



SOCIETY OF ARCHITECTURAL ILLUSTRATION



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From the High Chair

Our meeting at Derby in October of last year witnessed the official launch of the new web site and forum. They seemed to be well received and the thought was expressed that they would provide the Society with a bright and vibrant future. There is still much work to be done to make the site more accessible, easier to navigate and to attract potential sponsors. We feel that it is no longer relevant to associate members with their geographical location and propose to redesign this area by omitting the map search system. It is hoped that this work will be completed soon.

One of the benefits of the web site is that members have the facility of keeping their own personal web page up to date with up to one hundred images plus the convenience of being able to ensure that any change of contact details can be updated as necessary.

Once again we have received complaints from members and prospective clients that there are many web pages on the site which have no images displayed so our efforts to provide that facility appear to have been wasted on some.

I shall be seeking support at the upcoming meeting for the pages of those who have no examples of their work to be

removed. In the words of the complaining member he feels that, "...the un-professional way in which SAI members are failing to maintain their pages reflects on our own high standard of presentation and prompts us to withdraw our support"

The forum

Statistics since the launch in October 2009 are as follows.

- Registered users 38, only 16 of whom are SAI members.
- 12 of those SAI members have yet to post. One member has posted 72 messages. There have been 339 posts and 67 topics up to the time of writing.
- Posts per day 1.09 Users per day 0.12
- There have been 53 images posted, the vast majority from members of the public seeking comment or advice.

I anticipate that the foregoing will stimulate plenty of discussion at the RIBA on 27th March.

Don Coe, Chairman SAI.

LAST CALL!
 Come to the Spring Meeting
 RIBA London
 Saturday 27th March
 Bring your work. All day from 10am
 £25 including lunch. See inside for details

New Memberships Conferred

CORPORATE MEMBERSHIP

As a mark of relative success we are pleased to report at least two companies have subscribed and more are in the process of enquiring.



New Member Paul Cureton

I am currently studying a PhD in landscape architecture at Manchester Met and interested in the role of visuals in becoming buildings and spaces. I use mixed media and digital hybrids. One current project is the co-curating of an international drawing exhibition for 2011 on the 'uses' of drawing across professions.

*Paul Cureton, Autopia Ampere, After Newton Fallis (1985) and Wolf Hilbertz (1978), 2010, Pencil, 23.5cm * 13.8cm). Illustration for planned article Videre: Drawing and Evolutionary Architectures*



New Member Steve Coe

Model making was very much part of my early life. Having been weaned on Airfix, Balsa and Magic Markers, it was a natural journey into the life of a professional model maker. Specialising in architectural models for over thirty years now, my 'apprenticeship' was served producing examples for some of the U.K.'s foremost architects. Computer technology has enhanced the quality and scope of models, yet maintains excellent value for the client.



New Corporate Members – Retina

Retina are a small group of highly experienced creative individuals who specialise in producing high quality, accurate photomontage images for the purpose of planning submissions and marketing for large-scale architectural and building projects. Retina was formed because we felt that there weren't enough companies that offered a truly bespoke, collaborative service in the field of accurate photomontage and property marketing imagery.

Retina combines the talent of Stephen Whitton, Vivien Cross and renowned architectural photographer, Paul Raftery.

A successful image starts with stunning photography, which is why having a renowned architectural photographer as a director is so important. This complete understanding of how images 'work' (how different buildings, materials and textures look in different types of light) and the high quality of image available from the outset, means that we can produce artwork of extremely high quality with exceptional levels of realism.

Between us, we have worked with high profile clients such as Foster and Partners, the Renzo Piano Building Workshop, Rogers Stirk & Harbour, Prenoyre & Prasad, Candy & Candy and Ian Schragar.





Congratulations

to John Mullaney and his wife
on the birth of their son Luke
early in the morning of
Friday 12th February

STOP PRESS!

THE RA PAPER CITY COMPETITION 2009 WINNERS AT THE SPRING MEETING

Two of the three winners Bee Emmott and Anna Boldina have accepted an invitation to the Spring Meeting on 27th March and will address the SAI concerning their work .

The third winner Tom Gibson will be in Tokyo at the time and sends his apologies. We hope he will join us in the Autumn.

Other new memberships conferred. Due to the unprecedented numbers these will be illustrated in the next issue due to lack of space in this issue..

NEW ALLIED MEMBERS

Finbarr O'Connor November 2009 from Southampton course
Nicholas Hopkinson January 2010
Sean Hembrey February 2010

WINNERS OF THE RA PAPER CITY COMPETITION 2009

Tom Gibson January 2010
Bee Emmott January 2010

CORPORATE MEMBERS OF BLINK

Dan Beinart January 2010
Richard Birket January 2010

FULL MEMBERS

Darren Pincus January 2010
Mao Ye January 2010
Andrew Simpson February 2010

NOTICE OF THE SPRING & ANNUAL GENERAL MEETING

Our Annual General Meeting is to be held on Saturday 27th March 2010

AT THE RIBA

66 Portland Place, London, W1B 1AD
Meet at 10.00 for coffee, biscuits and sign in.

As well as the usual reports from the Management Team, and the Election of Officers and Council the meeting will include:...

The introduction of the Winners of the Royal Academy "Paper City" competition

Allan Adams FSAI & David Birkett FSAI, SAI President, will be giving short presentations to be followed by John Pumfrey FSAI, Past President, who will relate an anecdote regarding "Pavement Artists"

A Fork Buffet Lunch will be available in the room between 12.30 and 14.00

Following lunch our Patron **Ben Johnson** will tell us about his latest projects

Open Forum to discuss today and any other business
The Meeting closes at approx 16.30 with tea & biscuits

The cost of the whole day is just £25 per member and £30 for guests and includes lunch.



To book a place at the meeting your cheque,
payable to SAI, should be sent by 20th March to:

The SAI, Rosemary Cottage,
Bletchinglye Lane, Rotherfield, East Sussex, TN6 3NN



International Union of Architects, Tokyo, 2011 – 'Design2050'

September 25th – October 1st 2011



SAI – Invitation to Exhibit

The 24th World Congress of Architecture, "UIA2011 TOKYO", will be held in Tokyo, Japan from September 25 to October 1 in 2011. Japan will host the UIA congress that has taken place triennially in cities around the world since 1948. The UIA congress brings together thousands of architects, architectural students and engineers from all over the world.

With the theme of "Design 2050", UIA2011 TOKYO will provide the participants the opportunity to exchange views and share their visions of sustainable architecture, so as to help explore a new direction for the world's cities and the environment in the immediate future.

The SAI members have the opportunity to firstly attend these sessions and secondly to exhibit at an offshoot to the congress – an Exhibition visualising architectural design sponsored by Pola, in downtown Ginza, Tokyo ('Luxury Area'). Associated and other architectural illustrator Societies and Organisations are taking part with an anticipated two-hundred works on show. These societies & organisations include the Union of International Architects (UIA), Congress consisting of JARA (Japan Architectural Renderers Association), ASAI (American Society of Architectural Illustrators), AAAI (Australian Association of Architectural Illustrators), KAPA (Korean Architectural Perspectivist Association), PHAAR (Philippine Association of Architectural Renderers) and China (Crystal CG).

This opportunity is being developed for the SAI and was formed by Chris Lock, ASAI Vice-President Masaaki Yamada, David Birkett & Don Coe. This is an exciting opportunity and allows substantial time to prepare or select work for the theme, which can be approached loosely. This can be approached according to UIA from three perspectives: environment, life and survival.

1. ENVIRONMENT:

our planet, sustainable architecture, natural disasters, water, agriculture, cosmic environment.

2. LIFE:

population problems, the aging society, infectious diseases, artificial life, biodiversity.

3. CULTURAL EXCHANGE:

our advanced information-oriented society, urban problems, economy, transportation, education, historical legacies.

Further details including the brief and schedule can be found on the UIA website. Members may submit work in any medium - drawing, digital, photography or animation. The one stipulation is that work must not exceed 840mm x 594mm. The logistics are presently being worked out for the exhibition, though for the moment the direct cost to each member would initially be transportation and shipping. A framing company Nabisu Framing Co. is also offering a framing and mount service for one hundred dollars per item for exhibitors (840mm x 594mm).

The action for each member who is interested in this opportunity would be to first visit the website for further details on the theme, and to secondly register your interest in exhibiting to one of the members, Paul Cureton, who is coordinating an initial exhibitors list.

Paul is contactable via email:
paul.cureton@northampton.ac.uk

This is a great opportunity to continue to grow the SAI and showcase the exciting and wide array of architectural illustration that we have here.

<http://www.uia2011tokyo.com/en>

Members Profile

No 7
A Letter From
Cheshire
David Foden

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



THE PRESENT

Dear colleagues, greetings from the Cheshire plains, where finally, a little over six years after completing our house build, I finally get to work from my garden studio. It made a nice change producing illustrations for my own project, (pictured) and to cut outgoings just in time to for the recession. Though there appears to be some movement locally in the building industry, as the banks start to release funds we kindly gifted them in 2009, the commercial sector is starting to come out of involuntary hibernation. Lets hope the recovery is a little faster than recent media predictions are stating.

THE HISTORY

After studying Art and Design for three years in Manchester, I worked for some time as a Visualiser/Illustrator before starting my own business in 1986, but it was probably 1990 before I produced my first architectural illustration, (watercolour of course), which is really my favourite medium. From that point forward, architecture became my specialisation. Though I had used Macs for ten years or more, it was a reckless act of self belief that got me into producing full architectural renders on the Mac, when I was glibly asked by the director of one of my biggest developer clients, could I do "one of those computer type images", to which I foolishly said in the blink of an eye, "Yes, of course I can!"

It was at this point that I sought the help of two kindly folk whose work I had admired for some time, (Danny Meyer & Ian Denby), to whom I am extremely grateful for their generous words of wisdom and kind support. And so I bought Cinema 4D for the Mac and panicked through a fairly steep learning curve, to understand Cinema 4D, and I returned to the client 4 weeks later with two very iffy looking C.G.I.s which, incredibly, they loved.

THE FUTURE

For some time now, it seems the bigger Architectural practices have been producing their own 3D models, clearly some with

more budding artist, "or is it that most architects quietly aspire to such industry luminaries as Frank Lloyd Wright, visionary architect and exceptional illustrator?" It seems that the smaller practices are now catching on, especially with the advent of such good, accessible modelling tools as sketch-up, which I myself use to create certain small detailed items to import into C4D.

C.G.I. (Calling Gods Illustrators)

I think it's time for reflection and regrouping within our industry as more and more architects take to the 3D stage themselves. With an ever-decreasing pool of work in which to dip our collective toes, our place as an "industry plug-in" for architects needs redefining. It would for instance, be great to see closer association and symbiosis with RIBA, and other industry publications, maybe in the form of S.A.I. editorial and members illustration work. Surely our collective ability to produce exciting images with good lighting, shadow, foreground interest and all those artistic sensibilities necessary in the creation of great illustration has never been more important; post-render treatments and the importance of Photoshop as a creative tool! These must be seen as strengths and give us the edge over the majority of our architectural colleagues, and not to mention the ever increasingly cheap, often lacklustre offerings coming from overseas.

I was really pleased to be asked to contribute to the SAI newsletter, I am a proud member of the society, (from which I must say I get my fare share of referrals) though my attendance at recent society meetings may suggest otherwise. This is due in no small part to our life being put on hold for eighteen months as we nursed our 7 year old through a serious illness, but thank goodness, a little normality has returned to our life's once more. So good luck and power to your elbow as we head blithely towards our next economic boom and bust.

David Foden SAI

Drawing School Southampton 2009



Designed for those who wanted to draw using traditional means, this course was aimed at people wishing to expand their knowledge and skills in drawing and visualising the built environment as a recreational interest and as part of their professional development. Three students were enrolled with backgrounds in the Ordnance Survey, the Royal Opera House and natural history illustration.

Through initial location drawing in sketchbooks on the first day, the students were introduced to a range of exercises in order to build confidence to tackle both interior and exterior perspective drawing projects. This started by mastering basic drawing methods, before looking at drawing strategies and how to set up a project. Other aspects covered 2D and 3D drawing conventions, basic colour theory and applications in watercolour and marker pens and drawing techniques.

The course explored ways to build drawing skills and offered a thorough introduction to drawing materials and methods. The successful students were given Allied membership for one year: one student attended the Autumn meeting in Derby.

Tutors were Peter Jarvis with support from Shona Coppin.

Photography in Public Places

Police Chiefs have laid it on the line to the nation's officers, that their excessive use of their stop and search powers under Section 44 of the Terrorist Act is expected to be radically scaled down thanks to action from the Head of Transport Police. Andy Trotter, Head of the Chief Police Officers' Media Advisory Group has, in a strongly worded letter to all Chief Constables, reminded them that their officers and the community support officers, should not be stopping and searching people for taking photographs whether they are casual tourists or professionals.

Writing in the Independent he states that everyone has the right to take photographs and film in public spaces.

Furthermore he stated that there are no powers prohibiting taking photographs, film or digital images. He also adds that there is no provision under Section 44 to confiscate equipment or delete the images taken.

Over the next few months the magazine Amateur Photographer will be monitoring the situation to see if the front line officers are heeding the Chief's advice.

It may be useful to keep a copy of this note as an aide-mémoire if you are accosted under the aforementioned Act.

Please let us know if you have problems.

THE BIG DRAW SAI PRIZE 2009

Don Coe and Joe Robson met with Sue Grayson the Grand Overseer of the Campaign for Drawing and organiser of the Big Draw 2009 to judge the entries for the SAI Prize. This took place at the RIBA on 17th February.

Three entries were declared joint owners and will share the £750 prize equally. The complete field was twenty entries, reduced to a short list of twelve for the judging. Look out for presentation details due soon at the British Museum. Details of the winners are not yet available for publication.

GIFT AID

We have been accepted by HM Revenue and Customs to apply gift aid to our subscriptions. If you are a UK tax payer, please consider enrolling. Full details are found in the subscription renewal form recently received.

THE NEWSLETTER

Tim Richardson is welcomed to the Newsletter Editorial. During this year we are reviewing this publication and would like input from the Membership. One proposal is for three issues a year, plus the revival of an Annual Viewpoint. Look forward to hearing from you, letter, e-mail, or forum. Please get in touch.



The Presidents View 2

This time I am showing you the square window over my drawing board; a view of the Chilterns as a back cloth to Benson Aerodrome hidden by the thicket to the left. This is where I while away my time gazing across this rural idyll and spotting planes.

Benson managed a record temperature of -17C early in our prolonged winter. It is already two years since I took the mantle of president and have a further year to complete. Please do not leave it too late to find and elect my successor.

In my third year I will try and round off with a few other ideas and leave the SAI in good enough fettle to continue on its road to improvement.

I am not going to whinge about the odd lost battle as those outside who do not see fit to support are loss of energy if pursued further. I do not think it fit to name organisations that did not respond but I have been heartened to learn my predecessor travelled the same route with an equal lack of access to their support.

The introduction of PayPal gives the membership an extra way of paying subscriptions, it being particularly aimed at our overseas members who have become increasingly frustrated by transferring money, being subject to more and more restrictions through the banks.

Gift Aid is designed to help the society as a charity to continue its good works. We explored the possibility of our status being compatible with the criteria set out and am pleased to say that it was accepted by the HM Revenue and Customs.

Both the details of PayPal and Gift Aid details are fully explained in the subscription renewal package sent out by Heather Coe in late February.

My last paragraph is once again to plea for more assistance in the management of the SAI. We had a very good response from our last Newsletter but we are still short an event organizer and a liaison officer with the professions that are allied with our cause such as the RIBA.

I look forward to seeing as many of you as possible at the RIBA on Saturday 27th March when our membership exposes its underbelly of their works and techniques. Please come and pitch in.

David Birkett RIBA FSAI,
President SAI



A SUBLIMINAL MESSAGE

Found screwed up in a dead letter box.
Our subliminal advertising campaign spreads.



TAI CALLS THE FORUM

The first non-SAI member to register with the SAI Forums is an architectural illustrator from Thailand who calls himself TAI. Tai is his username but he signs himself Yoo.

Yoo found our web site when he was browsing the CGArchitect.com site and came across a post by our own Tim Richardson who had included a link to the SAI site. Yoo has posted examples of his work in several of the topics and has engaged us in lively discussion as to the methods and techniques he employs. When Yoo is asked as to his methods he rises to the occasion and immediately shows us!



This developed into a long discourse on techniques.

You can see and discuss the full exchange by going to:-
<http://www.sai.org.uk/forum/viewtopic.php?f=10&t=79>

This is just one of the reasons why forums are so important to the advancement of the SAI – the dissemination of information.

Thank you, YOO!

Don Coe

& finally...

TRY THIS...

<http://www.wxpnews.com/ASR9IM/100302-Bomomo>

and send us your results.
The best will be published

TRY THIS TOO...

<http://forums.cgarchitect.com/39930-line-wash-sketches.html#post276899>

and maybe post something

NEXT ISSUE DEADLINE:

May 21st 2010

All material to be submitted to:

davidbirkett@btconnect.com

NOT QUITE ILLUSTRATION

A Draughtsman's Contract

A recent exchange of messages on the SAI forum discussed some aspects of the Peter Greenaway film. I, like several other members, think it likely it is the only feature film that has an architectural illustrator as the central character. It is certainly the only film I can recall to have got me into trouble with my employer.

Not long after the film was released our small office in Kent hosted a meeting for our Commissioners. At the time I was working for the Royal Commission on the Historical Monuments of England and our Commissioners were mostly eminent academics, akin, I always thought, to company directors. The meeting lasted several days; at a social gathering one evening I joined in a conversation about drawing house portraits, the subject arising because my work had been on display on several occasions during the meeting. I offered to do some drawings of a particular Commissioner's house in Cornwall. Naturally I said I would need to have a proper contract to do so. The Commissioner asked if I meant a 'draughtsman's contract' to which I replied yes, of course.

What I didn't realise when I joined the conversation was that he, and the others with him, had been discussing the Peter Greenaway film. Set in 1694, the film is about a draughtsman who is contracted to make a set of drawings in exchange for sexual favours from the wife of the house owner. The draughtsman is portrayed as being in control, a predatory chap who makes demands for his work and pleasures and seemingly gets everything he desires. What made the misunderstanding more interesting was that the wife of the person I had offered to work for might, for several reasons, including her looks and youth in comparison to her husband, be compared to the film's characters. Not surprisingly he declined my offer, with an awful expression of my having wronged him; fortunately this soon turned to a broad grin and was followed by a hand shake, though it took me several moments to recover from the shock of having, as I thought, offended him.



©British Film Institute (bfi).



©English Heritage

Unfortunately the conversation and Commissioner's pained expression had been witnessed by the Commission secretary. He was roughly equivalent to a company chief executive and the official through whom the Commissioners should be addressed by us, the common labourers. He took a very dim view of my "overly familiar" conversation, especially given the nature of the goings-on in the film. Perhaps more serious was the possibility that I might actually have entered into an actual contract to work on a set of drawings for the Commissioner. This would have been seen as a serious offence, I'm sure, as it would have been taking advantage of my being employed by the Crown, worse, taking advantage of meeting the Commissioner in a social context and, worst of all, adding to my meagre income working in my spare time.

Allan T Adams FSAI

YEAR'S PROGRAMME

JUNE SUMMER NEWSLETTER

SEPT AUTUMN NEWSLETTER • BIG DRAW

OCT AUTUMN MEETING

DEC WINTER NEWSLETTER

PAYPAL Use PayPal if it is more convenient to pay your subscription. Please follow instructions in Fee Renewal Package recently sent out.

ADVERTISING IN THE PROFESSIONAL PRESS

We have run two adverts since the last Newsletter. The first a repeat in the RIBA Directory as a quarter page, rather than the full page of last year.

The second on the rear cover of "Context" the Bi Monthly issue of the IHBC (Institute of Historic Building Conservationists) magazine.

Please let us know if you receive any commissions as a result of these action. We now ask how new members find us. It still seems to be mostly by word of mouth and finding our website.