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Architecture in Perspective 30
Conference and Exhibit
October 14 - 18, 2015

Enjoy the fall colors, join your fellow architectural illustrators and head north for our 30th anniversary in Toronto, Canada. Attend the AIP 30 Exhibit and Conference and celebrate what it means to be dedicated to our passion with architectural Illustration.

Discounted Member rates for the hotel accommodations end September 18th.

Remember: you need a passport for international travel to Canada. Get yours early!

Presidents Reception:
Join us on the Wednesday night at Diamond Schmitt Architects. Get started with us to embrace old and new friends and colleagues and anticipate the next few days of the conference.

AIP 30 Exhibit:
Join the award winners and guests at the 30th annual Architecture in Perspective exhibit Opening at the Eric Arthur Gallery

Venues:
Royal Ontario Museum (ROM):

St Lawrence Market:

Art Gallery Of Ontario (AGO):

Fort York:

Distillery District:

Awards Banquet and Silent Auction:
The Architecture in Perspective 30 Awards Banquet is being held at the historic Omni King Edward Hotel.

Seminars and Speakers to be announced!
View the Conference and Exhibit website!
Learn more online at www.ASAI.org,
A look back at Dallas
*Architecture in Perspective 29 Conference & Exhibit, October 15-19, 2014*
*Photos courtesy of John Dollus*

ASAI wants to extend its thanks to all those who made the AIP 29 Conference and Exhibit possible. From planning the sketch tours to contacting the speakers, planning several days of food menus or getting furniture set up, and helping each attendee figure out their needs during the conference, ASAI members work together to make this annual event successful.

It’s through the contributions of ASAI members and many others in the design and creative community that a vibrant tradition of examining and celebrating current architectural illustration, digital, traditional, hybrid, stays alive and vibrant.
Letter from the President

Welcome to new members of the American Society of Architectural Illustrators and thank you to all of the past members who renewed their membership and submitted work this year! The annual competition and conference has been a vital means of communication for architectural illustrators over the past 29 years. *Architecture in Perspective 30* will celebrate a milestone: 30 years since the founding of the ASAI!

Professional and Observational Category Competition

An accomplished jury poured over the excellent work submitted for professional and observational category entries. Donald Schmitt, Thomas Payne and Richard Johnson provided a well-rounded and erudite approach to the task of selecting the best on Saturday January 24 in Toronto. It was a whole day event and the variety of media and subject made comparisons complicated: “apples to oranges”. This year prize money added to the complexity. But the jury was collegial, very respectful of the work and there was great consensus.

The judges draw daily in their work; commission illustrator’s and appreciate fine work in both traditional and digital realms. Donald and Thomas are practicing architects and Richard is a senior graphics editor at the Washington Post. They viewed 299 images in the rendering category and 82 observational pieces. Seasoned professionals and accomplished new practitioners entered work from Australia, Canada, China, Germany, Japan, Korea, Paraguay, Russia, United States and Vietnam. It was inspiring.

*Continued next page…*
**Student Competition**

I saw one hundred and twenty-five student pieces on Monday February 23 with fellow jury members Masaaki Yamada from Tokyo, Henry Sorenson from Bozeman, Montana. The significant growth of entries is promising to the future of our organization and in recognition we increased the number that will be included in the AIP 30 catalog. The variety of media and expression was fantastic and serious dedication to technique was beyond our expectations.

There were 506 pieces submitted in total this year for professional rendering and observational work and student work.

**AIP 30 Conference in Toronto, Canada**

This year in Toronto, Canada we celebrate the 30th year of the ASAI from October 13 to 18, 2015. We are well into preparing for the 2015 Conference.

Toronto the city is growing. With comfortable streets and livable neighbourhoods, there is a great mix of traditional and modern architecture created by local and international practitioners. There will be plenty to see and draw upon over the six days of the conference and we are well along in mapping out places to visit, sketch and photograph and explore.

This year we are planning the conference around the idea that everything can be reached easily by walking. There is also a public subway-streetcar system serving the city centre. A new transit line connecting Pearson International Airport with Union Station in the city centre opens in advance of the Toronto 2015 Pan Am and Parapan American Games this summer. The historic Omni King Edward Hotel will be at the centre and is convenient to all of the venues. The hotel interiors have been carefully restored and the rooms brilliantly updated.

In representing architectural illustrators, the ASAI has been excellent at sharing knowledge. After 30 years the ASAI has one of the best and most comprehensive records of architectural illustration in the world. Digital artists and traditional artists are recognized and the best of both are celebrated. Our members have assembled as a collegial community to share ideas, techniques, and skills for a generation and maybe more than the span of one lifetime career. That knowledge base sets us apart.

Seminars this year will build on relationships with a diverse group with many common interests. Who else shares our interest in illustration or visualization? Are there common goals that can help our careers or help us build upon our interests? We will examine digital and traditional technique, and also what that means to our practitioners, teachers or students. What is the role of imagination and illustration in creating cities or master works of architecture?

We will practice sketching in any media and share our methods again this year. Sometimes technique never changes but most often it changes subtly or gradually. What is new this year? We will visit new and historic buildings of a university; tour an art gallery, museum and new buildings that are part of the ‘cultural renaissance’ of Toronto; visit a restored distillery and urban farmer’s market and explore some of the natural beauty of a city with ravines, harbour and history on a great lake. Please watch for more details and I hope to see you in October!

**Jon Soules**  
2015 ASAI President
In reflecting on another worthy anniversary for ASAI, arriving much too fast after the 25th, there seems to be as never before more concentrated changes in such a short time. We now have a new Executive Director - an illustrator - who understands the profession all too well and has taken initiatives that can assure ASAI viability and strength. We have had strong, hard-working Presidents, very capable Treasurers, and dedicated Board Members, who have all steered the Society through some difficult times since 2010-11. After the first overseas venture in Australia, the past five years have seen ASAI's recent international presence with its AIP 27 Conference in Tokyo, with the opportunity for members to visit Japan's places of unique cultural and scenic beauty. ASAI also had returned to some familiar turf with functions in Dallas and San Francisco, and enjoyed new exposure in the robust city of Baltimore.

Our Society will usher in this 30th year celebration - a few months ahead of the calendar - with the AIP 30 Conference in Toronto; its second visit to this great, thriving Canadian metropolis. And yes, it will be another continental international trip as well for many members who anticipate the energy and excitement of the Conferences. In fact, the calendar year of 2016 will be the official year of celebration for the Society's calling card, the Architecture In Perspective exhibition. It will premier in October of this year, but carry over its presence into 2016, with some extra venues for yet another terrific show, and of course extend that reach with its special edition of the AIP catalogue.

My anniversary essay in the AIP 25 catalogue recalled many of the early historical aspects of ASAI, from its premature beginnings with pre-computer graphics and pre-internet connectivity, as well as an overview of the impressive exposure the Society enjoyed - numerous high profile jurors from a variety of design fields, excellent venues for the shows, and an extraordinary arc of development in the quality drawings of our gifted members.

Members and the design professions have seen the ever-increasing emergence of digital illustration over the last 5 years, with all of the Ferriss winners being stunning digital works. The prevalence of digital programs has clearly subsumed the craft of mostly self-taught illustrators - those who have mastered their respective mediums with deft hands, eyes and minds. This is not to say that those hand-drawn techniques have disappeared, but the channels for sustaining them are being annually compromised for numerous reasons, and will further affect the capacities of the profession and ASAI in assuring their continued use.

Many of the admired illustrators working in watercolor, pencil, pen & ink, or other media combinations have begun to retire or move on to other pursuits. Some had been seriously affected by the US economy in 2008, and have had to seek other forms of work. There are some traditional illustrators who have sustained their services by sheer force of will, talent and salesmanship. Nearly every illustrator

AIP 21 Award Ceremony
has morphed to some degree into a hybrid artist, using wire frames, Photoshop and other digital means to produce and provide imagery for their clients.

The caliber of imagery over the last five years, however, has become more highly sophisticated in its handling of the basics of building illustration – perspective angles, point of view, composition, values, color palettes, entourage, atmospheric effects, etc.; and with imaginary, self-commissioned works, compelling investigations of architectural forms. The explosion of more powerful, easily-used programs, the ever-expanding exchange of ideas among internet groups and on social media, the impact of other professions (notably film and gaming industries), and the creative, image-making options and opportunities these factors present, have continuously raised the bar for illustrators producing excellent works.

AIP 19 at BAC

ASAI has perennially been addressing this seismic shift of drawing culture in the profession, through its Boards and with member input, assessing various means for respecting the traditional techniques of drawing by instituting the Observational Category for the competition, and creating the Student Competition to foster new talent and future members for the Society; while featuring the ever more sophisticated and stunning imagery created by standard digital means or more often by individually proprietary uses of the many digital programs that are available in the marketplace.

All that the Society has accomplished with its programs and support of its members however, has been through the guidance of the Board of Directors, and in particular ASAI Presidents. I offer a few words about our Presidents and Directors, who have worked tirelessly on members behalf during their Board tenure. What has been most remarkable was the surprising and sometimes unexpected emergence of successful members who came forward and willingly volunteered their time to become Vice-President/President Elect, with the vague understanding of what they might achieve during their presidential terms. ASAI never really cultivated a succession of candidates for the President’s position, which is a three year commitment to the Society’s affairs, but the example of its previous officer holders has provided sufficient incentive to serve.

Somehow, as an illustrator whose work and career had benefitted from their selections for the Catalogue, from attendance at the Conferences, and/or the camaraderie with other members from around the country and the world, each President has volunteered their precious time to steer the affairs of the Society, and bring about amazing and memorable events for Society members. Many of our Emeritus Presidents have sustained their activities, as a de facto Advisory Council, helping new Boards with advice, suggestions, and most important, reference to our precedents.

Given the initial incentives of selecting the AIP Jurors and having the Conference in their home cities, most Presidents were generally not fully aware of the numerous tasks that were required of them – arranging for the Jurors, the Competition particulars, the tabulation of selection

www.asai.org
July 2015
works, the process and the preparation of the catalogues, the budgeting for events, the annual fiscal affairs with the other Board members, Board meetings in person or by phone, the constant, if not daily calls or e-mails to the Executive Director and/or Board members, venue officials, hotels, publishers, volunteer members assisting at the local level, exhibition venues and costs, the banquet preparations, the design, printing and signing of the Awards Certificates, and many more details and oversight. In some cases, as with Brisbane’s Jane Grealy and Tokyo’s Masaaki Yamada, arranging their time for calls across international time zones. But invariably, every one of these officers rose to the tasks.

All the while providing their excellent illustrations and services to their clients. Some Presidents were also generously supported by their firms, as has been the case with Masaaki Yamada, Jason Shirriff, Stewart White, John Dollus and now Jon Soules. Their executive terms were only possible by the tolerance, support and encouragement of firms recognizing the worth of the Society, and the larger benefits that derive to them from such an association.

I and Steve Oles, as Co-Founders, would be thrilled to see something like a reunion of all these worthy Presidents and Board members at the 30th Conference, to help celebrate the distinctive occasion of the Society’s longevity. We hope this might be the biggest and most successful conference yet, with many members and friends coming to celebrate, while looking forward to the new directions we can make as we go.

We can all see the shifting in illustration practices, but ASAI represents all avenues and expressions of illustration regardless of medium. Our profession, dependent as it is on the marketplace and criteria of architecture, is driven by those forces into methods and techniques that will assure business survival. But under the banner of ASAI, everyone strives to produce superior works, regardless of medium. Because we love this work, and we would produce it for the sheer pleasure of exploring design and image-making. And we hope to share it with the world through ASAI and AIP.

Frank M. Costantino, ASAI Co-Founder, President Emeritus Boston, MA
### ASAI History at a Glance

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<tr>
<th>Location</th>
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<td>Boston, MA (2016)</td>
<td>Carlos Cisterna</td>
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<td>Toronto, Canada (2015)</td>
<td>Jon Soules OAA</td>
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<td>Dallas, TX (2014)</td>
<td>John Dollus</td>
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<td>San Francisco, CA (2013)</td>
<td>Jason Shirriff AIA</td>
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<td>Baltimore, MD (2012)</td>
<td>Stewart White</td>
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<td>Tokyo, Japan (2011)</td>
<td>Masaaki Yamada</td>
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<td>Madison, WI (2010)</td>
<td>Mark Nelson</td>
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<td>Miami, FL (2009)</td>
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<td>Bozeman, MT (2008)</td>
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<td>Pittsburgh, PA (2007)</td>
<td>David Csont</td>
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<td>Washington, DC (2005)</td>
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<td>Providence, RI (2004)</td>
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<td>Pasadena, CA (2003)</td>
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<td>Bozeman, MT (2001)</td>
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<td>Kansas City, MO (2000)</td>
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<td>San Francisco, CA (1999)</td>
<td>Robert A. Frank</td>
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<td>Atlanta, GA (1998)</td>
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<td>Boston, MA (1996)</td>
<td>Tamotsu Yamamoto</td>
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<td>Rael Slutsky AIA</td>
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<td>Boston, MA (1990)</td>
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<td>Boston, MA (1986)</td>
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## ASAI History at a Glance

### Past Treasurer
- Columbus Cook
- Matt Swaim
- Scott Baumberger
- Steve Stannard ASLA
- Eric Schleef
- Michael O’Beirne AIA
- Eric Schleef
- David Nobles
- Jon Kletzien
- Mongkol Tansantisuk
- Tamotsu Yamamoto
- Steven Rich AIA, PE

### Past Secretary
- W. Dan Church AIA
- Nancy Opsata
- Tina Stiles-Bryant
- Henry Sorenson
- Stephan Hoffpauir AIA
- Michael Reardon
- Robert Becker
- Frank Costantino FAIA Hon
- Robert Cook

### Past Member at Large
- Patti Poundstone
- Dale Watson
- Dennis Allain
- Wesley Page AIA
- Richard Dubrow
- Wesley Page AIA
- Elizabeth Day
- Ronald J. Love
- Paul Stevenson Oles FAIA
- Dan Harmon
- Rael Slutsky AIA
Figures in Design: *Figure in perspective*

**Jen Mahoney, ASAI member**

If you're willing to develop a sketchy figure, low in detail, average in proportion, who can strike a few poses, you've got an excellent tool for design thinking: the animated elevation.

In it, within the length of a ground line, a figure explains how users fit a project. It requires no software or perspective skills. Your audience may not *feel* for a lone figure, but sketch in a few of those folks and you've made a lively, but distanced presentation.

Something changes when perspectivists weave in the third dimension. Perspective scenes require *fixing a viewer position*. We illustrators get to decide whether to grant
viewers the privilege of hovering above terrain or plant them right on the ground, freezing their gaze as we see fit. The illusion of this second option nudges our audience to interact with virtual occupants who stand eye-to-eye with them. They’ll do much more than indicate scale!

I give my figures relational skills to engage the audience: tour guide, product demonstrator, activity leader. They run interference for sore spots in a design. They lead eyes through the composition. They signal demographic aspirations. Rarely do they confront viewers directly, and they never sabotage the client’s message.

For the renderer who’s not going to draw custom figures, the image marketplace is full of "realistic" options. Whether photographic, clip art or NURBS, choose wisely. Visual incongruity breaks the spell on your audience. Avoid using figures with contradictory light sources, or drawn from a different height than the camera height or whose level of detail is greater than the rest of the scene. Why create unnecessary
friction for your client by including irrelevant activity, inappropriate gestures, clothing or physiques?

Bring parity to females in populations, and try not to sexualize them. With a good balance of detail, contrast and interaction, figures in perspective work hard. Without a word, they help elicit approval, build consensus, inspire donors, or solicit design preferences from their audiences. The figures you use in perspective have the power to introduce the dream of your client to the imagination of your audience. Use that power to affect change, and seek clients whose dreams you resonate with.

Edible Schoolyard Project, Chez Panisse Foundation

http://candraw.net/
A Message from the Vice President

ASAI Members

I wanted to introduce myself to all of you and tell you a bit about me, my thoughts and ideas for the future of the organization.

In short, I am an Architect by training and an illustrator by accident. I stumbled upon the many things that I like in life, like science and art, and ended up here. Just like that I find myself trying to figure out what to tell you in this letter as a member of the ASAI.

As you know, the organization has been around for 30 years doing great work building a community of support and education. I would like us to bring together the many generations of architectural illustrators out there so that we can see it grow for another 30 years.

I would like us to stop categorizing our “pencils,” whether they are real or digital. And better yet, let’s sharpen those and get together, so that the experienced can help the young see the past and that the young help the experienced see the future.

While the art of illustration is ancient, it has gotten lost in the decades of technology advancements with innovation, excitement and some gimmicks. That is all great and good (I enjoyed it for sure and learned a lot), but it has reached a point where it can finally be art again. Digital Artists today are past the point of falling prey to these technological advancements--I know I am. We will continue to grow and learn with it, but I would like to make art again. I believe everyone else does, too. The illustrations I see today have a purpose and a story to tell unlike those images filled with lens flares, birds and hot air balloons just because you can add them there.

Gimmick time is over. Let’s get together to collaborate, teach, learn, and start making some art again.

Carlos Cristerna
Vice President ASAI

Membership and New Connections

Message from previous Member At Large Patti Poundstone

In order to keep ASAI current and vibrant it’s important to reach out and encourage new membership- this increases and broadens our connections within the architectural illustration community, and keeps the organization alive.

The exciting addition of prize money being offered for the AP annual competition has added an extra spark of interest to those already interested in entering the competition, and design schools are very interested in exposing their students to the benefits of becoming an ASAI member.

We encourage you to help ASAI in Marketing efforts and reach out to your local design affiliations, the reward is a stronger tie to the design community at large.
The best time to inform interested design affiliated parties about the AP Call for Entries is in the early Fall so that schools can work student goals of submitting an entry into the school curriculum.

Exposing ASAI to your local design schools and professional firms is a great way to connect to your design community to share your passion for architectural illustration.

Please contact Tina Bryant, our ASAI Executive Director, for additional resources and materials to provide to potential members.

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**Members in the News**

**Diana Grigoryan** received a runner-up award for the *Architectural Record* Cocktail Napkin Sketch Contest last September for her sketch “*Atlanta High-Rises*”.

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**ASAI at the 2015 AIA Convention**

Tina spent a week in **Atlanta** and met up with the leaders in the AE industry. She established the ASAI exhibit and made connections with all the convention goers.

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ASAI Co-Founder, Steve Oles, at the AIA Convention in Atlanta

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Steve Oles
Sketchup’s 2015 avatar
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July 2015
Neoscape is a creative studio with offices in Boston and New York. For the past 20 years, we’ve been crafting branded experiences of built environments around the world. We are filmmakers, digital artists, designers, coders and craftspeople who happen to be incredibly strategic thinkers—with unstoppable creativity, a nearly obsessive attention to detail, and a unique perspective of just how amazing the built environment can be.
Thank You to our Volunteers!

The **Member at Large** position is now open for a volunteer to fill it. Patti Poundstone has retired from the position since becoming the new ASAI Secretary, relieving Dan Church. We thank Dan and Patti, and all the others for their service to ASAI and its members.