AIP 13 Convention Notes  Henry Sorenson

AIP 13 started on an unlucky note for me. In my last minute haste to pack, I left my convention packet, including the hotel name and address, behind. Dusting off my best traveler's instincts and working my way through a sizable stack of tokens for Atlanta's new MARTA Transport System, I managed to sort out the difference between the Omni (sounds a lot like Emory) Convention Center and the actual home of the ASAP Convention.

Although I arrived too late to take in one of Saturday's scheduled sightseeing tours, I found a number of ASAPers in the Convention Center Club Room caught up in the Florida Gator (my alma mater)-Georgia Bulldog football game. My luck was changing. The Gators put the game out of reach just in time for me to jump the last shuttle bus to the AIP 13 Exhibition Opening and Reception.

The path to the exhibit hall was illuminated by ASAP jack-o-lanterns, a reminder that this was indeed Halloween night but the evening was definitely a triumph of good (work) over evil (unlucky 13). Especially triumphant was rookie ASAP member Wei Li who just happened to win the Hugh Ferriss Memorial Prize with his first ever competition entry. Couldn't have happened to a friendlier guy. But then, the entire evening proved to be extraordinary in its mix of an extremely varied and creative body of work set off by a room full of folks just oozing with talent. As good as the AIP Competition publications are (and I believe they are excellent), nothing can replace seeing these impressive works first hand.

Sunday marked a new approach to AIP's convention programming as we all boarded a charter bus to head to the hills (the Smoky Mountains and Brasstown Valley Resort to be exact) for the remainder of the convention calendar. What an incredible morning! Forest foliage in its best autumn colors and temperatures about a month warmer than those I had come from in Montana. In a sort of traveling show-and-tell, members passed professional portfolios around the bus while the driver pumped old-time rock and roll through the speakers. Some combo.

We were greeted at Brasstown by a great southern-style barbecue. I was just about to make a real pig of myself by giving in to the temptation of a third helping of ribs when the afternoon agenda kicked in. Now I was really torn. My heart wanted to soak up this beautiful day and spectacular setting by joining in the scheduled nature hike. But my head said "you need to learn more about how digital artists Alan Brown, David Nobles, and Robert Frank create their works first hand.

continues on page 6
"I'VE BEEN VERY FORTUNATE,
I'VE ALWAYS HAD A GREAT
DESIRE TO SING AND PAINT.
I'M PERPETUALLY INTERESTED
IN WHAT I'M DOING. I JUST
STAY INTERESTED--AND KEEP
LEARNING. IT DOESN'T STOP,
SO THAT'S WHY YOU DON'T
EVER FEEL LIKE RETIRING."
TONY BENNETT

"OUR DOUBTS ARE TRAITORS
AND MAKE US LOSE THE GOOD
WE OFT MIGHT WIN, BY
FEARING TO ATTEMPT."
WILLIAM SHAKESPEARE

**ASAP @ AIA 99 CONVENTION**
For every year since 1987, ASAP has been invited to exhibit its national show, on a complementary basis, at the AIA's national conveni on. With the notable exception of this summer's successful replacement show at that event by local bay area members, Architecture In Perspective has always attracted considerable attention from many of the 8,000 to 10,000 attendees at the profession's annual meeting. ASAP has been the beneficiary of this arrangement, not only exposing the Society to an increasing number of impressed visitors (which is how Ford Peatross, AIP 13 Juror, first discovered us), but also adding to our income by selling numerous copies of the catalogues and distributing Society and members' brochures. In advance of the next scheduled AIA Convention, to be held at the Dallas Convention Center, Texas on May 6 to May 9, 1999, ASAP would like to line up the services of a few members to set up the exhibit and tables, man the booth, answer questions, sell some catalogues, talk to friendly architects, and maybe attend a few of the AIA events. If you are interested in being ASAP's on-site convention representative and goodwill ambassador and energetic salesperson, you might find out more by talking to Barbara or Gary Ratner, Steve Oles, Stephan Hoffpauir or myself about the up and downside of the work. If you are then still interested, please contact the Exhibition Chair, Frank Costantino, or Brian Hutchings, Executive Director before the end of January.

**NEW ENGLAND IN PERSPECTIVE**
After an initial survey by Boston member Michael O'Beirne, and the consensus of participation by Boston area members, thirteen local illustrators from New England each submitted one or two pieces of work for an exhibition at ASAP's former headquarters, the Boston Society of Architects (BSA) Building on Broad Street. The show, featuring current projects in the New England region, displays some thirty illustrations. The show was open for view on September 8, an opening reception was held on October 8, and the show will continue at the BSA until December 31, 1998. Some ASAP members and visitors to the area have seen the show, and it has been very well received by the architectural community. Many thanks to Mike for all his coordination efforts, with member notices, scheduling with the BSA, postcard announcement design, hanging party (with beer), and all round supervision of this successful event.

**BUSINESS AT HAND(S)**
A number of professional practice topics, that were addressed in various degrees during some of the Convention's seminars but were also heard in discussion between members, suggests that a closer reading of the ASAP members' packet might be worth the extra time. The information therein contains a model contract, a copyright notice, business guidelines and other material that may be relevant to simplifying, or tightening, your practices. As mentioned before in Convergence, the single best place to obtain a full description of all the issues that pertain to the visual arts is the Graphic Artists Guild Handbook of Pricing & Ethical Guidelines, 8th Edition. A copy can be obtained for about $25 bucks from our affiliate organization in New York by calling 1-212-463-7730 for info. Another source is the almost depleted supply of the transcript of a Business Practices Seminar, first held in Boston in 1990, that contains still pertinent suggestions for important topics. For a small donation of $10 to cover expenses, one of these valuable remaining copies can be yours by calling Mr. Costantino. Also, for the archivists who have retained all their back issues of Convergence, many articles about business topics have been published. Perhaps a compilation of these articles can be made (by the right volunteer) at a future date to establish our own member library of business related information.
A Perspectivist's Journal
Moh'd Bilbeisi, AIA

HISTORY
I started using a graphic journal during my college years as an architecture student at Oklahoma State University. In the beginning, I noticed that I was able to remember the slides in my history class better if I sketched them in the margins of my notebook. This habit occasionally went to extremes, as it was brought to my attention by my professor that I might be spending more time sketching than studying. The journal also acted as a graphic sketchpad to test ideas and record thoughts relevant to the design problems that were given to us during studio. As an intern architect in the city of Philadelphia, the journal was invaluable when visiting job sites and meeting with clients. It was easy to carry and there were no papers to file after the meetings. The client's comments were already graphically reported and analyzed and I could always go back and retrieve the information efficiently from what my colleagues called my "Small Black Book." And sometimes, just for pure enjoyment on a wonderful fall or spring day, I would sit in Rittenhouse Square, enjoying the weather and sketching events and people as they happened.

This habit of thinking graphically was also useful while traveling abroad. I was able to record architecture as I experienced it, subjected to light, conforming to the laws of linear and atmospheric perspective, situated within a group of structures, and interacting with inhabitants. For me, a fifteen-minute sketch capturing the essence of architecture replaced the five-second camera click. What I saw and recorded was implanted on my memory.

I have kept a graphic journal ever since. I encourage my students to maintain them almost religiously. It is required in all my design studios, graphics studios and history courses. Graphic Journals prove to be an important visual thinking apparatus.

TECHNIQUE
I make daily graphic entries as regular as having a cup of coffee in the morning. The subject matter is as diverse as life itself; street scenes from Egypt to France, architectural studies, architectonic compositions, still life, product design, possible projects for the students, people doing various activities, faces, animals, color studies, graphic compositions, clippings from magazines, postage stamps, foreign currency, etc. The pages act as a graphic note pad and I use it accordingly. I record ideas, test then and come up with a result. I sometimes use it as a sketchbook to capture a particular moment in time. I hardly use a camera anymore.

Page composition is very important to me. Every page is labeled. The sketch/graphic matter is situated off center for a more dynamic composition. The graphic/imagery is usually supported with text in the form of notation with leaders pointing to the area of interest. Sometimes a sketch is associated with a paragraph describing a thought relevant to the subject. Every page becomes a study in composition.

The graphic media is relatively simple. I use a no. 2 pencil for layout, but my main drawing tool is a Pelican MSO0 fountain pen, filled with Pelican 4001 fountain pen ink in black. I supplement and enhance the drawings with touches of watercolor. I often use Winsor-Newton Artist watercolors. A few strokes from a black marker add the final touches to the compositions.

The ultimate objective of keeping a graphic journal is to use it as a pad to record, test, and communicate ideas efficiently. It is never used as an endeavor in itself. It is an inexpensive and highly useful tool.

Moh'd Bilbeisi, AIA is Assistant Professor of Architecture at Oklahoma State University, Stillwater, OK. His email is: mohamed_bilbeisi@okway.okstate.edu
As always, it was good to watch participative management in action at the Members’ Breakfast. The organization could not continue to exist without the input and participation of all its members. Here are highlights of the discussion.

**ASAP GOLF TOURNAMENT**
First, but not surprisingly, Tamotsu Yamamoto won the First Annual ASAP Golf Tournament.

**REQUEST FOR PRESENTERS**
Second, I requested, and still request, the names of people who are interested in teaching, lecturing, or demonstrating techniques in conjunction with the traveling show. Some university venues have wanted to create more of an event around the show. To that end, I am collecting names of folks to suggest. Arrangements----fees, travel expenses, etc.-are to be negotiated by the interested parties. I have some names that I recommended to the Savannah College of Art and Design, AIP 13’s next venue, but I’m opening it up to anyone else who is interested for the future.

**AIP 14 • SAN FRANCISCO**
Our Veep, Robert Frank, sketched out a convention in San Francisco that might include a lecture/slideshow on Watercolor Through the Ages by this year’s jury Chair, C. Ford Peatross. In addition, a lecture on A.G. Rizzoli (a frustrated Californian draftsman who, in his evenings, created extravagant renderings of buildings symbolizing the people in his life and his private fantasy world) by his curator. Another possibility is a retreat to Pt. Reyes, an epicenter of fine food and birdwatching, with perhaps Patrick O’Haloran, a facilitator who brought us to thoughtfulness at Asilomar some years ago.

**AIP "THE BOOK"**
Because this year we have the luxury of a publisher and editor lined up to create AIP 14, I opened the floor to discussion of The Book and its frequency. There was support for it (Bill Hook: "It’s our showpiece," and Jane Grealy: "It’s our archive"), and as Steve Oles pointed out, the cover and featured position in it are the real perks of winning the Ferriss Award. Composing it as a CD-ROM was mentioned but presented technical problems, and there was general assent to the primacy of its hand-held, paper nature. The idea that we publish it less often didn’t go farther than the idea stage.

Selling more copies aroused several pointed comments: Steve Oles committed to contacting the AIA Bookstore in DC and Chris Grubbs suggested motivating those FAIA’s whose ears we have-like our current juror Michael Willis-to plead with the AIA bookstore as well. This, of course, presumes architects are our primary readers and targets. Brian Hutchings, new Assoc. Director, asked who we thought our readership was. Though I suspect most of us have assumed it is primarily us and a few lonely architects, Wolfram Gothe found his copy at a university bookstore in Germany.

*Michel Boice suggested that students are an untapped market who would not only look at the pictures but read it as well, particularly if the editorializing focused on changes in how architecture is presented, and became more provocatively engaged in (this from Wolfram) current issues such as using drawing to sell architecture vs. drawing to invent it. Art directors were also mentioned as potential purchasers. Jo Johnston urged us to establish our market and design toward it.*

Jon Kletzien pointed out after the meeting that the real issue is not selling more copies of the book, but selling the organization and its members.

**ASAP CONVO IN JAPAN / AUSTRALIA?**
A show of hands was called for to demonstrate who in a general way was interested in traveling to Tokyo in 2000 to celebrate the twentieth anniversary of ARA (8) and in attending an ASAP convention in Australia in some non-2000 year (20+). Enough people responded to begin investigating possible package price breaks.

**OUTREACH**
Brian needs names of potential readers and, for that matter, potential sponsors. Some are in catalogs of professional organizations, but if we supply Brian with names of personal contacts in firms, schools, and ad agencies, he can direct to them some of the new advertising tools we are discussing. These include a 2-fold brochure and press releases, which Steve Oles generously committed to creating.

The issues in architectural drawing comment elicited from Chris Grubbs the observation that the award structure might be revised to separate commissioned from noncommissioned. Work I added that we had talked about establishing a new award to honor Robert McLhargey, so there might be a match there.

Other outreach mentioned was our decision to hire a web manager, investigate placement of ads in in-flight magazines (Steve 0.), and, from Audrey Peaty, the suggestion we print ASAP hats & t-shirts. Next year in San Francisco? Bob Watel called for another survey. Brian and I will, in our spare time, try to frame the appropriate questions.

**CALL FOR VOLUNTEERS**
Michael Reardon and John Kletzien both have one more year left in their positions as Secretary and Treasurer, respectively. Taking on those jobs entitles the new officer to actually pin down some of these new ideas, vote them into existence, and make them happen.

For that matter, where’s our marketing strategist? Who will step up?

I apologize to anyone in whose mouth I’ve put the wrong words. I meant well. And thanks.

It’s been a remarkable year.
One aspect of illustration technique that needs constant attention is the careful delineation of trees and foliage. I am surely not the only one who pages through past years' AIP catalogues, searching for inspiration on a current project. When the target of that needed inspiration is foliage, the pages in my books with the most markers belong to the illustrations of Elizabeth A. Day.

Elizabeth consented to being interviewed for this column, and was persuaded to divulge some of the ingredients she uses to mix up her trees and foliage. While her preferred medium is watercolor, the principles she uses are universal enough to apply to any medium.

**TREE BACKGROUND**

Giving many of us a ray of hope, I learned Elizabeth was not always good at trees, and used to dread illustrating them. Attempting to invent trees was not working, and even worse, was slow. To remedy this, her method was: "Go out and look at them. Draw. Understand their form. Get out of the office and take some photos. Just copy the darn things."

**PREPARATION**

One topic that Elizabeth returned to again and again was preparation. She said, "If I didn't have something in mind before I started painting, it just turned into a solid mass." She suggested drawing scale elements during the layout phase, to begin getting a feel for the trees and any slopes on the site. She related a story about one illustration where she had done the layout for the built elements, only to find out that the station point was inside a hill. This must have required a few maneuvers that should only be tried by professionals on a closed course.

Careful attention to the landscape plan was another suggestion. Choosing a view based only on the building itself could yield trees that "are important to the project, but bad for the composition." Conversely: "If done right, it will enhance the building and compose the drawing."

**EXECUTION**

Elizabeth recommends drawing trunks and branches first. "With the 'bones' in place, it is easy to put in the leaves. Determine some gesture for the canopy of the tree, particularly where the open spaces in the foliage will be."

For watercolorists, she had these tips: "For nice edges, take a mister and mist the paper first. Then you get a crinkly foliage edge. Or, create edges with the worst, cheapest brush you can find... and make it scragglier."

**COLOR**

After discussing form, Elizabeth discussed color. "It's important to remember that foliage needs to be dark, at least a 6 on a scale of 1 to 10, where 10 is darkest. Use only one wash, creating some lost and found edges as the wash dries. Often the value needs to be artificially light and transparent in order to read the building through it, but the method is the same. Keep the values close together and push the palette around between warms and cools."

In terms of specific colors, she relates that foliage greens "all have a tremendous amount of yellow. Start with light green, add lots of yellow, then red, orange or purple." (The last with a nod to Jean Dobie)

**PRIME DIRECTIVE**

Elizabeth opened our conversation with a good prime directive: "Put in as many trees as possible. There are usually more trees in a landscape than you can use. Use the convenient groupings, then push it to add some inconvenient ones. A well developed, healthy landscape is an effective element of the built environment. It just so happens that it also looks good in paint." To see this principle in action, look at Elizabeth's colored selections in both AIP 11 and AIP 12.

This is the second installment in a continuing series on illustration technique. It is your chance to learn from fellow illustrators. Please let me know what techniques or illustrators you would like to read about in future issues. email: Nelsondsn@aol.com
images. And I did learn a lot—I think. I learned you first need to decide what software you want to work with and then buy a computer that will run the software. I learned about scanners, printers, NURBs, Form Z, Electric Image, Piranesi, Lightscape, and much much more. One of the things I was interested to learn was that all these fine digital illustrators could draw before they developed their computer skills. After a break for dinner, C. Ford Peatross treated us to an amazing view of architectural and product illustration through the copyrighted images housed in the Library of Congress.

Monday saw a change in the weather as the sky turned to gray and opened up with scattered showers. Appropriately, the day was dedicated to watercolor painting. Frank Costantino led us through his repertoire of strategies for making watercolor sketches in the field (Take risks. Experiment with techniques and color relationships to make discoveries that can bring fresh dividends to your studio work). The morning’s workshop was followed by a grab-bag box lunch and an informal sketch outing for those brave enough to take on the gentle rain.

Our final evening together honored the talented winners of this year’s AIP Competition at the traditional ASAP Awards Banquet. Frank finished off a very busy day as a sometimes serious, sometimes funny, but always insightful and gracious Master of Ceremonies. A moment of silent reflection marked the passing of Award of Excellence winner Robert McLlhargy. Hugh Ferriss Memorial Prize winner Wei Li lightened the mood as he explained that he was so surprised and shocked by his selection that when he tried to tell his mother, she made him call ASAP back to verify the results. In a gesture of true southern hospitality, Barbara Ratner (president and marshmallow roaster extraordinaire) invited everyone to join her in the sumptuous Adirondack-style great room of the resort as she made enough S’mores to feed an army of sweet teeth. Not to be outdone, C. Ford Peatross added to the down-home flavor of the moment by offering rounds of iced sparkling water and lemon wedges served with genuine southern class and charm. Caught up in the spirit of things, I didn’t find my pillow until well after 2:00. Personally, I felt lucky to be there. But then I always wore number 13 in my football playing days.
**Pencil Shavings**

**APOLOGIES TO AMD AND WEI LI
CAUGHT IN AIP TIME WARP**

Some of you may have noticed that the last issue of Convergence listed Wei Li as creator of the Hugh Ferriss Award winning illustration that anchored the 18th Street Gallery at the AIP 12 show at the Octagon. Many apologies to AMD, who was the AIP 12 Hugh Ferriss winner and whose work anchored the Octagon show. (Wei Li is the AIP 13 Hugh Ferriss winner.) The editor takes full credit for this alternate reality scenario. Apologies also to Richard Chenoweth, whose article was edited to include that erroneous information.

**HUGHSON HAWLEY IN NYC**

Ron Love directs our attention to a show called "New York on the Rise: Architectural Renderings by Hughson Hawley, 1880-1931." It is at the Museum of the City of New York from November 29, 1998 through April 4, 1999. The ad for the show says: "Experience New York City's fast-moving architectural history through Hawley's large scale watercolor renderings." Anyone who sees the show should report back to Convergence.

**ASAP FORUM**

Stephan Hoffpauir has graciously agreed to be the guinea pig who launches the ASAP forum. It seems that there is a desire for discussion of issues that goes beyond the news and events orientation of Convergence. Attached you will find a thoughtful exploration of issues that some have raised about the name of the organization. It is hoped that this first Forum item will provoke discussion and response among the membership. If you have comments or thoughts on this topic or other topics of general interest (which I am sure everyone does), you are encouraged to submit them for future issues of the ASAP Forum.

**TIDBITS**

Elizabeth A. Day says she has heard that Robert Frank is working on a book about Mexican architecture which would be a welcome addition to the current small offerings in that area. She also notes that Piranesi might run on a Mac with Virtual PC.

**SUBMIT!**

I am sure I am not alone in that I like to hear what other perspectivists are up to. If you hear about something a colleague is involved in or has accomplished, let us all know about it.

**Calendar**

September 8-December 31, 1998
New England Region Illustrators Show at the Boston Society of Architects

October 29-December 20, 1998
AIP 13 Exhibition
Schatten Gallery, Atlanta, Georgia

December 4, 1998
AIP 14
Call for Entries Deadline

January 7, 1999
AIP Jurying
San Francisco, CA

January 2-January 31, 1999
AIP 13 Exhibition
Pinnacle Gallery, Savannah, Georgia

April 17, 1999
ASAP Board of Directors Meeting
Washington, D.C.

February 17-January 30, 1999
AIP 13 Exhibition
The Salt Lake City Public Library
Salt Lake City, Utah

March 1, 1999
Copy Deadline for April Convergence

April 1-April 30, 1999
AIP 13 Exhibition
Office Gallery, Columbus, Ohio

May 6-May 9, 1999
AIP 13 Exhibition, AIA Convention
Dallas Convention Center
Dallas, Texas

July 7, 1999
Copy Deadline for August Convergence
The A W forum is intended as a place for discussion of opinions about issues of interest to the general A W membership, in a "letters to the editor" format. In this inaugural edition, Stephan Hoffpauir has submitted an open letter that raises questions about the A W name. Members are encouraged to respond to Convergence about this, and other interesting issues, for the next edition of A W forum. It is hoped that everyone can maintain the standard of dignity and balance that Mr. Hoffpauir has succeeded in achieving.

RECONSIDERING ONE'S NAME

A colleague recently related to me story of working on location at a client's office in a faraway state. When introduced to an architect affiliated with the project on which he was working, the architect responded, "Aren't you one of those a-sapp guys?" While flattered at being recognized for his work, this colleague felt a certain degree of embarrassment at the awkward pronunciation that the acronym ASAP invites, to say nothing of the gentle mockery of the architect. My colleague could have responded, "Yes, and aren't you one of those a-eye-a guys," but that would have hardly been a brilliant comeback. The acronym AIA has a dignity to it that precludes it from being used as an object of derision.

Somehow, I have always had the inkling that the name of our organization did not enjoy wide popularity among its membership. Like my colleague, I myself also must admit to having felt a certain degree of embarrassment. Who among us has not from time to time had similar feelings? In professional contexts, I am quite happy to use the initials AIA after my name, but I will not use the initials ASAP. This is not because I feel any reticence to admitting being a member of the American Society of Architectural Perspectivists, an organization to which I am enormously proud to belong. It is because I would find it demeaning to attach to my name an acronym more commonly associated with dry cleaners and plumbing companies.

When the organization was formed, the name ASAP was effective. It was cute, catchy, and slightly self-mocking. It described in a succinct, cleverly ironic way the hectic circumstances under which most of us work. Perhaps it even helped attract new members. But do we really want to perpetuate the notion that we are slaves to our clients' unreasonable deadlines? The organization is no longer a handful of people who meet casually, but an international association of 300 members with an annual income of $150,000. It is time to recognize this change with a new name that acknowledges the organization's success and communicates professional prestige and self-respect.

This might be possible if the acronym were simply dropped and the organization became known solely by its full name the American Society of Architectural Perspectivists. But let's face it. The name is a mouthful. The problem lies mainly with the term perspectivist.

That word, coined during the organization's founding, was a vast improvement over the hideous term renderer, which among other things could also mean someone who extracted pork fat. Nevertheless, perspectivist, with its orally awkward sequences of multiple consonants, does not exactly dance trippingly off the tongue. In addition, most people have no idea what it means. If someone were to ask me at a cocktail party what I did for a living and I said I was a perspectivist, I would have to spend half an hour explaining vanishing points and horizon lines before I could even explain what I do to earn a paycheck. Perspective is certainly a vital tool in what we do, but by that reckoning, we might as legitimately call ourselves architectural colorists. Even the Renaissance Florentines who first put the laws of perspective to practical use, are not referred to as perspectivists. We call them painters.

A comparable word is already in current usage to adequately describe us professionally. It is illustrator.

Simple, direct, easy to say and spell, it is universally accepted and understood. A whole panoply of graphic artists' organizations use the word to describe themselves, from the Society of Children's Book Writers and illustrators to the Guild of Natural Science illustrators. Every year the highly respected New York based Society of illustrators sponsors a juried show and publishes a catalogue not unlike the one of ASAP. Similarly, the journal Communication Arts publishes its "illustration Annual". My former partner and I had a piece in it one year. It was, as you might expect, an architectural illustration. Even Paul Stevenson Oles' seminal 1979 book is called Architectural illustration, not Architectural Perspectivism. May 1, therefore, suggest that the problems posed by the organization's name would be solved by simply substituting the word illustrator for perspectivist.

The American Society of Architectural illustrators. ASAi. Has a nice ring to it, don't you think? Pronouncing the acronym is as natural as breathing-a sigh. It even looks good on the page. It is enough like the current name that any confusion would be minimized. What confusion remained could be further avoided by retaining the current logo substituting an upper case 'i' for the 'p'.
Though this is the name I would propose, other acceptable options also exist. Someone objecting to my suggestion might point out that, since so many members are now from overseas, the adjective American no longer adequately describes the organization. Drop it and it becomes the pleasingly concise Society of Architectural illustrators (SAI). Someone else might point out that an organization with that name already exists the United Kingdom. If that were the case, the International Society of Architectural illustrators (ISAI) or the Association of Architectural illustrators (MI) would be a nice alternatives, with the latter name you would still have the option of adding the words American or International (AMI, or IMI).

No matter how popular a new name may be, however, there will always be some objection to it. For example, some stalwart individual might yet discover that the new acronym is already used by another professional organization. Personally, I would rather risk that remote possibility of confusion than be confused with ASAP Dry Cleaning down the street. It must be remembered that the current name is not without its own set of problems. A perfect solution will not be found, but the current name is already very far from a perfect solution. Someone’s objection to a particular name, even if the objection is valid, should not be an excuse for inaction. Inaction carries with it its own cost.

Any such change would, of course, have to be debated and any action would have to be initiated by the organization’s board of directors. While such a change could be made solely by the board, I feel it may be wiser to solicit nominations for a new name and submit them to a plebiscite of the membership. Allowing the members to be involved in choosing a new name would be a first step in encouraging increased participation in the organization and give individuals a feeling they had a stake in its future. This would be a great advantage at a time when people are asking how to grow the organization and increase its relevancy.

Of course, a practical concern in any matter such as this is the cost of implementing the change. The principal cost, perhaps $1,000, would be the reprinting of letterheads and envelopes, but these are printed in one color on offset. Short of photocopying, there is no cheaper form of printing. If this were a difficult cost to absorb, the organization could adopt the solution used by the municipal government of St. Petersburg. It simply used the official stationary, with the former name Leningrad until it ran out.

Organizations large and small, Fortune 500 companies, even entire countries change their names. They do this because perception and image are important. They do this to acknowledge that their circumstances have changed. They do this to express their aspirations for the future. Change is usually difficult, but often necessary. We are used to it, however. In the post year, this organization itself has changed its publisher as well as its entire management structure. If we are going to make a change, what better time than now?

ASAP’s founding fathers performed a great service to those of us who joined the organization and who have grown to love it. They set the initial course for the organization and will continue to play a vital role in its future development. We can honor their legacy by assuring that the organization remains a vibrant, evolving entity. We can start by acknowledging that change has already taken place. That we have evolved from a small band of plucky souls to a professional organization with a large international membership. Personally, I would welcome a change. I would start by adding a few new letters after my name to show how proud I am to have belonged to this organization for over ten years, to have belonged to the American Society of Architectural illustrators (a.k.a. ASAI).

Stephan Hoffpauir
The American Society of Architectural Perspectivists, 1518 K Street, NW, Suite 503, Washington DC 20005

OFFICERS
Barbara Ratner, AIA  
Robert Frank  
Jon Kletzien  
Michael Reardon  
Ronald Love  
President  
Vice-President  
Treasurer  
Secretary  
Member-at-Large  
404-876-3943  
415-749-1418  
401-272-1637  
510-655-7030  
604-922-3033  
ADVISORY COUNCIL
Frank M. Costantino (Founder)  
Elizabeth A. Day  
Gordon Grice, OM, MRAIC  
William G. Hook  
Don Oellke, Jr., AIA  
Paul Stevenson Oles, FAIA (Founder)  
Stephen W. Rich, AIA (Founder)  
Thomas W. Schaller, AIA  
Rael Slatsky, AIA  
Darío Tainer, AIA  
Nooto Yamamoto  
617-846-4766  
512-469-4011  
406-536-9191  
206-622-3849  
512-338-3381  
617-527-6790  
617-246-5200  
212-362-5524  
847-267-8200  
312-951-1638  
677-542-1021  
REGIONAL COORDINATORS
Ronald Lo e, Chairman  
Robert Becker  
Richard Chincenoweth, AIA  
Stanley Dook  
Richard Ferrier, FAIA  
Gordon Grice, OM, MRAIC  
Christopher Grubb  
William G Hook  
Don Oellke Jr., AIA  
Paul Stevenson Oles, FAIA  
Barbara Ratner, AIA  
Thomas W. Schaller, AIA  
James Q Smith  
Dick Sneary  
Joy C. Thorpe  
Robert G. Watel, Jr.  
Vancouver, BC  
San Francisco  
Silver Spring, MD  
Boulder, CO  
Arlington, TX  
Toronto, Ontario  
San Francisco, CA  
Seattle, WA  
Austin, TX  
Boston, MA  
Atlanta, GA  
New York, NY  
Chicago, IL  
Kansas City, MO  
Virginia Beach, VA  
St. Louis, MO  
604922-3033  
925-947-1290  
301-588-0528  
303-449-3259  
817-469-8605  
416-536-9191  
415-243-4394  
206-622-3849  
512-328-3381  
617-527-6790  
404-876-3943  
212-362-5524  
314-821-9285  
INTERNATIONAL COORDINATORS
Angelo De Castro  
Masatoshi Fujimoto  
Robert Gill  
Jane Grealy  
Young Ki  
Sun-Ho Lee  
Dario Tainer, AIA  
Sergej Tchoban  
Willem van den Hoed  
David Xu Xiaoping  
Portugal  
Japan  
Australia  
Australia  
Korea  
Korea  
Italy  
Germany  
Netherlands  
China  
351-1-467-1010  
81-792-53-7532  
61-3-9826-1322  
61-7-3394-4333  
312-332-2422  
82-02-334-2118  
312-951-1656  
49-30-2839-200  
31-15-213-3382  
416-492-3260  
MANAGEMENT-SUFKA AND ASSOCIATES
Kenneth M. Sufka, Executive Director  
Brian Hutchings, Associate Director  
Sherrri Burch, Financial Administrator  
Rebecca Filbey, Administrative Assistant  
CO•ERENCE is published quarterly by The American Society of Architectural Perspectivists. Founded in 1985 as a non-profit membership service organization, ASAP exists to recognize and celebrate excellence in architectural illustration, and serves as a resource for the general public through annual exhibitions, publications, and educational programs. Comments, announcements, and other items deemed fit to print may be sent to the CON•ERGlce Editorial and Advertising offices do Mark Nelson, ASAP, 3408 South Harlem Avenue, River-side, Illinois 60546. (708) 443-3055; Fax (708) 443-3054.

Editors  
Contributing Editor  
Production  
Subscriptions are included with ASAP membership.

© 1998 CO•ERGlCE. CE; Printed in the United States of America

Boo Ferriss Activities