

Architectural Brochures:

History, Hype &
Graphic Design

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Hunt Library
Carnegie Mellon University
Pittsburgh, PA

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An Exhibit of the
Carnegie Mellon University Architecture Archives
Carnegie Mellon University Libraries

THE FRICK BUILDING

GRANT STREET, CORNER FIFTH AVENUE



OFFICE BUILDING—20 Stories. Erected 1902.
RENTABLE AREA—270,652 Square Feet.
ELEVATORS—Otis, Signal Control (recently installed).
Central Station Steam and Electric Service.
HEATING SYSTEM—Duo Stat.
LIGHTING SYSTEM—Semi-Indirect.
RENTING MANAGER—John E. Shaw.
OPERATING MANAGER—Stephen Lux.

♦ ♦ ♦

Banking and Safe Deposit facilities in the building.

#31

Architectural Brochures: History, Hype & Graphic Design

This exhibit displays what may collectively be termed architectural brochures — the printed tools produced by architects, developers, and realty companies to promote and market architectural services and architectural space. This term, as used here, encompasses the brochures, booklets, fliers, and other promotional items that are a common part of the architectural scene.

Architectural brochures record information about architects and buildings, and display flattering images of architectural projects. In their rhetoric and layout, they strive for both practical and sensory appeal. As a genre, they document the values and concerns of both creators and consumers of architecture.

Today, architectural brochures play a vital role in an age of intense marketing activity in both real estate and the design professions; but they are not a new idea.

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Curated by Martin Aurand, Archivist
Carnegie Mellon University Architecture Archives

Architects have produced promotional materials since at least the turn of the century. The perceived need for such materials has varied — one 100-year old Pittsburgh firm just printed their first brochure — and the profession has had a historic ambivalence about promotional devices, as represented by the American Institute of Architects' long-time bar against many types of advertising. But the brochure has long been both a popular and permissible promotional tool.

The earliest architects' brochures were descendents of pattern books, which were published compilations of architectural plans by a builder or architect. It was but a small step from the pattern book to a publication that would highlight an architect's accomplishments without giving away all of his ideas.

Early brochures tended to be retrospective and encyclopedic, the product of a long career. Some architects opted for ambitious commercially published brochures illustrated with high-quality photographs — generally without accompanying text — and often supported by advertising between the covers (exhibits #1, #2, #3). (Paid sponsorship of brochures was frowned upon by the A.I.A., but this did not stop it from happening.) The ads, which typically came from building contractors and suppliers, carried an implicit or explicit endorsement of the architect. Other architects produced topical publications on subjects such as ecclesiology, which they conveniently illustrated with examples of their own work (#5, #6). These publications met a variety of needs, not the least of which was self-promotion.

Architects' brochures as we know them today did not appear until after the Depression and World War II, a fallow period that forcefully reminded architects of the ongoing need for self-promotion. Brochures became commonplace by the 1960's (#10, #11). Today, architectural marketing is in its heyday. Many architects regularly issue firm brochures, and some issue brochures to highlight their role in specific projects (#12, #18).

Many architects have met the marketing task head on and designed their brochures in-house. These efforts have ranged from the obviously "homemade" (#7) to the highly professional. Occasionally, an outside firm may design a

brochure (#16), or even provide a complete design program to meet a firm's promotional needs (#19).

Architects' brochures often relate the qualities and qualifications of the architect through personal and professional introductions and portrait photographs. The architect's work is generously illustrated with drawings and photographs of choice commissions. Captions and lists catalog projects and clients, and may include unbuilt projects not documented elsewhere. A firm's operative principles may be exposed in philosophical statements of purpose, and in an emphasis on specialties of the house (#2, #5) or of the moment (#15). Older firms may claim an expertise and acceptance associated with their history (#20, #21, #24), while younger firms may emphasize their vision (#14).

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Developers and realty companies have utilized brochures to market architectural space since before the turn of the century. In Pittsburgh, building brochures date back to the introduction of the large office building to the city (#27). The need for building brochures has been consistently apparent, although there is a significant gap in the chronological sequence of examples because there was little building in Pittsburgh during the 1930's and 1940's. In recent years, brochures, like buildings, have clustered around Pittsburgh's Renaissance (#49, #50) and Renaissance II (#56, #57) periods of urban rebuilding.

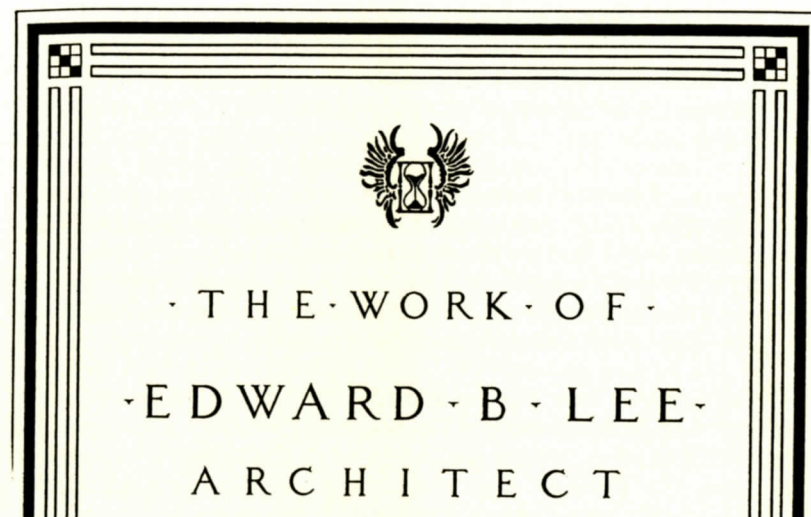
Building brochures may represent projects ranging from the gargantuan (#57) to the decidedly modest (#28, #38), but there must be enough square feet of space at issue to make the effort worthwhile. Building brochures may be produced at any time in a building's history, but the most informative and lavish examples mark a building's construction. Often a brochure is produced before a project is even completed, calculated to appeal to the practical instincts of prospective tenants while stimulating their imagination to envision an as yet unrealized — but undoubtedly glorious — building. These brochures include architects' drawings or models and detailed descriptive prose in lieu of the actual building (#33, #41). Brochures may also be utilized to attract tenants or capital to a project before it is even on-line (#47, #54, #61), or to promote a renovated or otherwise reconstituted building (#29, #35, #36).

Flattering images are the key element of a successful building brochure. Such images may include photographs, sketches, and/or renderings by the architects (#33, #41) or professional renderers (#57). Early brochures sometimes list rental rates (#27, #32); nearly all list the renting agent. Floor plans and location maps are usually included as well. Descriptive text tends toward the flowery, taking the form of a recitation of vital statistics and pertinent technological and aesthetic amenities — from washrooms to scenic views. Some brochures emphasize history and ambiance (#29); others indulge in breathless superlatives and “up-to-date” rhetoric (#41, #50); and others focus on the building’s technology as much as the building itself (#50, #60).

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Significant physical variations can be found across the genre of architectural brochures due to fashions in graphic design. The quality of the paper and the printing varies, and new devices are introduced — such as logos, which have come into favor for both architects (#14, #19) and buildings (#51, #52, #57). The most significant evolutionary development, the move to folders with variable inserts, reflects a change in marketing concepts by allowing for flexibility and targeted marketing (#24, #25, #55). Sometimes a brochure design takes a direct cue from its subject, reflecting the “style” of a firm’s work (#9, #13), or recalling the shape or other characteristics of a building (#43, #51, 56). And there is the occasional radical idea (#53).

The names of the architects and the buildings change, but promotion remains the name of the game. Architectural brochures have served the purpose well. As archival records, they provide unique insight into the business and the art of architecture over time.



#3

List of Exhibits

1. Book. **Frederick J. Osterling**. J. Franklin Nelson, compiler. *Works of F. J. Osterling, Architect*. Pittsburg: Murdoch-Kerr Press, 1904. Formal, hardcover publication is comprised of high-quality photographs of architect's work and a section of advertisements. No text. CMUAA, gift of John Axtell.
2. Booklet. **The Hunting-Davis Company**. 1924. Consists of photographs of firm's work — warehouses are a specialty — and a section of advertisements. No text. CMUAA, gift of Larsen and Ludwig, Inc.
3. Booklet. **Edward B. Lee**. *The Work of Edward B. Lee, Architect*. New York: Architectural Catalog Co., c.1926. Published brochure consists of photographs of architect's work and a section of advertisements. No text. CMUAA, gift of Edward B. Lee, Jr.
4. Booklet Mock-up. **Edward B. Lee**. c.1926. Mock-up prepared by the architect for *The Work of Edward B. Lee, Architect* (see #3). CMUAA, gift of Edward B. Lee, Jr.

5. Booklet. **John T. Comes.** *Catholic Art and Architecture.* Pittsburgh: 1920 (second enlarged edition). Instructional publication published by premier ecclesiastical architect, illustrated with photographs and renderings of his work. CMUAA.

6. Book. **Edward Joseph Weber.** *Catholic Ecclesiology.* Pittsburgh: 1927. Instructional publication illustrated with examples of Weber's work, with advertisements. The author/architect/publisher lists his professional credentials on the title page, lest there be any doubt. Courtesy of Pittsburgh History & Landmarks Foundation.

7. Brochure. **Eric Fisher Wood.** c.1935. Homemade on a shoestring budget, a product of the Depression. Consists of typewritten sheets of paper and 8" x 10" photographic prints in loose-leaf binder. Appears to be an update of a previous version, with some pages replaced. Probably very few were produced. CMUAA, gift of John E. Pekruhn.

8. Letterhead. **Edward A. Wehr.** n.d. Wehr was a builder, not an architect. Likewise, his letterhead is not a brochure; but it is an extraordinary marketing tool. It is printed on both sides. CMUAA, gift of Mrs. Edward R. Bachmann.

9. Letterheads with Envelope. **Peter Berndtson.** c.1948-1972. Stationery design readily reveals and promotes architect's bias for Wrightian design. Berndtson used the same stationery design throughout his career. CMUAA, gift of Indira Berndtson and Anna Berndtson Coor.

10. Brochure. **Prack & Prack.** c.1960. Firm brochure represents simple graphic manner of the 1960's. CMUAA, gift of Hayes Large Suckling Fruth Wedge Architects.

11. Brochure. **Ingham & McKinney.** c.1960. Even simpler firm brochure represents graphic manner of 1960's. CMUAA, gift of IKM, Inc.

12. Brochure. **Williams Trebilcock Whitehead.** *Two Award Winning Houses.* c.1970. Example of brochure produced by a firm to focus on a specific project (or two). One of a series, it displays a firm logo. Courtesy of Williams Trebilcock Whitehead.

13. Brochure. **Williams Trebilcock Whitehead.** c.1975. Firm brochure consists of box-like folder with insertable project fliers, and personnel and client lists. Brochure design is coordinated with design of the building (Community College of Allegheny County South) depicted on the cover. CMUAA, gift of Williams Trebilcock Whitehead.

14. Brochure. **Urban Design Associates.** 1974. Brochure reflects philosophy ("Our goal is to serve people") and process orientation of firm. Firm logo, probably Pittsburgh's first, was designed by Kenneth Hiebert, a graphic arts professor at Carnegie Mellon. Adopted in 1965, it is still in use by UDA Architects. CMUAA, gift of UDA Architects.

15. Brochure. **Burt Hill Kosar Rittelmann.** 1978. Firm brochure features timely emphasis on firm's energy efficiency capabilities. CMUAA.

16. Book with Slipcase. **Tasso Katselas.** *Tasso Katselas Architect Planner.* Pittsburgh: Geyer Printing Co., 1969. Jack M. Stricker, designer. The most lavish of Pittsburgh architects' brochures includes high-quality project photographs (some in color) and plans, plus Katselas' comments on his work and excerpts from his speeches. CMUAA, gift of Tasso Katselas Associates, Inc.

17. Booklet. **Tasso Katselas.** *Tasso Katselas Architect/Planner: A Continuum, 1970-1980.* c.1981. Sequel to *Tasso Katselas Architect Planner* (see #16). Slick, with color photographs, but includes unusual highly personal essay. CMUAA, gift of Tasso Katselas Associates, Inc.

18. Booklet. **Tasso Katselas Associates, Inc.** *Greater Pittsburgh International Airport.* c.1989. Building brochure issued by architects to promote architects, not building. Note firm logo on cover. Inside are drawings of the project and photographs of the architects. CMUAA, gift of Tasso Katselas Associates, Inc.

19. Poster. **Burt Hill Kosar Rittelmann.** 1989. Lowell Williams Design, designer. Issued to mark change of corporate identity. New logo is key element. CMUAA, gift of Burt Hill Kosar Rittelmann.

20. Flier. **Johnson/Schmidt Associates**. 1985. Utilizes visual synopsis of firm history to establish firm's current credentials. CMUAA, gift of Johnson/Schmidt Associates.

21. Booklet. **MacLachlan, Cornelius & Filoni**. *In Detail: The Celebration of a Century in Architecture*. Pittsburgh: McCullough Communications, 1989. Retrospective account of firm's history, issued on occasion of 100th anniversary, also serves a marketing function. CMUAA, gift of MacLachlan, Cornelius & Filoni.

22. Announcement. **Damianos Brown Andrews, Inc.** 1989. Announcement of new firm is three-dimensional with cutouts and unusual silver and purple color scheme. CMUAA, gift of Damianos Brown Andrews, Inc.

23. Brochure. **Damianos Brown Andrews, Inc.** 1989. Unusual firm brochure is accordion-folded with cutouts and fold-out panels. CMUAA, gift of Damianos Brown Andrews, Inc.

24. Brochure. **Larsen and Ludwig, Inc.** 1989. Brochure/folder of successor firm to The Hunting-Davis Company contrasts firm's lengthy history with its contemporary technology of video imaging. CMUAA, gift of Larsen and Ludwig, Inc.

25. Brochure. **IKM/SGE, Inc.** c.1985. Firm brochure, in unusual folder format, of successor to Ingham & McKinney, now IKM, Inc. CMUAA, gift of IKM, Inc.

26. Brochure. **L. D. Astorino & Associates, Ltd.** c.1990. Hardcover firm brochure with insertable innards and replaceable pages. Flexible and extremely comprehensive. CMUAA, gift of L. D. Astorino & Associates, Ltd.

27. Advertising Card. **Carnegie Building**. c.1895. The Carnegie Building was the first steel frame building in Pittsburgh, and a section of the frame was left exposed during construction to promote this fact. Advertising cards then assumed the promotional task. Back of card has a floor plan and lists annual rental rates (\$324-\$660 per room). Courtesy of Historical Society of Western Pennsylvania.

28. Brochure. **Magee Building**. c.1901. Early brochure has engravings of building elevations, fold-out floor plan, and short essay. Produced upon the renaming of the Times Building. Courtesy of Pittsburgh History & Landmarks Foundation.

29. Brochure. **Times Building**. 1988. Irene Pasinski Associates, designer. Issued after the Magee Building was renovated and re-named the Times Building (see #28). Historical rationale; but Postmodern design featuring colorful graphics and distorted photograph. CMUAA, gift of The Zamias Group.

30. Brochure. **Frick Building**. 1905. Dignified brochure appeals to businessmen with many photos of the building's important tenant spaces including banks and the Union Club. Features fold-out floor plan. Courtesy of Pittsburgh History & Landmarks Foundation.

31. Flier. **Frick Building**. c.1905. Apparently a companion piece to Frick Building brochure (see #30). Courtesy of Pittsburgh History & Landmarks Foundation.

32. Brochure. **Diamond Bank Building**. Pittsburgh: Davis & Warde, c. 1905. Protzman-Barr Co., designer. Includes floor plans and schedule of rental rates (\$325-\$900 per room). Courtesy of Carnegie Library of Pittsburgh.

33. Brochure. **Union Arcade Building**. 1916. Epitome of the building brochure, with glorious color reproductions of architect Frederick J. Osterling's renderings, location map, ample descriptive text, and set of floor plans. CMUAA, gift of Mellon Bank.

34. Floorplan. **Union Arcade Building**. c.1916. One sheet of a set of floorplans used in marketing specific spaces within the Union Arcade Building. Note name of Fred H. Heywood, renting agent. CMUAA, gift of City of Pittsburgh Bureau of Building Inspection.

35. Brochure. **Union Trust Building**. *The Union Trust Company of Pittsburgh*. 1923. Issued after major renovation and renaming of the Union Arcade by the Union Trust

Company. Includes revised floor plans. The building's Gothic styling provides the cover border motif. CMUAA, gift of William J. Dixon.

36. Brochure. **Two Mellon Bank Center.** c.1984. Produced by Mellon Bank to mark a major renovation of the Union Trust Building. Cites 1916 Union Arcade brochure (see #34). CMUAA, gift of Mellon Bank.

37. Brochure. **Chamber of Commerce Building.** 1917. Classic example of building brochure with rendering, map, fact list, and floorplans. Courtesy of Carnegie Library of Pittsburgh.

38. Advertising Card. **The Howe and Kent.** c. 1910. Simple marketing tool for modest apartment building. CMUAA, gift of Mrs. Ruth Thomas Carson.

39. Brochure. **Highland Towers.** c.1914. Produced to market unusual mid-sized apartment building designed by progressive Pittsburgh architect Frederick G. Scheibler, Jr. Emphasizes home-like character and up-to-date technological features. CMUAA, gift of Gillian H. Belnap.

40. Brochure. **Medical Arts Building.** *Another Pittsburgh Achievement.* c.1931. Lengthy brochure for a relatively small building suggests the impact of the automobile on urban development. Emphasizes the building's convenient location at the heart of Pittsburgh's medical center, and includes perspective section drawing that shows the internal relationships of offices and parking garage. Courtesy of Carnegie Library of Pittsburgh.

41. Brochure. **Grant Building.** 1928. Brochure includes set of renderings by architect Henry Hornbostel. Title page promotes Hornbostel as much as the building by showing the Grant Building towering over a Pittsburgh composed entirely of other Hornbostelian structures. Rhetoric features superlatives: largest, tallest, most-modern, first! CMUAA, gift of William J. Dixon.

42. Flier. **Grant Building.** c.1928. Map theme places the building within the city and simultaneously claims that the building represents "A City Within a Building." Radio sta-

tions in the building "Name it to the World Many Times Daily, Providing Tenants with an Internationally Known Address." Courtesy of Pittsburgh History & Landmarks Foundation.

43. Brochure. **Grant Building.** c.1985. Brochure uses the building's windows — as replaced in 1985 — as design theme for cover. Includes renderings and text reprinted from first Grant Building brochure (see #41). CMUAA, gift of Marex U.S., Inc. and Oliver Realty/Grubb & Ellis.

44. Brochure. **Koppers Building.** *Why the Koppers Building Makes a Good Business Home.* c.1930. No-nonsense brochure with map, floor plans, facts and statistics, and many interior photos featuring restaurant, barber shop, retail tenants, etc. Courtesy of Pittsburgh History & Landmarks Foundation.

45. Pamphlet. **Koppers Building.** n.d. Handout for visitors is a public relations tool that reveals the pride of Koppers Company, Inc. in its building. CMUAA.

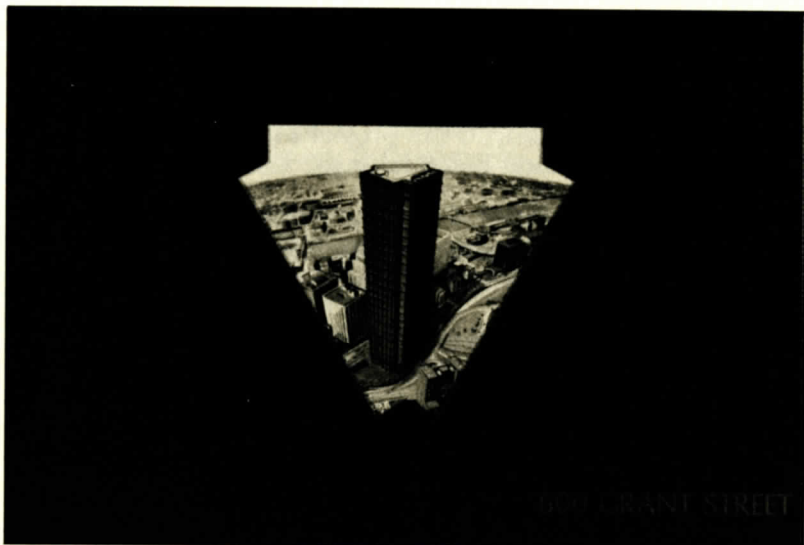
46. Postcard. **Gulf Building.** n.d. Novelty promotional item emphasizes weather beacon, and view from the observation deck of the tallest building of its era. Courtesy of Pittsburgh History & Landmarks Foundation.

47. Brochure. **Palestra.** Pittsburgh: The Carlson Press, Inc., c.1950. Produced to garner support for the Palestra Foundation's proposal for an auditorium/arena for civic, cultural and athletic events (not built). Features rendering by architects Marlier & Johnston and cartoon-like drawings. Courtesy of Carnegie Library of Pittsburgh.

48. Brochure. **Pennley Park.** c.1963. Brochure for multi-family housing includes floor plans, and a panel extolling the General Electric appliances in each unit. Courtesy of Pittsburgh History & Landmarks Foundation.

49. Booklet. **Alcoa Building.** *Aluminum on the Skyline.* c.1953. Public relations tool for corporate headquarters building that is chiefly constructed of aluminum and is itself a promotional device. Booklet includes structural diagrams. CMUAA, gift of William J. Dixon.

50. Brochure. **Porter Building.** *An Unmatched Business Climate...* c.1958. Climatic theme is expressed in rhetoric ("Forecast for Occupants: Comfort and Convenience Plus Rising Efficiency") and emphasis on building technology (e.g. air filters, air conditioning, and solar pane windows). Courtesy of Pittsburgh History & Landmarks Foundation.
51. Brochure with Envelope. **U. S. Steel Building.** *The Steel Triangle in the Golden Triangle.* c.1971. Produced by U. S. Steel for the dedication of its building, which is itself a promotion of the corporate product. The building's distinctive triangular shape is reflected in the theme and design of the brochure and its building logo. CMUAA, gift of William J. Dixon.
52. Brochure. **USX Tower.** 1987. Brochure for the re-named U. S. Steel Building features new building logo; but inside, a triangular theme still dominates layout (see #51). CMUAA, gift of The Galbreath Company.
53. Mock-up. **USX Tower.** 1987. A building's shape determines the design of a marketing tool in the most literal sense. The name of leasing agent Helmsley-Greenfield, Inc. is on top. CMUAA, gift of The Galbreath Company.
54. Flier. **Sheppard Towers.** *Perhaps the most elegant little skyscraper in the United States by one of the most articulate architects in the United States.* 1980. Flier for unbuilt office condominium project of Beynon & Company is rare, perhaps only, attempt to market a building upon the identity of a Pittsburgh architect, i.e. Tasso Katselas. CMUAA, gift of Tasso Katselas Associates, Inc.
55. Brochure with Poster. **Equibank Building/Two Oliver Plaza.** c.1976. Flaps of brochure/folder display a philosophical discussion of skyscraper design (instead of a more conventional building image). Poster-like inserts, which open to 11" x 25.5", display the building. Courtesy of Pittsburgh History & Landmarks Foundation.
56. Brochure. **One Oxford Center.** *Chapter One, Renaissance II.* c.1982. Brochure design echoes the polygonal shape of the building itself. CMUAA, gift of Oxford Development Company.
57. Brochure. **PPG Place.** c.1982. Like the Alcoa and U. S. Steel Buildings, PPG Place is a promotion of the corporate product, in this case glass. Brochure features building logo and numerous renderings (by renderer Charles Dumont), and ironically emphasizes the project's ambiance and human-scale — its much-noted failings. CMUAA, gift of PPG Industries, Inc.
58. Pamphlet. **PPG Place.** c.1984. Handout for visitors is a public relations tool with architectural content. CMUAA.
59. Brochure. **CNG Tower.** 1988. Emphasizes the building's artistic achievement in text, photographs of architectural model, spatter-paint graphics, and attention to paper types and colors — Postmodern graphic design for a Postmodern building. CMUAA, gift of Lincoln Property Company.
60. Brochure. **Software Engineering Institute.** *The SEI: Architecture Serving Technology.* 1985. Agnew Moyer Smith, Inc., designer. Brochure had dual purpose: to market SEI concept and building to potential employees and business associates of SEI; and to appeal to potential clients of architects Bohlin Powell Larkin Cywinski and Burt Hill Kosar Rittelmann. The interaction of architecture and technology is the dominant theme. CMUAA, gift of Bohlin Powell Larkin Cywinski.
61. Brochure. **Pittsburgh Technology Center.** *Reshaping the Technological Landscape.* 1988. Portfolio of loose sheets emphasizes the unconventional qualities of the building design and its architect, Peter Eisenman of New York. The project proved to be a hard sell, and was not built. CMUAA, gift of Oxford Development Company.



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Acknowledgements

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The Galbreath Company
Hayes Large Suckling Fruth Wedge Architects
Historical Society of Western Pennsylvania
IKM, Inc.
Tasso Katselas Associates, Inc.
Landmarks Design Associates
Larsen and Ludwig, Inc.
Lincoln Property Company
MacLachlan, Cornelius & Filoni
Marex U.S., Inc.
Mellon Bank
Oliver Realty/Grubb & Ellis
Oxford Development Company
PPG Industries, Inc.
Pittsburgh History & Landmarks Foundation
UDA Architects
Williams Trebilcock Whitehead
The Zamias Group

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