

Alastair Hudson - York Minster

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From the High Chair

On my last epistle I asked, “How best to communicate with our members? Do we need a newsletter? Do we need a forum? Do we need a news page on the SAI web site? My view is that we need all three. What do you think”?

Having received no comment or opinion in answer, I’ll come to my own conclusion based on the following observations:-

It seems that we can do without a Newsletter, for we been without for nearly a year and the office has received just one query asking, “When will the next Newsletter be with us?”

As for the Forum, that’s healthy and the number of postings are steadily increasing with a number of non-SAI members registering and joining in discussions with topics such as Visually Verified Montages, CGI competition and, from a student in Bath, Watercolours & Work Experience. The student in question was inspired by Keith Hornblower’s watercolour demonstration when the Society hosted a day seminar at the University of Bath.

The News page on the SAI web site is updated on a fairly regular basis. We have calls from time to time asking for announcements to be posted and the occasional email from members with news of an upcoming event or award. We will happily add these to the blog for all to read. The current crop may be seen at :-

<http://www.sai.org.uk/blog/> How about a painting holiday in Tuscany?

Another of the events covered is our recent meeting/seminar which we hosted at the University of Southampton.

KEEP UP TO DATE...

For all latest news see Website Home page

www.sai.org.uk/blog/

Updated as news comes in

Please contribute by emailing Don Coe

doncoe31@gmail.com

@Soc_Arch_Illust

Sketchbooks

'THE SKETCHBOOK SLOT'

Please send us images from your sketchbook or from your computer screen. Hopefully next Newsletter we'd like to feature some more CGI 'sketches', so if any of our digital community want to send examples of their work in progress/competition images, or just some of your recent commissions that would be great.



JOHN WALSOM | Barcelona



JOE ROBSON | Old War Office Building



SIMONE RIDYARD | Albert Square German Market



CHRIS FOTHERGILL | Santa Anna Granada



ALEX YORK | Latest Digital Work



JOHN WILLCOCKS | Blenheim Palace

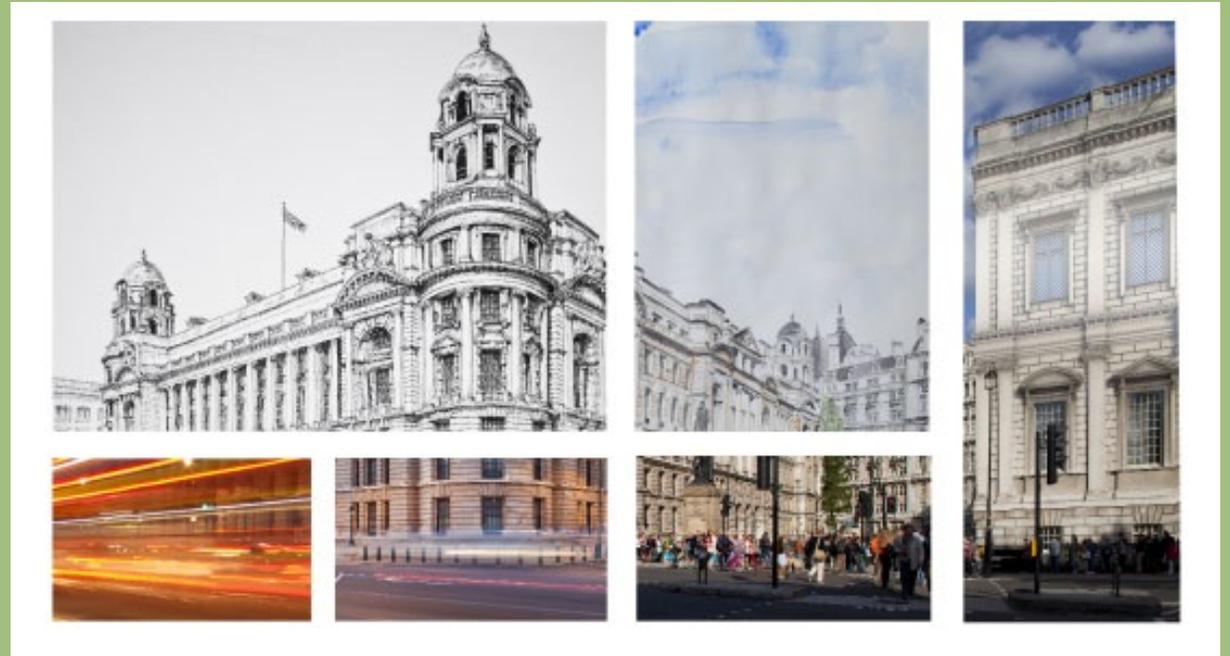
The President's View

Joe Robson | FSAI President



Earlier this year, along with SAI member Patricia Cain, previous president Ted Cullinan and our patron Ben Johnson I was honoured to be invited to partake in this year's 10x10 London exhibition. For those that are unaware of this annual celebration of drawing and the city of London, the principle is simple - split a part of London up into a 10x10 grid, giving 100 squares and then invite 100 artists, architects and designers to illustrate their square as they see fit. There was a drawing day mid September where the artists were encouraged to work on site. The 100 finished pieces were to be exhibited at Somerset House in London for a couple of weeks at the start of November and available for the public to bid on, there was then a finale of 25 pieces to be auctioned live by Sotheby's. All the proceeds go to Article 25 - a charity originally established as 'Architects for Aid' by ex-RIBA presidents Maxwell Hutchinson and Jack Pringle after the Asian Tsunami in Sri Lanka that specialises in providing shelter in disaster stricken countries.

The invite came around March 2012 - and I thought, "that's loads of time", but as ever, unless there is an imminent deadline then nothing gets done. I spent a bit of time studying my square - which contained the glorious Old War Office Building on Whitehall, adjacent to Inigo Jones's Banqueting House. I had some thoughts about how I wanted to put the image together, to illustrate my square in a variety of different mediums - in a sense reflecting some of the disciplines of the SAI itself. So one part I wanted to do in pen & ink (my favourite weapon of choice pre-computer), then some photography (a discipline I enjoy hugely), a CGI element (my day-to-day



JOSEPH ROBSON | 10x10 London Exhibition

business), and then some frightening watercolour (a medium I always struggle with). As with any illustration there needs to be a purpose, and when visiting my square - the old war office building on Whitehall, once on a crisp quiet early morning, and then the difference on a hectic weekend lunchtime with the street flooded in people. So, along with using the different techniques, I also wanted to show the different characters of Whitehall - often empty with the grand building commanding the corner whilst at other times with traffic and people streaming along and taking over. I had set myself a challenge....splitting the final framed piece into 6 individual originals all which matched identically added to the difficulty. Sometimes the best ideas are the most difficult, but the most rewarding when complete.

The President's View Continued

Joe Robson | FSAI President



DETAIL



ALONGSIDE NORMAN FOSTER....

So, alongside notable characters such as Lord Norman Foster, Dame Zaha Hadid, Eric Parry, Jake & Dinos Chapman and Paul Smith my work was auctioned live - a tense moment, but a proud one when it fetched more than the guide price, and almost as much as Norman's! We may have missed out on London's Big Draw this year, but any national exposure of the SAI is fantastic. Especially at such a prestigious exhibition, and an exhibition that is entirely based on architectural illustration, raised over £80,000 for charity, and opened the public eyes further to our talents. Let's hope next year's event is as successful.

www.10x10london.com

Joe Robson, President SAI

Autumn Meeting Report

Southampton Solent Workshops - Don Coe

Our Autumn Meeting for this year was combined with a one-day seminar and workshop at Southampton Solent School of Art and Design.

Following the successful presentation at the Bath University last year, it was suggested that the Society lay on a similar exercise for the staff and students of the Southampton facility. Pete Jarvis FSAI, tutor at the School, arranged for the executive staff and those SAI members who were to demonstrate their art, to gather for a supper the evening before, at a local hostelry, and very convivial it was.

08.30 the following day we were setting up the School's equipment and co-operating with second year TV Production students who were to capture the day's events on video.

By 09.30, and after having overcome a couple of technical problems, Richard Rees FSAI, our link man for the day outlined the day's proceedings and we made a start by demonstrating to the staff and students how the professional would illustrate various subjects. Having shown how we did it, the students were set five challenges. They were to complete that afternoon:-

- A line and wash sketch of an exhibition stand.
- A record of a survey of an historic building.
- A watercolour for an outline planning application.



- A set up for a three-point perspective illustration
- A drawing of a clothes peg in three different scales.

A presentation by Colin Richards an urban designer and colleague of Pete's, demonstrated the art of progressing Google's SketchUp application beyond the 'Out-of-the-box' capabilities.

Following a Lunch of gargantuan proportions which, incidentally, was organised by the School at their expense, we set up in various work-spaces and the students got stuck in to competing for cash awards of £50 for each of the five challenges.

By 5 p.m. in was all over. The envelopes had been handed to the winners and the video footage was on its way to the edit suite. After hand-shakes all round and some back-slapping we went our ways.

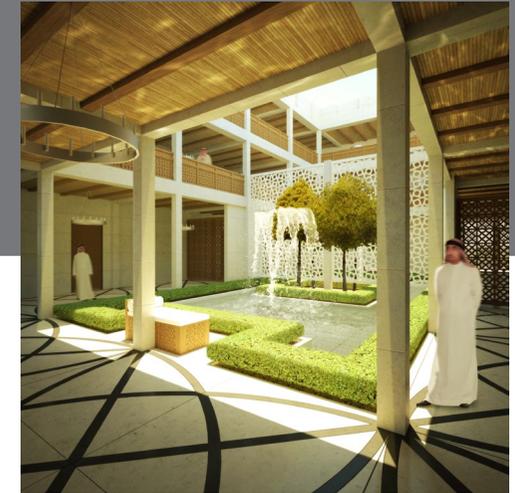
May we extend our Thanks to the Southampton Solent School of Art and Design for their hospitality. To the students for their enthusiasm and good humour To the SAI members Richard, Sally, Chris, Jon and newly elected Simone who flew in from Manchester specially to meet us for the first time. (The Lear Jet must have cost a fortune!)

Member's Profile

Derek Jackson

Hi. My name is Derek Jackson. I'm married and live in Norwich. I got started in architectural visualisation through the rather unusual route of a love for videogames. Playing Nintendo with my younger brother as a teenager, I was fascinated with how the imagery on screen could create a mood and a sense of space. Spare time when not spent playing games was used to create new building designs for Sim City 2000, or hand-drawing maps of Hyrule for the Zelda games. I decided on a career as a videogame artist, and shaped my GCSEs and A Levels around this, culminating in a Computer Science degree (specialising in computer graphics) at the University of East Anglia in Norwich. After a fruitless 6 month post-degree period applying for jobs in the videogame industry, I eventually decided to widen my job search to a career that seemed closely related - architectural visualisation. LSI Architects in Norwich took me on as an assistant Visualiser back in 2003, and I've been there ever since, now heading up the practice's visual output. As well as creating the visualisations used for marketing and planning purposes, I also get involved in producing the practice website, some graphic design & layout of presentation material, little architectural photography, and occasionally feasibility-level drawings. I've also started dabbling in real-time presentation using Lumion, and

organise a fortnightly office 'Sketchclub' that runs during the summer months. LSI have been great in their support of my SAI membership. I've enjoyed meeting other like-minded people at the annual meetings, and am looking forward to getting involved in the production of the SAI's first portfolio book. I love the power that an illustration can give in terms of first impressions of a space. Picking the right viewpoint / composition and colour palette can dramatically affect how someone feels about a building or interior. It's a constant learning experience for me, which I really enjoy.



Populating Perspectives

Iain Denby & John Pumfrey

25 years ago, in Vedute (the old S.A.I. newsletter), an article was published called PUTTING PEOPLE IN PERSPECTIVE. In it the writer, probably editor Philip Crowe, quoted an even earlier edition in 1976 as follows:

The first Vedute's cover showed a pencil rendering of Canterbury Cathedral including a few figures. I didn't have the heart to ask the artist if the young lady drawn was a member of John Cleese's Ministry of Silly Walks or whether she was imitating Norman Wisdom. Otherwise why would her left arm be going backwards with her left leg?

Iain Denby and I have been comparing notes on populating architectural illustration.

JP: I have, on occasion, been specifically told NOT to include figures and I wonder if this is because we, as a profession, have a history of ruining a good architectural image with unconvincing people. My own library comes from sketching in airport terminals and parks, where all sorts of postures can be seen and recorded! A small discreet notepad and ballpoint give the appearance of a poet at work.

ID: I build up my library from buying DVDs with collections of photos created by others and by myself. You can take photos of people as long as you're in a public place and are not obstructing or hassling them. You cannot take photos inside shopping malls without prior permission (you may not get it anyway). My way to insert people into computer generated

visuals is by using the photographs, digitally cut-out from their original background. This can be quite time consuming, but once done well it can be used over and over again - you can flip them horizontally to suit the context. I have around 1000 individual people.

JP: The tricky bit is how to slip them into the perspective so that they appear neither to float above the pavement nor appear 3 metres tall. If the site is flat and the viewpoint normal I simply "hang" all the heads from the horizon (eye-level) line. I find that figures grouped give the space a less impersonal air. On sloping ground I draw perspective rays from VPs through a 1.7m high point on the height line.

ID: If the viewpoint is elevated or aerial, then I render out a pass with just cylinders spread around to represent the correct height of people and use this as a guide. They can always be checked against door heights. And I have a wide selection of people (gender, ethnicity, stylish, casual, standing, walking etc to suit different situations - In suits for offices, or walking with shopping bags for retail developments). My library has people on sunny days with strong shadows, some in shade, even with sun behind.

JP: Yes shadows are vital to give credibility and the lighting of the people must, of course, match the lighting of the whole composition.

ID: In CGIs adding Motion Blur to the people images helps add movement, and also helps to get rid of that 'cut-out' look that you see often.



JP: The freehanders must work out their own technique for that. This marks a possible difference between our media..... yours aims at realism - mine at impression. See the four holiday sketches submitted by members.

1. Make sure the people are grounded with shadows (strong for sunny days or soft for shade or overcast days)
2. Don't have people walking into walls or across the grass instead of on the pavement - make them work with the context.
3. make sure the cut-outs don't have an edge around them left over from their original context
4. Make sure the lighting matches
5. Use the right type of people for the visual
6. If you take your own photos, try and be as inconspicuous as possible without looking like a spy! Some people take offence when they think you've snapped them. I pretend I'm photographing the building behind and they just got in the way. Don't look at your subject in the eye!

New Members

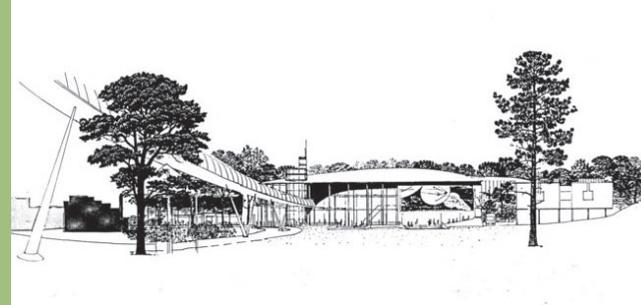
We welcome all of our new members - a selection of which are below.



CAMILLA SEDDON



MATTHEW PINFIELD



JOHN BURRELL



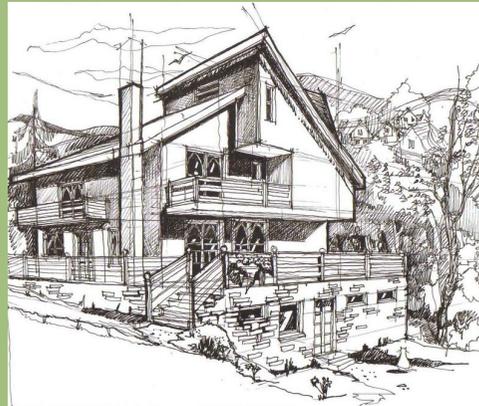
LOUISE BURNETT



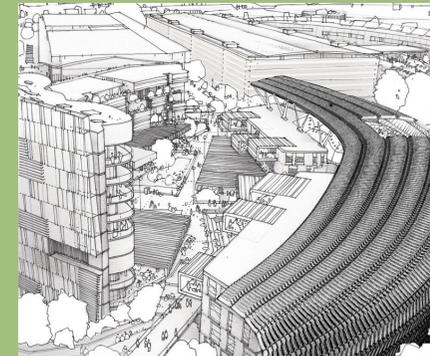
ALENA NEWTON



CHIARA AMATO



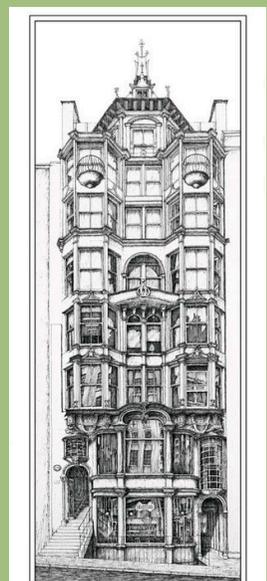
OANA NICULAE



ALASTAIR HUDSON



SI NEWELL



MATTY LOUGH

THE THOMAS HEATHERWICK EXHIBITION AT THE V&A MUSEUM, LONDON

John Pumfrey

My first encounter with the work of Thomas Heatherwick was coming across his wooden pavilion in the Sculpture Park at Goodwood many years ago. The next was dining at the East Beach cafe at Littlehampton and then the flaming torch sculpture in the Olympic ceremonies. The last was in the V & A museum when the full extent of his ingenuity was displayed in a show of prototypes, technical invention, full size section of a London bus and countless models. And it is these which must have fascinated any SAI members who visited the exhibition. The craftsmanship was brilliant and worth the visit alone. But the interest for me was that they were not just for the show, nor even to illustrate the concepts to clients but were largely the means by which the subjects were designed. Much as Frank Gehry produced his ideas starting with folded cardboard, so Heatherwick Studios conceive their truly remarkable structures by experimental modelmaking.

Often the process is without a project in mind. In effect they play with materials and form, almost just for the fun of it. This shows, I think, in the resulting structures as they are often fanciful. Like the rolling



bridge which is stored as a ball! Or the spaceframe ostensibly formed of nothing but welded coins (or so the model appears). Some pieces remind me of Naum Gabo's sculpture while others, in carbon fibre are nearer Star Wars fantasy. Heatherwick himself says the studio often designs solutions before a problem is presented.

I wish I had visited earlier and been able to commend the show to you before it closed. However you can take a tour of it on line via Google. Sir Terrence Conran calls Heatherwick the Leonardo da Vinci of today and with good reason (although the modelmaking is

at the expense of sketching). The computer must be lurking there too but little is made of this. Back in 2000 I reported on the Huddersfield seminar where our past President, Ted Cullinan, gave an illustrated talk on drawing as a design tool. An article would be welcome from any of our members who either as designers or working directly with designers, sketch and model as part of the design process. Our skills are invaluable at the creative stage as much as, if not more than, at the presentation finale.

The Big Draw

John Pumfrey

This year S.A.I. has not involved itself in the Big Draw which took place in the V and A. This is a pity because it has contributed to the National event for at least six years and with some very rewarding results. It is a charitable gesture and the rewards are the knowledge that we have interested hundreds of people in the pleasure of studying their built environment while drawing it.

This year we have, however, continued with our educational “mission” by repeating last year’s tutorials for students. Instead of Bath University we were at Southampton with Pete Jarvis at the helm. This fulfils our remit from the Charity Commissioners, spreads the word among illustrators and designers of the future and is a great social occasion, too. It also doubled as our Autumn members’ meeting, an account of which follows.

But before this report, if our event is too far from you but you fancy a Big Draw on your own doorstep, there is probably one in a town nearby. It might be run by the local Art Guild or the town Museum (as in Reading this year) and your help will always be welcomed. Or you can instigate your own. With a few like-minded, talented friends and the backing of the Campaign for Drawing you can promote the day through schools, art groups and local papers, choose a stimulating location and soon draw an enthusiastic crowd. Sponsorship from an artshop, the Council or College evening classes can raise the small amount needed for simple sketchpads and pencils. You could even approach the SAI for a grant!

Forum Treats

Tim Richardson

Member Simone Ridyard has set up a Manchester Urban sketchers group which has already arranged a couple of events. All members welcome to join them if they are in Manchester.

[http://www.flickr.com/groups/manchester ... hinggroup/](http://www.flickr.com/groups/manchester...hinggroup/)

Link here:

<http://www.sai.org.uk/forum/viewtopic.php?f=17&t=579>

Several members posted updates of work in progress including Keith Hornbolower’s drawing of Switzerland:

<http://www.sai.org.uk/forum/viewtopic.php?f=10&t=603>

Quite a few overseas non-members also posted work in progress or sketches including Alexey from Russia

<http://www.sai.org.uk/forum/viewtopic.php?f=10&t=265>

CJ Davis from California posted some nice marker work and described his methods:

<http://www.sai.org.uk/forum/viewtopic.php?f=13&t=427>

and (after a gap away while he was working as a restaurateur) Yoo from Thailand who put on a very interesting step by step series:

<http://www.sai.org.uk/forum/viewtopic.php?f=10&t=551>

Allied Member Emma Taylor was quite prolific with digital, hand sketchbook work and some watercolours leading to a “sketch-in” of Loftus Town Hall with versions from Emma, Don Coe, Donna Scott and Tim Richardson, which can be seen here:

<http://www.sai.org.uk/forum/viewtopic.php?f=11&t=472>

Allan Adams posted some previews of work for future English Heritage publications:

<http://www.sai.org.uk/forum/viewtopic.php?f=11&t=503>

The doodle thread continues sporadically:

<http://www.sai.org.uk/forum/viewtopic.php?f=54&t=468>

But discussions about drawing on the iPad petered out.

A new section about illustrating the landscape also proved popular, although there was debate elsewhere regarding whether illustrations of existing landscapes are suitably architectural for prospective members to submit.

<http://www.sai.org.uk/forum/viewtopic.php?f=55&t=268>

Other conversations concerned the best types of paper to use, the market and going rate for doing house portraits, students seeking work experience, a couple of new books and even an architectural ‘graphic novel’, advance notice of several competitions including the AJ drawing prize - which won me a free lunch in London!

<http://www.sai.org.uk/forum/viewtopic.php?f=17&t=413&start=10>

Featured Illustrator: James Curtis MSAI



We often begin with a rough concept given to us from the Architectural team we are working with. These can vary from lots of sketches, ideas and themes, all the way across the spectrum to a basic digital model that has been produced by them in house. We like to think that we act as a form of filtering, working in parallel with the Architectural team to refine the design with them as our process evolves. We produce lots of rough view set ups early on allowing us to have a constant narrative process with the Architects as the work evolves. Communication is a very important thing in the work we do.

Our work often involves doing things in parts of the world we have never seen, and we often find we have to work with limited field information when working on a project. Site photography for instance often isn't an option if the project is in distant lands, so we sometimes not only work on the building, but build in all the background material



too, either sourced from other photos or from our own library. These are worked into the roughs for the building at an early stage to start developing responses to lighting, along with the general directional feel the image might take. The peak house in Hong Kong was one such project where we had limited site information to go on, but the landscape and the house evolved in synchrony in order to meet each other in final images we produced.

We often get requests to do things that are outside the current super real route that Architectural visualisation is taking. For the RSHP project in Washington, as well as producing photo realistic images, we also produced a more architecturally traditional cut away section exposing the inner workings and key spaces of the proposed building. We even went right the way down



to cutting through the cars in the underground car park. This allowed the architect to explain the complexity of the building much more clearly.

The results of our work can also come from quite a loose beginning as seen in the Sumatra House, where we were given photos of a basic physical cardboard model and we went from there. The building and the whole environment was created from scratch with composition being one of the major influences on how the building was sited and what shape the hillside and nature of the planting took.

We also often hone our skills by trying to digitally match real world buildings. This can be seen in our 4x4 House images by Tadao Ando. We match the lighting, material qualities right down to considering how the building was constructed as we work into the project.

A lot of the work we produce eventually gets built, so its an exciting time to be in an industry where the noticeable visual distance between the digital work we do, and the built result is getting narrower by the day."



Copyright Explained

Copyright Matters

Sorting out copyright problems can be extremely difficult and costly. The circumstances surrounding the creation of an artistic work and what was in the contemplation of the chain of parties at the relevant time are rarely straightforward and agreed by all concerned.

Such a situation ultimately benefits no one (with the possible exception of the lawyers); the uncertainty caused can hinder artist and client alike.

However, if the matter of copyright ownership and use are considered early enough and properly dealt with in a written agreement, then disputes should be kept to a minimum, at least as regards copyright. The copyright provisions in any agreement do not have to be pages long; a simple letter agreement can cover the necessary elements to avoid later confusion.

The contract should cover issues such as:

- Who is to own the copyright in the work;
- Who can use the work;
- Whether such use is:
 - 1 exclusive (use by the licensee only);
 - 2 sole (use by the owner and the licensee, but no one else); or
 - 3 non-exclusive (use by the licensee, the owner and anyone else the owner licenses);
- In what circumstances the licensee can use the work

(e.g. only for a specific project);

- Where the licensee can use the work (e.g. exploitation only on one site);
- Whether the licensee can transfer their rights to use to anyone else without the owner's permission;
- How long the right to use the work will last;
- When the owner can stop the licensee's use of the work (e.g. for breach of the contract); and
- What happens when the right to use ceases.

Conclusion

With a little forward planning and care, artists can take relatively straightforward steps to protect their intellectual property. Clear contracts specifying who owns the relevant rights and how such rights can be exploited by whom will generally serve to benefit all parties promoting certainty at the outset and reducing the risk of costly and unpleasant disputes.

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And Finally...

Joe Robson

You may be aware of our plans to compile and publish a compendium of the Society's work. This is intended to be a high quality, 'coffee table' style book, hopefully hard backed and printed on premium stock. Notable members from our past will be included and there will be the idea is that the book can contain notable historical members alongside current members and Members Jon Willcocks, Derek Jackson and myself are working alongside the SAI Council to put this together with the intention of it being published by, and launched at the next AGM in April this year. We have quite a lot to do in a short space of time, and are currently fine tuning the details and logistics before a full call to members for submissions will be issued. Watch this space, and please make sure the SAI have current and correct records of your contact email/phone numbers/ addresses, and if you keeping your subscription up to date has slipped through the financial net then please get in touch with Heather as soon as you can.

Happy New Year to all.

Joe