

# Citations

"Cervin Robinson: Architectural Photographs"  
Farish Gallery, Rice University  
10 March - 17 April 1983

Reviewed by Elizabeth S. Glassman

Had Cervin Robinson lived in the 18th century, he might well have been like Piranesi, traveling, sketching, etching, then publishing views of Rome and its environs. For Robinson, as for Fox Talbot, the inventor of photography, the camera is his pencil and the published photographs do not come to us in oversize leather-bound folios, but rather in the pages of *Architectural Forum* and *The Architectural Review*. In an exhibition of 80 black-and-white and color photographs, organized by Drexel Turner, Robinson's various projects telescope; the show provides a comprehensive review of the past 25 years.<sup>1</sup>

When asked his occupation, Cervin Robinson responds, "Architectural photographer, historian, and critic." The latter two callings surface in his numerous articles and several collaborations with historians of architecture. Most notably, Robinson provided the photographs for the 1973 exhibition *The Architecture of Frank Furness*, organized by James F. O'Gorman for the Philadelphia Museum of Art. His partner on the compelling book *Skyscraper Style: Art Deco New York* (Oxford University Press, 1975) was Rosemarie Haag Bletter of Columbia University.

That Robinson is confident and expressive in a range of architectural styles is demonstrated by the extent of historical concerns exhibited. Grouped largely by subject, the photographs underscore the variety and vitality of Robinson's interests. Included are comparisons of nearly identical rooms from five 19th-century houses in Truro, Massachusetts, photographs taken for the Historic American Buildings Survey (of which Robinson was a member from 1957 to 1963), the ornament and structure of anonymous craft (an American cast iron stove, the motif of a wooden bas-relief on Parisian townhouse doors, the solid theatricality of Ledoux's Director's House at Chaux, looking like a Baroque stage set). The exhibition functions as a retrospective of Robinson's architectural interests and commissions.

But what of his photographic development, the mark of a Cervin Robinson photograph? That a consistent style is difficult to discern signals that with Robinson, categories simply don't fit. Robinson is rarely formulaic, nor is he theatrical. You would never find Cervin Robinson armed with high-speed Ektachrome, swooping down in a helicopter, torso hanging out, to catch a dramatic shot of East 57th Street, as some of his Manhattan colleagues have done. Rather, he is like a skillful translator of poetry: the verse is altered but the spirit remains unchanged.

The photographer of architecture uses his instrument primarily to serve the objects he is photographing. The photograph is of something in particular: the sense of volume, the texture of the surfaces, even the relationship to other structures, often indicated by shadow rather than physical presence. Robinson blends the general resonance of the building as it exists here and now with the particular intention of the architect and history.<sup>2</sup>

When Piranesi recorded the monuments of Rome, he included the grassy ruins. Never attempting to provide mere reconstructions, he allowed the monuments to live in the 18th century by depicting their contemporary milieu. So Robinson does not disguise the graffiti tags or The Gap blue jean store on the lower floor of the Ansonia Hotel, Upper West Side, New York.

If Piranesi's passion was Rome, so Robinson's is New York: Gotham. The Coffee Shop and Cobbs Club Car bar and restaurant inhabit the street of Robinson's *Grand Central Terminal* as the winged Mercury graces the skyline with his simple gesture and graceful stance. Shadows of the opposing buildings etch voids in the Neoclassical façade. Robinson's depiction is as much related to the street photographs of Lee Friedlander as to exact renderings of elevations.

Robinson is no less sensitive to the skyline than to the street. As he transcribes the banal rhetoric of coffee shops and cafes, so he articulates the rarefied conversations of building tops. In *The Tribune*, Robinson used the flattening qualities of the camera lens to telescope comparisons: An end ornament holds its own with the bold clock-faced pinnacle of the Tribune Tower. The viewer looks neither up nor down; it is as if one is on an elevated platform or street, pedestrian witness to the raised monuments—indeed often just before the buildings themselves are razed or blocked.



New York, 1966, Municipal Building, Tribune Building, and American Tract Society Building from the Times Building (Photo by Cervin Robinson)

Robinson reveals himself as a critic in his photographs of the World Trade Center towers. The pictures of glass and steel box skyscrapers of the 60s and 70s illustrate his visual adaptation to historical style—in this case, the International. Photographed frontally, using reflections, the plazas and sharp shadows of pedestrians in them seem like models or stills from an Antonioni film—airless, formalist, severe.

In an introductory essay to *Skyscraper Style* entitled "Buildings and Architects," Robinson writes: "Today when we have had twenty years of the austere architecture ushered in by Skidmore, Owings and Merrill's Lever House, it may be refreshing to re-examine an architecture that aims to be popular, entertaining, and urbane." As he writes, so Robinson photographs. His pictures reveal a precise conceptual point of view,

"Paul Cret at Texas: Architectural Drawing and the Image of the University in the 1930s"  
*Harry Ransom Center*

Sponsor: Archer M. Huntington Art Gallery,  
The University of Texas at Austin  
31 March - 22 May 1983

Reviewed by John C. Ferguson

As a part of the centennial celebration of the founding of The University of Texas, the Archer M. Huntington Art Gallery presented a major exhibition of architectural drawings, with complementary lectures, focusing on the work of the noted Philadelphia architect Paul Philippe Cret at The University of Texas. The exhibition and its accompanying catalogue represent the scholarship of Art History doctoral candidate Carol McMichael, whose master's thesis focused on Cret's planning and design for the Austin campus. In a sense, Miss McMichael has resurrected interest in Cret's sensitive plan for the university, a plan which, in its most important parts, has escaped the ravages of new construction required by the burgeoning student population.

Paul Philippe Cret (1876-1945) was born in Lyon, France, and educated at the Ecole des Beaux-Arts there, as well as at the Ecole des Beaux-Arts in Paris, where in 1901 he won the Rougevin Prize and the Grand Medal of Emulation. In his lecture before the exhibition's opening reception, Professor Neil Levine of Harvard University, co-author of the seminal book *The Architecture of the Ecole des Beaux-Arts*, recreated the path of a student of Cret's time through what was then the most prestigious architectural school in the world. The emphasis placed upon large scale planning at the Ecole was to stand Cret in good stead when it came time to formulate a plan that would knit together the disparate elements of the university's campus.

Cret's career before he received the Austin commission was detailed by architect-critic-historian Robert A. M. Stern of Columbia University. By focusing on Cret's work in the northeast United States, Stern illustrated the architect's swing away from the classicism of the Ecole des Beaux-Arts towards a more personal interpretation of classical forms as exemplified by his Folger Shakespeare Library and Federal Reserve Board buildings, both located in Washington, D.C.

While primarily concerned with Cret's work, both the exhibition and catalogue detailed what had come before. The pre-existing plans are critical to understanding Cret's, as he was not given a clean slate when he was hired as consulting architect by the Board of Regents in March 1930.

telling inclusions of contemporaneous details, and often wry humor (evident in his interior shot of Louis Kahn's Center for British Studies at Yale University). Unexpected juxtapositions on the street, in the building interiors, or at their heights add liveliness to the sense of encounter.

Cervin Robinson lectured for the Rice University School of Architecture on 10 March. He said, "I'm always in a good mood when it's a sunny day. I wake up early, grab my camera, and go." Robinson does often use the strong shadows of a sunny day to etch voids or lines on a building's surface just as Piranesi created deep blacks with acid; the sharp lines are clean and neat and the mysterious, endless depths reinforce an exact sense of proportion. More recently, however, Robinson has been working on grey days. Moving from the powerful photographic and architectural legacy of The Institute of Design, the Bauhaus aesthetic transplanted to the U.S., Robinson is exploring another quality of light, one that is less defined, more diffuse. The active surface pattern of high contrast black-and-white is replaced by the enveloping atmosphere of a long, monotone grey scale.

Robinson's current projects include a textbook on architectural photography and an exhibition on the history of architectural photography from 1840 to the present. In the Farish Gallery exhibition, Robinson instructed the audience as he might his classes in architectural photography at Columbia University, where he teaches at present. Robinson persuades; he does not force bold confrontation. Never a simple topographic recorder of structures, rather like Piranesi, Robinson interprets and reveals the buildings. Robinson offers us not postcards, but portraits.

<sup>1</sup> After Robinson and James F. O'Gorman, professor of art history at Wellesley College, and often collaborator with Robinson, made the initial selection of photographs, Drexel Turner arranged the final groupings.

<sup>2</sup> I would like to thank Paul Hester for his insightful discussion of issues facing the architectural photographer.

The most significant figure in the pre-Cret years was unquestionably Cass Gilbert, whose proposal of 1909 for a primary north-south mall approaching the monumental administration building prefigured Cret's executed work. Cret admired Gilbert's completed structures, Battle and Sutton Halls, designed in a Spanish Renaissance manner, and they served as a stylistic basis for his later work. In contrast to the large scale drawings most often associated with Beaux-Arts-style designers of the period, the series of small autograph sketches by Gilbert included in the exhibition remind us of the importance of the initial artistic thought that would later be translated into monumental reality.

Paul Cret's work for The University of Texas occupied much of the later years of his career, which was tragically cut short by cancer. While he was not a specialist in the design of college campuses, his personality and abilities were recognized by Professor William J. Battle, chairman of the Faculty Building Committee, who was the individual most responsible for hiring Cret. Paramount in Cret's and Battle's minds was the need for a central symbolic structure to replace the Victorian Gothic Main Building of 1882-1898 designed by F.E. Ruffini.

With the continued expansion of the student body and the consequent strain placed upon Gilbert's library, Battle Hall, the most critical need was for an expandable library that would serve for years to come. It was also intended to function as the most memorable building on campus. The largest single group of drawings in the exhibition focuses on the series of designs Cret prepared for the library, which was conceived as a three-part construction project. The four preliminary designs indicate the effort Cret expended on the planning and design of this most complex campus building. The inclusion of the original plan drawings is of special importance, as the architect's intent was compromised when he was required to alter the plan to include administrative offices within the building, sacrificing valuable circulation and public space in the process.

Cret's abilities are perhaps more evident in the studies for the smaller academic buildings, including the Union, Architecture, and Home Economics buildings, whose smaller scale was better suited to Spanish Renaissance classicism than was the complex mass of the library.

While Cret's death in 1945 ended his involvement with the execution of his plan, his successor firm, Harbeson, Hough, Livingston and Larson (now H2L2) continued his work, focusing on the completion of the buildings facing the south mall. With the cooperation of H2L2 partners Paul C. Harbeson and William J. H. Hough, Jr., the majority of the 110 drawings in the exhibition were lent from the firm's holdings of Cret's drawings.





Perspective of future development, University of Texas, Austin, 1933, Paul Philippe Cret, consulting architect (Drawn by Alan C. Davoll and J. Floyd Yewell. The Architectural Drawings Collection, Architecture and Planning Library, The University of Texas at Austin)

While the exhibition itself has been taken down, the generously illustrated catalogue is a permanent record of the renewed interest in Cret's work at Texas. Carol McMichael's text is preceded by an introduction by Professor Drury Blakely Alexander, who ably summarizes the university's building program before Cret's arrival in 1930.

Miss McMichael's work is divided into two sections, the first a narrative account of Cret's work with a commentary on his practice prior to receiving the Austin commission. Her research into the work of the Faculty Building Committee provides us with the client's view of what was needed in the construction of a major college campus, a critical factor when one considers the outcome of the design of the library building.

Given the amount of information it contains, the catalogue would perhaps have benefited from the in-

clusion of an index, but this is a minor criticism considering the overall quality of the work. Carol McMichael's work complements Stephen Fox's monograph on the Rice Institute, although it is limited to events before 1945. *Paul Cret at Texas* represents an important contribution to the architectural history of the state, and deserves a place in the library of anyone with a serious interest in the field.

The text is illustrated with period photographs of Cret's work at Texas. These are an important adjunct to the drawings, since landscaping and alterations now make it difficult to see the Architecture and Union buildings as Cret intended them to be viewed.

The second half of Miss McMichael's work is the catalogue of the architectural drawings themselves, including those of Cret's predecessors. Her discussion of the multiple plans for the library is particularly helpful, amplifying her text chapter on the building. Fortunately, a large number of the drawings are illustrated, including several full and half-page plates. The design of the catalogue, by Barbara Jezek, is noteworthy in that it captures the appearance of architectural publications of the period.

**"Paris-Rome-Athens: Travels in Greece by French Architects in the Nineteenth and Twentieth Centuries"**  
*The Museum of Fine Arts, Houston*  
 Sponsors:  
*Ecole Nationale Supérieure des Beaux-Arts;*  
*The Museum of Fine Arts, Houston;*  
*L'Ecole Française d'Athens*  
 1 July - 4 September 1983

Reviewed by Bruce C. Webb

The Modern Movement did its best to put as much distance as possible between itself and the legacy of the Beaux-Arts. When the Beaux-Arts was mentioned at all by the modernists, it was usually as the personification of old-fashioned values—a fading monument away from which progress was to be measured. It is not surprising, then, that the memory of the Beaux-Arts that was passed along to our own time is an incomplete and chimerical picture of a century of institutionally established tastemakers exerting a powerful stranglehold over the progress of architecture.

"Paris-Rome-Athens: Travels in Greece by French Architects in the Nineteenth and Twentieth Centuries," an exhibition of drawings by winners of the Ecole de Beaux-Arts's traveling scholarship, the Prix de Rome, which was shown at The Museum of Fine Arts (1 July through 4 September), will probably not change that reputation very much. But the first American showing of the 155 large-scale *envoi* drawings of Classical Greek monuments provides a first-rate opportunity to see the evidence first hand. Looked at from the less heated atmosphere of the 1980s, the drawings can be viewed appreciatively as superb examples of draftsmanship and coloration rather than as agents of the Academy.

The exhibition was organized generally in a chronological sequence of five thematic categories, presenting a sense of the expanding interests of the Beaux-Arts's architects as well as the stylistic evolution of the drawings themselves. In this regard, the later drawings, particularly those of Camille LeFevre (1905), show an increasing interest in mood and at-

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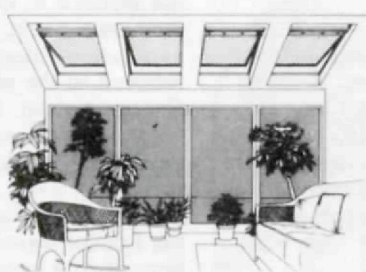
  

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mosphere and an impressionist's eye for rendering light as something more than the invisible progenitor of form revealing shadows. But the prevailing attitude that comes across in the drawings is one of academic stiffness, which the conventions of the Ecole encouraged as a means of objectification. The polychromatic speculations that enliven the drawings and give them their evocative quality were probably of greater interest to the students than the faculty, who did not see them as being germane to the architectural exercise. But it is the fanciful use of color that provides the primary evidence that a poetic consciousness was at work here, rather than simply a highly skilled and careful draftsman. The coloration provides a real source of delight for those who have previously seen only black-and-white reproductions of the original drawings.

The *envoi* drawings were the culmination of a unique form of education by competition, circumscribed by rigorous rules that supported the prescriptions and formulas of the Ecole. To win the Prix de Rome, a student had to demonstrate his talents as a designer and draftsman through his performance on a competition project set out by the faculty. Each year the winning student traveled to Rome or Greece, where he

spent the next five years making drawings of the Classical monuments.

The Prix architects were required to send back two sets of drawings for exhibition and deposit in the archives. The first was a drawing of the extant state of a monument, which was expected to be factual and based on field research. The second half of the *envoi* invited the student to exercise his imagination to create an idealized reconstruction of the monument. Both kinds of drawings were displayed, side by side, in the exhibition, offering an opportunity to see the actual evidence from which the imagined scene was construed. When these two activities, the analytical documentation and the poetic reconstruction, are both reduced to the same genre, perception and conception can be more naturally connected than is possible in our present practice of using photographs to verify what is and drawings to envision what could be. The photograph is usually filled with too much information, which the design drawings selectively sift away.

To lead students in the Ecole to draw upon this growing trove of Classical resources and to shape their appetites for the Classical models, programs for the competition projects in the Ecole frequently offered broad hints concerning the architectural character that was expected in the solution, even citing specific examples from Rome and Athens which could be used as models. This advocacy of Classical sources was not done simply as a matter of recovering the ancient styles or gaining skill in manipulating the architectural language; rather, it represented a belief in an architecture of rational principles that was an integral part of the timeless Classical ideal. In the program

## "Design and Communication"

*The Museum of Fine Arts, Houston  
presented by the Rice Design Alliance  
16 February - 30 March 1983*

Reviewed by Lorraine Wild

The definition of *design* is in a constant state of metamorphosis. It has been synonymous with drawing, the making of plans for a painting or a building, a tool, or a machine. It has been connected with craft, the creation of the decorative arts, truth-in-materials, "good design."

In more recent times, graphic and industrial designers have defined design as "problem solving" - a vague, all-inclusive definition that reflects our preference for action and process over the finished object. This has never been a satisfactory definition - after all, plumbers or lawyers solve problems, too. By its nature, the definition of this word is bound to change again.

*Design and Communication*, the lecture series presented by the Rice Design Alliance at The Museum of Fine Arts last spring, gave evidence of design's metamorphosis. The title of the series alone mirrors the current preoccupation of many artists, architects, and designers with the analogy of language to visual form. But new directions in the idea of design do not herald the disappearance of the old; old ideas continue to hang in the air, rendering the practice of design highly eclectic.

The roster of speakers for *Design and Communication* - Richard Haas, James Wines, Colin Forbes, Stanley Tigerman, Ivan Chermayeff, and Saul Bass (one artist-muralist, two architects, and three graphic designers) - represented the truly confusing contemporary range of definitions. This was a rare opportunity to compare conflicting philosophies operating within the design professions, since they are normally somewhat isolated from one another.

Ironically, the two speakers who epitomized current design practice, which questions abstraction, minimalism, and the tenets of orthodox modernism, were architects first and designers by default (by the theme of the lecture series). Stanley Tigerman and James Wines do not produce similar work, but they are both known for their provocative rejections. For instance, Wines praised the ideas of Le Corbusier as "fine for 1910" but dead for today; Tigerman harbors similar sentiments toward Mies van der Rohe. Both use artistic exploration and personal expression in an effort to build an architecture that has decipherable public meaning. James Wines and his partners in SITE have pushed this exploration with undeniable success in their buildings for Best Products. Stanley Tigerman also plays with the contrast between personal and public symbolism, as is evident in his handling of public scale, ritual, and context in his design for the Knoll Showroom in Houston.

Variations of these ideas, particularly the relationship between art, design, and the cultural context, are affecting product designers and graphic designers as well as architects, but the other lecturers in *Design and Communication* hardly seemed to be touched by these recent developments in design theory. Wines and Tigerman represent the further advances of the intellectual growth of design theory; Haas and Forbes

have been affected by it indirectly; and Bass and Chermayeff either are ignoring it or find it irrelevant to their own practice.

If design is "problem solving," then Richard Haas's problems are almost always ugly blank walls, and his solutions are almost always *trompe l'oeil* architectural murals. Haas is an artist whose current work in murals is the result of his own interest in the imagery and history of buildings and cities. He tries to achieve a visual reconciliation between the objects of the past and the present that compose our urban environment.

The success of Haas's projects (which are either imposed by clients or proposed by the artist) is dependent upon the degree to which he synthesizes the imagery of the old into the new. For instance, his proposal to paint the shadows of the Empire State and Chrysler buildings on the façades of the World Trade Center towers constitutes the sort of imaginative leap that fires his best work. The less successful projects (and his recently completed mural at Town and Country Center would fall into that category) mimic the decorative arts of the past and invoke a nostalgia for the loss of craftsmanship and rich ornamental design that Haas's reproductive technique can allude to but never really replace.

Colin Forbes, Saul Bass, and Ivan Chermayeff are all graphic designers and very successful businessmen. They built their practices by doing graphic work for growing corporate clients, starting in the late 50s. Now they represent the pinnacle of the graphic design "establishment," and as such they are not inclined to question the philosophical basis of their own work. To these men, "Design and Communication" means the telephone: all three of them referred to the old saw (Saul Bass attributed it to George Nelson, but the real source is Moholy-Nagy) "if you can't describe your idea to a client over the telephone, you haven't got an idea."

Colin Forbes was frank in describing the workings of his London-based partnership, Pentagram. He likened himself to a conductor, orchestrating the wide range of approaches and talents available in a large office, combining the right designers with the right problem and client. The work of Pentagram has no overwhelming formal or philosophical bias; minimal, Swiss-inspired corporate identity projects such as Reuters (designed 20 years ago) co-exist with more eccentric, small-scale projects such as the graphics for a clothing firm, Pinky and Dianne. Pentagram is a fluid organization, permeated by new ideas. It is always interesting to see their latest work, to watch which ideas "in the air" they synthesize to meet the needs of their clients.

Saul Bass showed a "greatest hits" selection of corporate design produced by his large Los Angeles firm. Unlike Forbes, he did not divulge the workings of his office; we can be sure that Bass did not knock out identity programs for A.T.&T., United Airlines, Frontier Airlines, the Girl Scouts, and Exxon all by himself. Even the most recent graphic projects by Bass looked somewhat dated because they are produced under the influence of uncritical Modernism. When Bass showed his prototype for Exxon gas stations, to be built identically from Oslo to Osaka, he spoke of the need to "reduce clutter on a global scale" without a trace of post-modern cynicism.

Most of Bass's lecture was devoted to his historically important work in film graphics, editing, and montage, obviously of more personal interest to him than

for the 1824 Prix de Rome competition, the faculty authors went so far as to introduce the requirements for a *Cour de Cassation* (Supreme Court of Appeals) by noting that the Classical models would be particularly appropriate, since the function of the supreme courts had in no way changed from the Greek and Roman tribunals.

Our own relationship to the romantic past is considerably less grand, and our present appreciation of these drawings is based in part on our ability, in a sense, to defuse them: to see them perhaps more as scenography than as architecture. Thus the inevitable comparisons between the *envoi* drawings and the current post-modern revival of coloration and historical allusions, which Barbara Rose mentions in her excellent catalogue article, is made possible by disentangling the drawings from the collective values and social fixations that surrounded them in their own time. The intent of the Ecole program was to regulate progress and to create a collective order—quite the opposite of our interest in quoting history primarily for its entertainment value.

The exhibition attempted to present the drawings in a historical perspective by using a scholarly organization, a video-taped lecture, and catalogue articles to set out a historical context for the show. But the drawings seem not to need or want this historical justification of their pastness. We have perhaps heard T. S. Eliot's comment that "tradition cannot simply be inherited, it must be labored for" and decided that the effort is not always worth it. Especially when it gets in the way of our little pleasures.

the corporate work. He offered vivid recollections of the complexities involved in the production of the film work (and of the contributions of the many co-workers inevitably involved in as complex a medium as film). To the delight of the audience, he showed some of his famous film sequences, such as the titles for *Grand Prix* and *Walk on the Wild Side*, and saved many from having to watch for the rare appearances of this better part of his *oeuvre* at the River Oaks Theater or on late-night television.

Ivan Chermayeff referred to his work as "ubiquitous," which it is, and "boring," which is an inaccurate and somewhat cruel assessment. If he were speaking about his own work, it would be an acceptable comment, but he was talking about the work of his partners and dozens of employees in his large New York office, whose existence he barely acknowledged (though he surely profits by their efforts). He treated the audience at The Museum of Fine Arts to examples of, as he put it, "stuff I do on Sundays when I'm away from the telephone." This turned out to be high-budget promotional posters for public television specials or museum exhibitions supported by Philip Morris or Mobil, his main corporate clients. He also presented a smattering of equally glossy *pro bono* government work.

Even if every idea in every poster that Chermayeff showed was his alone (which is unlikely), it took the efforts of many co-workers to produce these fine pieces. Why do so many graphic designers obscure the real design process? Does it seem more legitimate, or more like *art*, if each claims to be the sole creator of his work?

Most of the work that Chermayeff showed is very well known, and for good reason: the best of it displays a deft combination of words and images with the illusion of effortlessness. For example, a poster for the television series *Between the Wars* depicts two military helmets separated by a civilian bowler; the simple but unexpected imagery translates the subject of the poster in a surprising and graceful manner.

"Design isn't too interesting, but it can be fun," Chermayeff informed the audience. He displayed his predilection for global-scale house-cleaning by suggesting that Houston should spray-paint its billboards a nice shade of *beige*. He also offered a bushel of platitudes on the topic of design, which he claims to think about only while drinking on airplanes, and which consisted of such nonsense as "Design is best done in taxicabs, while your ideas are still fresh . . . design is less . . . design is clean . . . design is simple . . . design is making connections . . . design is not doing what you are told to do . . . design is not fashion . . . design is not rhetoric . . . design is knowing when to stop." Whether this litany was a put on or serious was impossible to tell; perhaps to Chermayeff, lecturing to hicks outside of Manhattan means never having to say you're sorry.

It should be noted that *Design and Communication* was a resounding success. The lectures were all well attended and brought in many people new to RDA-sponsored programs. One hopes that the series, or something like it, is continued. As Oscar Wilde (and the promotional poster for the series) reminded us, "It is only shallow people who do not judge by appearances." One would have to be very shallow not to see things differently after being exposed to the ideas and attitudes of those responsible for our visual environment.





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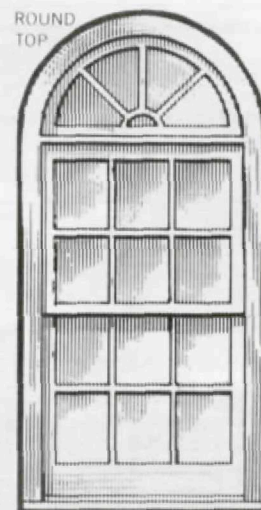
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#### Patron Membership \$250

- All of the benefits accorded to Individual Members
- The option to receive courtesy tickets to three selected RDA programs with reservations in advance

#### Sustaining Membership \$500

- All of the benefits accorded Patron members
- Courtesy tickets to all RDA programs

#### Corporate Membership \$1,000

- All of the benefits accorded Patron members
- Courtesy tickets to all RDA programs

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