosemite with Wes wearing gloves but as it became so cold he completed it by making notes and finished it on the drawing board back at home. The drawing will appear in the 2010 Bromley Arts Council diary and be exhibited in his exhibition PREDOMINATELY PENCIL early next year. Details will be published on the Website when released. Look in too to the Forum.

John Pumfrey has also visited and drawn this chapel and was invited to lecture in the fully fledged art room in its visitors centre. Which he did, of course.



See the website/make comment and discuss on the Forum  
[www.sai.org/forum](http://www.sai.org/forum)

# JARA developments in Japan by Chris Lock

It's been two years since we announced news concerning JARA, so here's an encapsulated two-year's worth. This year was very quiet affair. Going there on my only day off, just before the weekend, the place had only two other visitors. A large selection of varied and interesting work, however, was on exhibition. Greeting one upon entry was a work by another of my favourite JARA illustrators, Fujio Yoshida. Yoshida works on a grand scale. A couple of years ago he had two new proposals for the New York WTC twin towers. This year he has a proposal for the downtown Osaka GPO his whole area of downtown north Osaka (I live in the downtown south) is under reconstruction, including Osaka Station just behind and to the right of Yoshida's proposal. Sitting in my favourite comfy café on the 6th floor of the building on the opposite corner of Yoshida's illustrated proposal, I often gaze through the 6m floor to ceiling glass windows at the gutter-rat grey buildings opposite. Constituting the present grey GPO, or Osaka Central Post Office, and a lifeless grey hotel sitting in front of the station like a giant 30-floor concrete block left behind by builders, it'll be refreshing to see a bit of new design go up in their place. I was lucky enough to meet Yoshida san a couple of years back and we have always kept in touch via greeting cards. He always sends notification of the next JARA exhibition with his illustration stuck on the postcard. The illustration never fails to



impress. There was a wall of exhibits from KAPA, and the ASAI. Our absence, I felt, was conspicuous. I was nonetheless given a warm welcome and look forward to going along again next year, when I'll try to make it at the weekend when more people are around. I also managed to pick up a card with Costantino's AIP 23 Hugh Ferriss Memorial Prize winning illustration. In closing, here are a few other illustrations from the 2009 catalog, which by the way has about 14 pages of advertising at the back. That might be something for us to consider doing.

## The Royal Academy Paper city competition winners

**Bee Emmott and Tom Gibson have jointly been awarded as the Overall Winners. They won an Alessi vase and a years subscription to the SAI. The transcript below tells something of their approach to the competition.**

*Bee Emmott and I entered a drawing in the paper city competition, Bee just phoned me to ask if I could forward you a few details. I am an architecture student having recently graduated from Edinburgh University and am taking a year out before my RIBA II to do some work experience. I am currently working with Toh Shimazaki architecture in Southark on an internship. I think you might even have dropped into the office last week to talk with Tak, I was probably drifting around in the background building models. I took part in the t-sa forum this summer and actually wrote a little article for the blueprint website with Robert Grover about our experiences on forum as well. Bee has just graduated jointly from the Edinburgh College of Art and the University, with a degree that incorporates both art history and practice. She was selected for the Bloomberg New Contemporaries that is currently showing at the A foundation just off Shoreditch High Street, her website is: [www.beeemcott.co.uk](http://www.beeemcott.co.uk)*

*We have been friends since school and often have input into each other's work, so when visiting the RA recently we decided it would*

*be really good fun to put in an entry for paper city together. Our drawing, entitled 'elusive city' plays with the idea of trying to capture the 3D physical city on a 2D piece of paper. Initially we dreamt up a very heavy, underground and monolithic city, choosing to draw this in an exaggerated 3D perspective. A very light, 2D manipulation of this image then became a way of introducing the idea of the city as handmade, human and crafted despite it's clear physicality. Ironically as soon as we began folding and tearing the original image our 2D paper quickly became 3D again, whilst photographing the folds and rips flipped this process on its head again!*

*A lot of my previous projects have been interested in transforming everyday experiences into something extraordinary, whilst Bee has developed a similar 2D-3D interplay in her usual practice of projection and large scale photography.*

*Basically we both really liked the idea of a heavy, underground city being able to just blow away... hence the title 'elusive city'.*

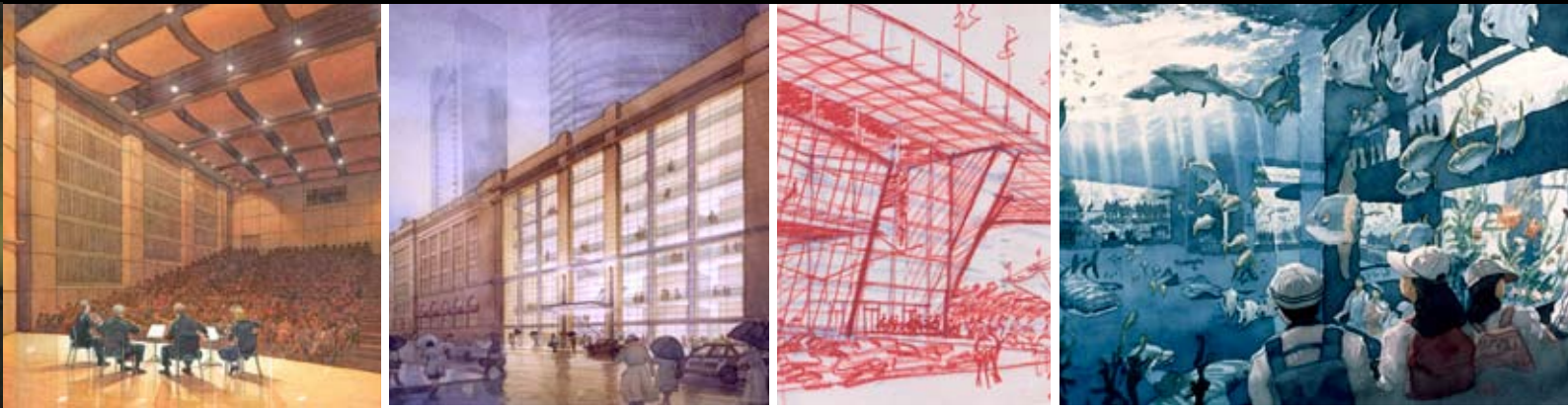
*We are in touch with the winners and propose that they meet us at our spring meeting in late March. Both Bee and Tom have been invited to join us at our Spring Meeting on the Saturday 27th March 2010 at the RIBA. We hope they will give us a further insight to their art.*



# Members Profile

No 6  
A Letter From  
Boston Mass. USA  
Frank Constantino

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



Although I have been a long-standing Fellow since the late 1980's and the days of Eric Monk, and corresponded often on a personal level with some members, I was delighted to accept the recent invitation from your President to write this overview for my Society colleagues.

I have enjoyed a very long, rewarding career as an architectural illustrator, applying my architect's academic training and design and presentation experiences with various firms to this exciting profession. My abilities to draw, accept the challenge to represent architect's ideas, and achieve a level of satisfaction, were the critical reinforcing factors in pursuing the highest degree of accomplishment with this work.

I studied and was constantly inspired by English illustrators like Cyril Farey, Joseph Walcott, and JMW Turner, as well our American counterparts like Hugh Ferriss, Arthur Guphill, Helmut Jacoby, and Steve Oles; or architects Frank Lloyd Wright, Eliel Saarinen, and many others with an excessively skilled hand. After about 10 years honing my skills on a variety of commissions, I developed the confidence and the caliber of techniques to seek projects from the highest profile firms in my hometown of Boston, as well as firms in other cities. In the first era of my career, I worked primarily in black & white graphite, then secondarily with color pencil renditions of these images, or solely in color pencil. And finally in a last era, after answering "Sure -Why not?" to an interior designer's question as to whether I could do watercolors (I hadn't), I thus began my decades-long fascination with the watercolour medium.

While further referencing the masterworks of watercolor artists like John Singer Sargent, Winslow Homer, J.M. Whistler, Anders Zorn, and others, I refined my own work from this indelible exposure and overview of so many methods of drawing. In working with clients like Cesar Pelli, Moshe Safdie, I.M. Pei, and Robert Stern, whose confidence in my skills allowed me opportunities to explore drawing and watercolor in my own way (sometimes on agonizing paths), I devised methods for constant artistic refinement and expressiveness with the medium, while suiting the needs of their commissions.

Even though my skills have been primarily hand techniques, I certainly adapted to a necessary extent to the digital advancements of design and drawing programs to better serve my clients; but being in a late stage of my career, I opted not to offer full digital drawings. It was evident that there were too many advanced talents in that arena, and

I chose to continue with my versatile range of techniques which are still in demand, though now focused on concept, competition or development drawings.

However, because of this deliberate choice (and without knowing my suit of clothes had changed), I found myself thrust into a "traditional" camp of illustration at one robust ASAI conference in the late 90's. I have since been called the "grandfather" or "godfather" (or even sometimes "dinosaur") of illustration.

I continue to be deeply concerned about the loss of individuality that will derive from the unrelenting, undifferentiated wave of digital representation of architecture. There are certainly some notable, sensitive practitioners of computer imagery that bring a visual sophistication to their work - but the very programming aspect of digital work leaves no personal mark of a skilled hand. The commercial nature of architectural illustration may indeed justify the elimination of skilled hands. However, I am convinced the enduring images of this fading era of drawing will be those that convey the recognizable signature of a master. Perhaps drawing for architecture may someday re-emerge at an opportune, future time.

I have been very fortunate to have created a body of illustration work during my career that represents a period of American architecture, and that may become a legacy of some degree, for future young illustrators to reference and derive inspiration akin to what I sought and found. I continue to work with ASAI, and its many members throughout the world. I provide drawings for loyal clients who opt for the touch I bring to their work, and in tandem with my illustration work, adapt my skills to plein-air watercolor painting, fine art opportunities and teaching seminars.

I trust all the skilled hands in SAI, regardless of their professional techniques, continue to draw, sketch and paint; and continue with their admirable programs of teaching school age children to draw, sponsor drawing competitions, and keep alive your incredible heritage of illustration that belongs to all of us.

**Frank M Costantino**, FSAI, ASAI, SI, JARA  
Co-Founder, President Emeritus, ASAI Boston, Mass. November 27, 2009

*(ps all the images attached for this letter were selected for ASAI Architecture in Perspective Awards, exhibitions and catalogues)*

# A Report on the Workshop Trials at the Autumn Meeting of S.A.I. 2009 In Derby



Up to no good, I'll be bound  
*Joe, Iain and Jim caught on camera posting rude messages from their laptops onto the Forum live, just after its live launch.*

This year's autumn meeting was devoted entirely to education in its broadest sense. For a year or two a summer school has been under consideration and the demonstrations of technique held in Leeds in 2007, which set the ball rolling, were expanded this year into "workshops". This involved every member present at the meeting trying at least two illustration techniques under the guidance of a demonstrator. However, the morning opened with education in the field of internet communication and specifically via the new SAI website and, even more specifically, the FORUM. Don Coe, our Chairman, introduced us all, via live internet connection, to the website and took us through an on-line visitation. Don clicked his way through SAI.org.uk revealing the changes from the original. You can now visit it and when you and all our visitors are familiar with the site the Forum and Members' Area will soon become vital to the life of SAI... by your participation.

Don Coe is the general moderator and he will guide through the use of these areas, including registration and use of passwords. If you wish to assist in moderating he also looking for members with specialist interests. Since the meeting a new private members room has been constructed wherein confidential communication can be held away from the public eye. A separate registration and password are required for entry and use. After Don's exposition five illustration techniques (from the original Leeds performance) were demonstrated and all present took part under guidance from the demonstrators. The large square room was set out making the meeting easily adapted from casual "club" meeting format suiting lecture-with-projector presentation to five-technique workshop. So immediately after lunch a hive of activity began as follows:

## Shona Coppin F.S.A.I – Pantone Markers

Providing tracing paper, markers, blenders Shona demonstrated on pre-drawn set-ups her method of rendering perspective illustrations using the following procedure: Shadows were first by applying Pantone blacks and greys on the reverse of the paper. Colour was then laid on the front trace. Because the tracing paper does not absorb the pantone inks, though it does hold them, colours could then be blended on the paper. The blender pen was also used to erase. *These demonstrator's examples show reverse shading and surface render*



## John Pumfrey F.S.A.I. – Tombo felt-tip plus Edding fibre tip pens and Aquarelle graphite

Working on watercolour and cartridge respectively, demonstrated by copying from a photograph, for convenience, a town view of heavily modeled buildings in bright sunlight. The pens from cultpens.com are used with watercolor brush and minimum water allow for converting lines into monochrome washes. The graphite, too, produces a similar image. The participants used Sepia and Soft respectively, sketching, shading and then washing as opposite:

*Right: First attempt at Tombo by a participant • Far Right: Demo in Graphite Aquarelle by demonstrator*



## Don Coe F.S.A.I. – Ink Line and Watercolour Wash

Don had prepared a line sketch of a proposed project and after inking in Parker Rollerball and then, with a Rotring Fine "ArtPen" filled with waterproof black ink for the initial drawing, drew his sketch on watercolour paper. The paints used for rendering are George Rowney professional whole pan watercolours laid on with Handover Kolinski sable brushes Nos. 6 and 12. and the paper Daler-Rowney "Langton" 140lb. Not surface.



## Donna Scott F.S.A.I. - SketchUP

Donna demonstrated SketchUp and the process of drawing on-screen with a mouse the plan of a simple building which she then "pulled" up into the 3D. She explained how to do this to any selected scale and then accurately place openings and detail on the image. The programme can be down-loaded free via Google. Having created the wire-frame she showed how tones can be applied and the viewpoint adjusted. Lighting direction and shadow casting were then achieved ready for transfer to paper and hand rendering in watercolour.



## Joe F.S.A.I. – The Wacom Tablet

Joe had brought his Wacom tablet to the table and with a pre-built 3D model employing a virtual camera in a 3D package, had put the photograph as his background and trace building footprints and extruded volumes in 3D on screen. From this basis he established a lighting feel collating photographs from the web of aerial road networks, trees, and building facades and he cut and pasted these onto the facades in Photoshop. Then with the tablet he was able to "paint on" the sparkly lights, reflections etc. as though using a brush and gouache, say. When Don tried his hand on the tablet he was able to almost emulate his own distinctive line-and-wash style in C.G.!!



*Right: The aerial city 3D "package" view shown at Leeds • Far Right: The image rendered with Wacom tablet*

# The Diary of Don & Heather Coe

Derby Day Events Date Line 31st October 2009

**Friday** Heather and I arrived at the Hallmark hotel late afternoon on the day before the meeting. Those members who had elected to stay overnight had already settled themselves in the bar and after a quick shower we joined and were welcomed by Derek Reynolds and a couple of gin and tonics. We had arrived.

**Saturday** After a cook-it-yourself breakfast (!) we found the Garden Room and had not long to wait before it was realised that most of those who said they would attend had, in fact, arrived and were noisily re-uniting.

**The Meeting - A.M.** I opened the meeting when the members and guests had quietened down sufficiently. When the preliminary opening speeches had been delivered I fired up Joe's laptop and logged on to the new SAI Web Site. Once at the opening screen I did my best to explain the features which are built into the site and, in particular, the benefits of the Edit-Your-Own-Web-Page facility. Questions from the floor soon made it apparent that there was not going to be sufficient time to screen the entire site with simultaneous tutorials. It was now time to introduce the SAI Forums. Cyan Commerce, who had constructed both the site and forums, had built in a switch which I was able to operate to allow the Forums to not only go live worldwide but also make them visible and accessible from the main SAI web site. After a quick and now necessarily short browse of the systems, we called a halt to the session and removed to the restaurant for lunch.

**The Meeting - P.M.** During lunch the tables and chairs had been rearranged and I invited John Pumfrey to take the floor, for it was now time for some serious fun according to a plan drawn up by him. John had on display, the panels he had prepared, based on previous contributions from members and their demonstrations of illustration techniques ranging from traditional to CGIs and some methods inbetween. John had five tables set up each hosted by one of the aforementioned demonstrators. We were encouraged to move from table to table and to have a go with whatever tools we found there, all under the tutelage of the resident host.

## They were, as follows:

John – Tombow pens and a jar of water  
Me – as Danny calls it, “Pen, Bucket & Brush”  
Shona – Marker Pens on tracing paper  
Donna – SketchUp and the basics of digital sketching  
Joe – CGI digital visualisation with projector

I had a go at the Tombow stall and, briefly, used a Walcom tablet and stylus at Joe's table. It was all great fun and very noisy. Heather, who had been struck down by some uncooked sweet peppers in a dodgy curry sauce at the lunch break, and had returned to the meeting room from her sick bed to retrieve her handbag, reported later that the place was heaving and knew from that moment on that the day had, in SAI terms, been a great success. The meeting came to an end with a short discussion as to the future of the proposed Summer School. We'll keep you up-to-date with progress by means of announcements both on the SAI web site and the Forums. Please use both to stay informed, and please keep your web page up to date with at least one image.

DON COE

# The Presidents View

David Birkett FSAI President



The progress has not stopped but I thought I would share the view I have out of the round window in my office. I was going to say, studio, but thought for me it was too pretentious. Next issue I will show you the view from the square window. The website and forum are now in place and there for all to use.



We also have an easier way of paying our subscriptions, as explained below, and with Gift Aid we can benefit from refunds from the Inland Revenue, gleaned from those members who wish to support the Society in this way. I believe it is also backdated for a number of years. This will help to stabilise our financial situation which has supported us well in the costs of developing both the website and the Newsletter. It is hoped that Members will see all this as a definite support to their Practices and a help in promoting your work. The Derby meeting was successful but I wonder if there is any real benefit to having a meeting in the provinces as numbers have never reached our expectations. I am aware of members family commitments and perhaps we of the management team must in future take care when half terms and public events are happening.

Our next venue will be at the IBA in March when we are planning to attract an interesting speaker. The Summer School is on the cards still but will need considerable support, not only to set it up but to organise it. If you have anything to say about any of the issues raised in my “dissertation” please flag it up on the website's forum.

David Birkett FSAI President

23 November 2009

## Subscribing To Change

Next year's subscriptions will be able to be paid by PayPal. This will offer to all members an alternative and more secure way of payment allowing debit or credit cards to be used. The decision to take up with PayPal is as a result of our overseas members finding it increasingly difficult to transmit their fees with the slow demise of the written cheque.

Details will be sent out with next year's subscription renewals but please register with Heather on [info@sai.org.uk](mailto:info@sai.org.uk) beforehand if you wish.

Furthermore, as we are a Registered Charity, we are eligible and have been accepted for the Gift Aid scheme. However, this will only be available to those paying UK Tax. Full details of this will also be sent with the annual renewal pack.

These two changes will help the SAI to simplify its subscription collection and enable it to maintain the membership fees at current level particularly with your support to Gift Aid and the return we will received from the Inland Revenue.

As a gentle reminder the SAI subscription renewals are due on March 1st 2010.

See the website/make comment and discuss on the Forum  
[www.sai.org/forum](http://www.sai.org/forum)

# & Finally...

## VALENTINES CARD COMPETITION

Last year one entry. Suspect lack of prizes was a problem. This year: First Prize £25 • Second Prize £10 Mentioned, a surprise gift Presentation at the Spring Meeting. Deadline 14th February.

**NEXT ISSUE DEADLINE: February 14th 2009**

All material to be submitted to: [davidbirkett@btconnect.com](mailto:davidbirkett@btconnect.com)

## Not Quite Illustration

After 2000 years of service Britain's oldest overflow drain is being given its first thorough inspection.

The drain runs under the City of Bath for nearly half a mile taking the mineral rich hot waters from the Roman baths into the River Avon. However it is the last legs of the drain where difficulties are being experienced in the extension that was built when the Avonside marshes were reclaimed beyond the old city wall. About two years ago they started to back up causing a flood risk to Bath. The final section of this drain, laid in the Sixties, collapsed two years ago and had to be rebuilt once. The engineers have found most of the Roman drain to be in tip top condition and only requires the sediment to be dredge out of it, no doubt revealing undiscovered artefacts. The renovation of the whole drain is now in progress and programmed to finish next month.



Image: The Times Online

### Waste Paper?

We have the following surplus publications

- An un-opened box of 50 Viewpoint
- 94 Newsletters, July • 90 Newsletters, Current.

I hate to throw stuff like this away, Any suggestions?

Kind regards. **Don Coe** FSAI, Chairman SAI

Skype ID doncoe2

**Did You Know?** That Iain Denby's Great Great Uncle was John Atkinson Grimshaw, Artist in Leeds

## YOUR SAI WEBSITE PLUS FORUM

This is yours to use to help you to both obtain your commissions and exchange views with fellow members. With the website please keep your entry up to date as it is your shop window "worldwide". With the Forum there are several topics generated already and is open to you to take up any subject. If it is a matter you want to keep in camera, there is a "Members Only" area access by password.

Contact Heather Coe [info@sai.org.uk](mailto:info@sai.org.uk) and register your need, you will be rewarded. Any major problems please refer to Don Coe who will try to assist.

## Steam & Punk

If into either, look in The Oxford Science Museum before February 2010 at THE STEAM PUNK Exhibition.



## SAI in Tokyo 2011

The SAI has been invited to join the UIA Annual Conference scheduled for 24-30 September 2011.

See the website and forum for further details of how to submit your work and the costs involved. We are now looking for possible sponsorship. See the Website.



## WANTED Freelance Creative Architect/Illustrator

We are a small innovative practice with a busy workload and require an individual with flair and exceptional design and presentation skills to bring to life a variety of prestigious projects. Working alongside our team to fine-tune the elevational treatments and 3D massing, you will have an eye for proportion and will present your ideas graphically to sell the scheme to planners and clients alike. This freelance work would suit an individual with easy access to the M4 or M40 corridor.

Please email your CV and examples of your design and presentation work to [harchitectsltd@googlemail.com](mailto:harchitectsltd@googlemail.com)

## The Year Ahead...

**February 14th 2010** Valentines Day / Spring Newsletter Deadline

**End Feb 2010** Spring Newsletter

**March 27th 2010** Spring Meeting with AGM at the RIBA

**Mid May 2010** Deadline for Summer Newsletter

**June 2010** New look Newsletter using recycled paper

**Mid summer 2010** Summer school Provisional

**Late August 2010** Autumn Newsletter deadline

**October 2010** Autumn Meeting

**Late November 2010** Winter Newsletter dead line.

## STOP PRESS!

Spring meeting & AGM The Spring Meeting will be at the RIBA on 27th March 2010. Details and booking arrangements to be sent out in January. Guest Speaker – Promised We want to have a record attendance.