

SAAH News

NEWSLETTER OF THE SOCIETY OF ARCHITECTURAL HISTORIANS
August 2005 Vol.XLIX No.4

Forum

In What Style Should We Write?

We in this room have a peculiar relationship to architecture. We study buildings, we admire them, but — with a few exceptions — we do not make them. We

do not calculate their loads, lay their foundations, raise their roofs, plaster their walls, seal their joints, but we do write about them. And how we write about them: in essays and articles, books and dissertations, national register nominations and state inventories — in the amount of millions of words per year. As near as I can estimate, each month we collectively produce the total wordage written by Shakespeare. This is the central fact of our profession: we love architecture but we make literature.

This may seem a platitude, a statement of the patently obvious. It may recall to you the story of the man who was delighted to discover that he had been speaking prose all his life, without even knowing it. The fact remains that we are producers on a large scale of literature. Such is our product; tonight I want to ponder our quality control.

One might protest that what we write is not literature at all, not in any meaningful sense. Literature implies a certain self-consciousness, an excessive preciousness about style, which is inappropriate for the rigorous disciplined analysis we perform. Some might object that what we produce is no more literature than an algebra textbook. Indeed, a large component of what we do can be described as scientific literature. For instance, to write about Inca masonry and its tooling techniques, or the distribution of loads and stresses in a complex ribbed vault, requires a methodical rigor in which elegant literary style is perhaps out of place.

Even here, I suspect, few of us are truly indifferent to the literary side of what we do. In my experience, those who care about the quality of buildings invariably care about the quality of writing. But our professional position seems to be that writing style is something that takes care of itself, or should best be left alone. We think of literary style as a rhetorical flourish added after the fact as a kind of superficial embellishment, a mere hood ornament on the engine of the argument. And that if we pare our writing down, purging it of its figurative language and grace notes, we might arrive at a truly lean and precise analytical language. But this is impossible — for reasons that have to do with the specific, idiosyncratic nature of writing about buildings.

In fact it is almost impossible to imagine a language of architecture that does not function at a literary level, that is, at the level of metaphor and analogy. A rigorously analytical prose, stripped bare of figural language, would be mathematical in nature; indeed it would be mathematics itself. After all, much of what we perceive in a building, and that which comprises its formal character, has to do with proportional relationships: length to width, of width to height, of part to whole — including both bold, obvious proportions and proportions at the very threshold of conscious vision.

To express these relationships without metaphor would require

a long catalogue of ratios, or, even better, equations, since the proportions are interlocking and are dependent variables of one another. But we do not do this — we do not have time to do this. (How many fractions would it take to render the Parthenon?) Instead, architectural analysis is conducted fundamentally by means of analogy; the language of architecture is a shorthand language of image and metaphor — which serve as a poetic surrogate for the fractions and ratios of proportions.

Architecture is not the only field with such a parallel language. Music has one; in fact, it has two. Anyone who has performed music knows the immense difficulty of communicating musical thought verbally. Only a highly figural language is sufficiently expressive. We tend not to say “please play each hemidemisemiquaver two percent longer in duration.” No, we say, “play it less choppy.” But musicians also tend to mime, particularly during performance, conveying instructions with a repertoire of physical cues — eye contact, posture, and a whole dance of becks and nods and dips. These gestures form an abstract physical language, running parallel to the musical score but independent of it, through which musical information and instruction can be passed from performer to performer. Its expression is physical. And because music is made with the body, the body itself offers an inexhaustible storehouse of imagery.

So it does for architecture, which is not so much made with the body — although it is — but which presents to us a fictive body, and which can be understood in terms of empathetic analogy with our own. Or so everyone tells us, from Geoffrey Scott to Charles Cockerell back to Vitruvius himself. And this permits our architectural language an extraordinary degree of vivacity when encapsulating the overall character of a building. It is this which permits us to call the buildings of John Soane taut and austere and cerebral, and those of Bernini voluptuous and engorged. It is this which lets us say tersely Frank Furness is muscular, without having to say that his columns have a height to width ratio of one-to-one.

In other words, to write vividly and expressively about architecture, we require a vigorous, supple, image-rich language, which is necessarily picturesque — picturesque not in the sentimental sense but in the sense of being generous in imagery. And here we have one mighty instrument at our disposal: the infinitely pliable, variegated and versatile nature of the English language itself.

What is English? It is the basic Germanic structure of Old English — Anglo-Saxon — overlaid in 1066 with the language of the conquering Norman French and existing side by side for centuries as two distinct languages until they merged in sublime synthesis into Middle English. Like the human brain, it has two lobes, working in tandem. This has blessed us with a language overflowing with synonyms, which are capable of the most extraordinary nuance in tone. Our German root words are generally of one or two syllables, closed by consonants, factual and rather pungent. The other root language, French, is a Latinate language, imbued with the Roman cultural legacy — art, law, government; it is at once more abstract and conceptual. More open in its vowels and elisions, it flows in a more fluid and sinuous rhythm. Out of these two vocabularies — these two grammar and these two mental systems — there emerged the English language.

Thus for most things in English we have at least two words, an Anglo-Saxon and a French. Sometimes we have three, such as *bravery*, *valor*, and *courage*. Of course, these words are socially stratified: the words of the well-fed nobleman — *beef*, *mutton*, *pork* — and the words of the peasant farmer — *cow*, *sheep*, *swine*. Even today, at table we speak French and in the field German.

All this is familiar to you. Less familiar, however, is that precisely this same stratification sunders our architectural vocabulary. The tangible parts of a building we call by their German names: *door*, *roof*, *floor*, *window* (from the German *Windauge*, literally, wind-eye). So too are the tools and components of construction: *hammer*, *nail*, *frame*, *threshold*. The building trades, on the other hand, insofar as they are corporate entities, are resolutely French; *carpentry*, *masonry*, *joinery* are all French words. Likewise the vocabulary for monumental permanent construction; *vault*, *column* and *arch* are all French, as is the word *truss*.

But most importantly, the conceptual words for architecture, those that deal with its abstract and intangible properties, are without exception French or Latin — *space*, *volume*, *composition*. And so too the words for the conceptual making of a building, as opposed to its craft. While German gives us *building*, French gives us *architecture*; German gives us *shape* while French gives us *form*; and German gives us *draft* and *draftsman* while Latin gives us *design*.

These two historic languages, the Latinate French and the German, are now interlaced to such an extent that we can scarcely pry them apart. When we say *We built a frame house of two rooms with a shingle roof*, we are speaking pure German. On the contrary, take a sentence like *This design envisions fluid continuous space*: we might as well be speaking Latin. Between these two vocabularies and two systems is a tension — both in sound and conception — which gives English writing an unusual three-dimensional richness: a homely and plain language of objects and materials that is tactile and earthy, and an elevated and lofty language of abstract qualities.

English also has a distinctive rhythm, shaped largely by its one and two-syllable Germanic words. Rhythm is the most abstract of literary tools, for it has the capacity to act on us directly and, I suspect, physically. We inevitably experience a quickening beat as conveying excitement and tension — must as a slow steady pulse evokes calm. Either tempo, sustained at length without variation, would be monotonous; but a skilful modulation of rhythm, and the alternation of shorter and longer sentences, creates that priceless literary commodity: urgency.

This demands the occasional long sentence — and a sparing use of very long, even gloriously long sentences — but once again, our literary arsenal has been pilfered. The compound complex sentence is rapidly becoming a thing of the past, the sentence in which interlocking thoughts are placed in a precise hierarchical order through the use of subordinate clauses. Few of our students use them, or even know the term. If they do stumble onto one, inadvertently as it were, they find the sentence suddenly underlined in green — along with an accompanying message that helpfully informs them that the sentence might be so long as to induce fatigue, and would they consider breaking it up. It takes a cheeky student, indeed, to rebuff such a kindly message.

Forum, continued

And I am afraid that many of our students pick away at their papers, systematically heeding every green-lined suggestion, and producing the flat, inert, shapeless prose that we know so well, and which lies so heavy on our hearts.

Perhaps we brought this on ourselves, having urged our students to read Strunk and White's *Elements of Style*, with its gospel of short and simple sentences. But this good suggestion, applied mechanistically as an inflexible rule, has hardened into a dogma, and now it has been implanted into the computer itself, which ruthlessly enforces the doctrine of short sentences and which pries apart student sentences even as we sleep.

The computer has had another effect on the way we write, perhaps even how we think. Those of us over the age of forty learned to write our essays straight through, from opening assertion to concluding curtain call, in a continuous arc of thought. We did on the notepad or at the computer. Whatever drawback this system had — all those cumbersome inserts, all those bouts of desperate retyping — at the minimum, it ensured a sequential development of ideas from premise to conclusion. And by means of its linear nature, it invariably gave rise to that invaluable, too-often underestimated literary quality, momentum, or propulsion—the irresistible forward thrust of an unfolding train of thought.

The tendency now, with the computer, is to work additively rather than linearly. Portions of a text are written, tinkered with, arranged and rearranged, and cut and pasted at will. Sections are blocked out schematically, to be polished up later, or not at all. A word is highlighted with a question mark, to be checked later. The consequence of this is to blunt the writer's most essential skill, the ability to find exactly the right word for the right place at the right time. As the cliché goes, you can't rely on using 50% of your mind one day and 50% another day, and expect it to add up to 100%.

But this is our quarrel with teachers of English; we have another set of quarrels with ourselves. Why is it that we collectively lament the current state of our literature, its turgid pedantry, its pedestrian and lackluster drabness alternating with passages of breathtakingly arcane impenetrability? And why has this occurred in a field which has been celebrated for producing far more than its share of marvelously gifted writers, with a readership far beyond the narrow conventicle of specialists? Look whose shoes we would wear: Lewis Mumford, Kenneth Clark, John Betjeman, John Summerson, Montgomery Schuyler, Marianna Griswold van Rensselaer. And there is Ruskin himself, the consummate master of cadence, who unconsciously lapsed into iambic pentameter whenever he wished to be oracular: *It is/the central building of/the world..*

What a rollicking and massive literature they produced! Full of pointed aphorisms, sparks of intense and savage wit, the high-spirited coltish good humor, that tone of absolute moral certainty that is so characteristic, and so disconcerting to modern ears—and above all, the gargantuan sense of cultural confidence that suffused the whole performance, and that endlessly delights us, even as it endlessly infuriates us.

Where did this go? What happened? Of course we are called upon to write certain categories of prose that journalists like Montgomery Schuyler never did. Now the writing of architectural history is rather formulaic; the writing of a building description, for example, is indeed a peculiarly limited affair, highly conventionalized and with only limited scope for imagination. All of us who have written a national register nomination or an entry for a *Buildings of the United States* volume know whereof I speak. By comparison, the writing of an Elizabethan sonnet is freedom itself. But other literary artifacts are equally rigid and conventionalized, and yet can be made expressive and vital. I am convinced that anything more complex than a list or a telephone book — in short, any written matter that employs verbs — can be made to shine with verbal grace.

Let us not blame the categories and genres in which we perform for failings that are ours. Those of us who bristle at the nutshell of format would do well to look at the entries written by the late William Jordy in the Rhode Island volume of the *Buildings of the United States*: capering acrobatic essays within the nutshell of the encyclopedic format — to paraphrase Hamlet, a king of infinite space indeed. I commend them to you.

No, the problem is a different one. It is that we became a profession; we are a victim of our own success. And the language of a profession is an internal one, the specialized argot of a guild, which is inevitably preoccupied by its own bureaucratic structure, its code of professional etiquette, and its elaborate structure of rewards, incentives, and disincentives. We anticipate the professional criticism that our articles and applications will be subject to, and we carefully guard against it. And it that very instant—in the moment of bowing to the silent call of anticipated criticism—we have lost the battle to write well, to write very, very well, at the apex of our skill and with our a distinctive voice that is our own and no one else's. *For no one can write well who is afraid of making a mistake.*

This is our professional disease, and I think it accounts for the increasingly defensive tone of much of our writing, sometimes of the most cringing sort. This has led to a concentration on the process of method at the expense of content—or even to the substitution of method for content. We ought to deplore the new tendency to make the principal actors of a book not the actual historical personalities but the scholars who have written about them. We do not hear about the building that Borromini built, but about the articles that the building has inspired. Surely this is the least attractive aspect of our professional writing, an excessive, even exhibitionistic attachment to the scholarly apparatus for its own sake. As turgid and as insufferable as Ruskin could be, and as boring, he never committed the unpardonable sin of finding the drama in the footnote more exciting than the drama in the building.

— Michael Lewis
Williams College

Tours

SAH STUDY TOUR, 3-7 MAY 2005: ARTS AND CRAFTS ARCHITECTURE IN PASADENA

Most impressive among the many features of the 2005 SAH Study Tour led by Robert W. Winter and Pamela D. Kingsbury, were the myriad manifestations of the Arts and Crafts movement throughout Southern California. The variety of sites was additionally matched by the diversity of participants on the tour. Whether on the tour bus, at meals, or while walking through the various sites, my conversations with other tour participants greatly enriched my experience.

The sites we visited ranged from secular to sacred, from private residences to commercial factories, from lavish hotels to educational facilities including: George Edmund Street's Episcopal Church of the Angels, The Judson Glass Studios, The Mission Inn, The Workman-Temple Homestead, The Caltech campus, The Castle Green Hotel, Wallace Neff's Berg House and Louis B. Easton's Volney-Craig House. The tour focused not only on Pasadena, well known as one of the architectural centers of the Arts and Crafts movement in America, but also extended to sites in the City of Industry and Riverside, California. The tour notes by Drs. Winter and Kingsbury were incredibly helpful introductions to the homes and were wonderfully complemented by Dr. Winter's entertaining and informative commentary as we visited the sites. One especially memorable moment on the tour was certainly Dr. Winter's excellent rendition of the Bungalow song!

For me, the most stimulating aspect of the study tour was the opportunity to see the various iterations of Arts and Crafts architecture in Southern California and the ways that the American Arts and Crafts movement both influenced and was influenced by local architectural styles—including Mission Revival, Mediterranean Style and International Style buildings. Some of the most fascinating sites demonstrated the many ways in which the Arts and Crafts responded to changing aesthetic, economic and cultural conditions in the 1930s, 40s and 50s, such as in Wallace Neff's Bubble (Shell) House in Pasadena, designed as an affordable solution for the housing shortage, or Harwell H. Harris's Mulvihill House, a wooden building which occupies a fascinating space between the Arts and Crafts architecture of Greene and Greene and the International Style. Another one of my favorite private homes on the tour, though clearly not Arts and Crafts, but exemplary of the variety of architecture we visited, was the Kubly house, which though built in the International Style, was built of wood, not steel.

One of the earliest buildings we visited on the tour, the home of Charles Fletcher Lummis, one of the first Arts and Crafts homes in Southern California and one built from local materials, included boulders from the nearby Arroyo Seco. The Lummis home ("El Alisal") and gardens reveal Lummis's own love for and interest in Mission culture combined with an Arts and Crafts aesthetic and philosophy. For me, one of the greatest advantages of the study tour was experiencing the architecture and the interior details of the sites firsthand. For example, my favorite parts of "El Alisal" were the lantern slide windows Lummis

constructed. Instead of glass panes, Lummis inserted various lantern slides he had made on his trips to the American southwest and Peru into the windows, which were beautifully illuminated by the incoming natural light.

While every site visited was impressive, there were definite highlights, both architectural and culinary: the tour of and beautiful reception at Dr. Winter's residence, the Ernest Batchelder house (including a viewing of his collection of Batchelder tiles); the tour of and reception at Bertram G. Goodhue's Coppel House; and our visit to Greene and Greene's Gamble House which concluded with a lovely dinner on the terrace. We also visited a wide variety of Craftsman homes and bungalows, including the famous section of Pasadena, Bungalow Heaven, thankfully preserved as a National Historic District. Visiting these single-family homes was a wonderful opportunity to see how families live in and use the early-twentieth-century bungalows today.



One of the most special moments on the tour was the surprise visit to Greene and Greene's Duncan-Irwin house (*above*). It was certainly the most unique Greene and Greene building I have ever visited, and the architecture is a beautiful merging of Shingle Style, Japanese temple architecture and a Swiss Chalet. My favorite feature of the home is the second-floor balcony that overlooks an inner courtyard. Magnificently furnished with Stickley furniture, Roycroft pottery, delicate embroidery work, and a remarkable piano case by the British Architect M. H. Baillie Scott, the opportunity to experience this site was truly a once-in-a-lifetime experience!

Every moment of the study tour was educational and enjoyable and it certainly gave me an in-depth knowledge of the art and architecture of the Arts and Crafts movement in California. I am so thankful to the Society of Architectural Historians and the tour participants for their sponsorship that allowed me to participate, as well as to all those who opened their homes to all of us on the tour. Perhaps my feelings about the tour are best summed up in words painted on the walls in decorative borders at the Judson Glass Studios in Pasadena, which we visited on the first day of the tour. One saying in particular caught my eye: "Only the best is worthwhile." Indeed, the SAH study tour to Pasadena was a worthwhile experience!

—Melissa L. Renn
Ph.D. student, Art History Department, Boston University
Carroll L. V. Meeks Fellowship Recipient

Arches Campaign

NINA BOTTING HERBST TALKS WITH DAVID MAXFIELD

In the February edition of the newsletter it was reported that David Maxfield had co-sponsored a new fellowship with SAH, the David Maxfield/SAH Study Tour Fellowship, to enable a student or emerging scholar to go on one of SAH's annual foreign study tours. The first scholarship was awarded in 2003 for the tour to Peru and the second will enable someone to go to South India at the end of this year.

David Maxfield is surely one of the most enthusiastic people I have corresponded with over the course of these interviews. His passion for architecture and travel are tangible, and, as you can see from the photograph, he is not afraid to use unusual modes of transport to get to wherever his destination may be!

Nina Botting Herbst: You spent many years as a writer and editor, and then a publicist, for the nation's major museum group, the Smithsonian. How did you discover SAH?

David Maxfield: I grew up in central Illinois and had wonderful family members who lived on Chicago's Gold Coast, on the

South Shore, at Lake Point Tower and in Oak Park. So I always looked forward to family architectural excursions in Chicago, and I think it was in the 1960s when I was in college at Northwestern that SAH first came into view.

In Washington, where I later settled, I frequently wrote about architecture, art and design for the Smithsonian News Service, which I co-edited. In 1997, Washington, DC architectural historian James Goode, a close friend, suggested I join



David Maxfield

SAH for the "Architecture of Eastern Virginia" study tour that September. With the Williamsburg Research Department leading the way, and Richard Longstreth offering challenging observations at every stop, that Tidewater tour was a seminal experience, perhaps the most archaeological and construction-focused of any tour I've taken.

NBH: What has SAH meant to you over the years as a member?

DM: Certainly I valued the opportunity to visit a variety of architectural sites--from Bacon's Castle in Virginia to the Donut Hole in Southern California--many that I might not have seen independently. And equally important has been the chance to meet many architecture professionals as well as the owners and/or builders of the iconic sites we have been able to study. The Domestic Tours, and presumably the international ones, which ironically, I've not participated in, are organized to make full use (and then some!) of each day. This detailed SAH planning--and the site access provided its members--provide incredible itineraries that surely would be impossible to weave together on

one's own, MapQuest notwithstanding!

NBH: Of the SAH study tours you have been on, which was your favorite and why?

DM: For differing reasons, I have liked them all. No favorite kid, here!

*On the Tidewater tour, it was a privilege to see the Taylor family's ancestral home, Mt. Airy, the Palladian influenced house built in the 1750s.

*In Chicago, the town of Pullman (who knew?); the Neisser apartment by Tigerman, McCurry; Seymour Persky's Residence by Purdy; of course the apartments on Lake Shore Drive by Mies van der Rohe, his Farnsworth House and Bruce Goff's home for Ruth Ford.

*On Long Island, I'll not forget the opportunity to see Gertrude Vanderbilt Whitney's "The Studio" (Delano and Aldrich), still home to her welcoming descendants. Lunch in the milking barn at Caumsett, the Marshall Field III Northshore estate, now a New York State property, is etched in memory, as is the archaeological research underway at Sylvester Manor (ca. 1733) Shelter Island.

*Visiting the Boston area, where we continued the SAH "Singin' in the Rain" tours, *everything* by Richardson, Breuer's own residence in Lincoln and the visit to Philip Johnson's graduate project Cambridge studio, now the home office of the renowned lawyer, Lawrence Tribe.

*Las Vegas: the insider's architectural tour of the planning of the hotel/casino "Paris," seeing "Venice," the Neon Sign Boneyard, and *not least*, dinner at the Liberace Museum.

*On the St. Lawrence River last July, the gracious hospitality and insights of *all* the summer residents. Charming "Camp Iroquois" (1875), the earliest example of a summer residence on the Canadian side of the map, was a personal favorite.

*In Pasadena, this May, I valued the guidance--and gracious hospitality--of Bob Winter and Pam Kingsbury through the many private icons of the famed Arts and Crafts era.

NBH: What made you decide to support SAH through the David M. Maxfield/SAH Study Tour Fellowship?

DM: Well, I have given a number of fellowships to the Attingham Summer School, that's the unique program for the study of English country houses. Then, on the SAH tour in Chicago in 2000 I was so impressed with its organization that I mentioned to several staff members and later Executive Director Pauline Saliga that I thought the study tours were so worthwhile they should be available to more graduate-level students and those starting out in academic life. On the comprehensive Chicago trip, for instance, there were 39 participants but just one holding a fellowship, the Carroll L. V. Meeks recipient. So I saw additional need.

And I might add that nowadays I live to travel myself!

NBH: What do you think students and new academics can get from an SAH Study Tour Fellowship?

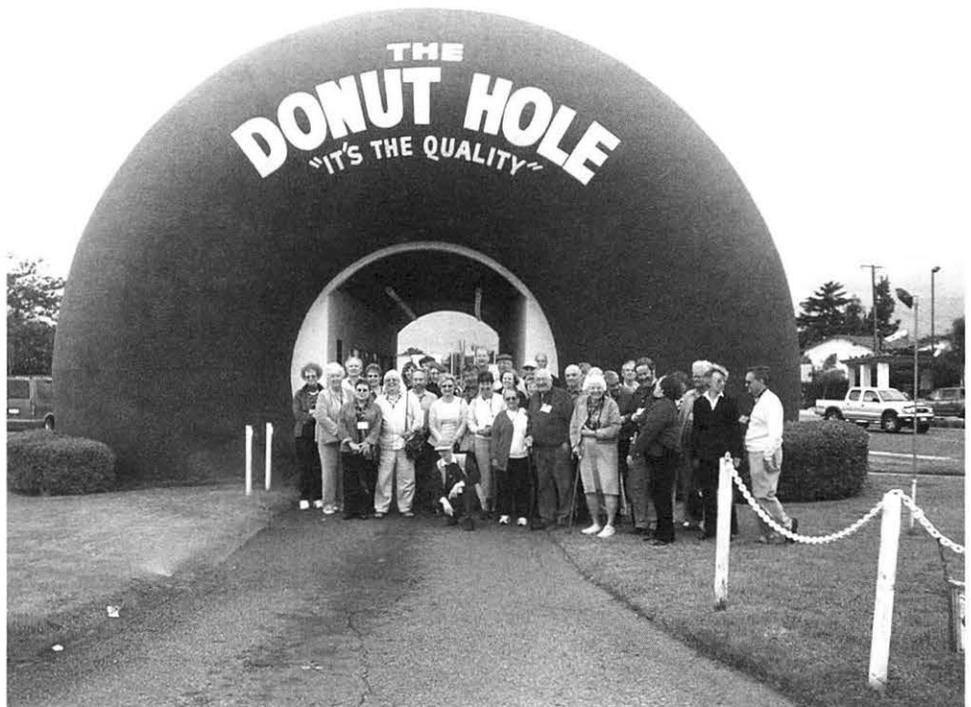
DM: Oh, certainly the opportunity to see architecture that they might otherwise not have access to because of the cost of organization-based travel today, and the chance to meet and travel with similar-minded amateurs and professionals, from both the US and overseas. In Pasadena, Boston University graduate student Melissa Renn told me she could not have possibly joined the tour without the Meeks Fellowship.

And, Emily Breault, who participated in the Peru journey in 2003 under the auspices of the Maxfield/SAH Fellowship reported this: "In the course of seeing so many monuments, I was led to challenge certain assumptions and expectations I had formed during the course of my studies." Emily, who altered her academic focus, in part because of the Peru experience, says it all, don't you think?

NBH: What other fellowships or opportunities would you like to see developed for students and new academics? Where do see the greatest need?

DM: Because the SAH study tours are so thoughtfully conceived and expertly organized I believe they should be available to additional architecture students and historians needing financial assistance. There are simply too few professionally planned programs that offer this level of first-hand, on-sight experience. I think SAH might set a future goal of at least 3 to 5 fellowship students for each trip. And from my own vantage point, it would be enriching for the SAH members to be traveling with the additional young scholars.

Tour participants on recent SAH Study Tour to Pasadena.
[photo: Pauline Saliga]



JSAH News

Appointment of Hilary Ballon as next editor of the *JSAH*

A new editor of the *Journal of the Society of Architectural Historians* has been selected to replace Nancy Stieber, whose appointment ends with the March 2006 issue. The new editor, Professor Hilary Ballon of Columbia University, will appear for the first time on the journal's masthead in June 2006.

Professor Ballon's appointment as editor occurred after a rigorous search process. A committee consisting of Nancy Stieber, current *JSAH* editor, Diane Ghirardo, former editor of the *Journal of Architectural Education*, and Dana Arnold, former editor of *Art History*, solicited nominations from the membership, the officers, and the Board of the SAH, and also consulted broadly to generate a list of nominees. The committee then selected a short list of ten candidates based on a number of criteria including seniority, contribution to the field, excellence in writing, and editorial experience. Deliberation and further research on the writings of the short-listed candidates resulted in the selection of Professor

Ballon, her nomination to the SAH Board, and her appointment to the editorship by the President of the Society.

Hilary Ballon is former chair of the Department of Art History and Archaeology at Columbia University. Her book *The Paris of Henri IV* (MIT Press, 1991) was the recipient of the society's 1991 Alice Davis Hitchcock Award. Professor Ballon has published widely on French Baroque architecture and urbanism. Most recently, she has turned her attention to American architecture of the twentieth century. In 2004 she curated an exhibition at the Skyscraper Museum devoted to Frank Lloyd Wright's towers. She is currently preparing an exhibition with her colleague Kenneth Jackson on "Robert Moses and the Modern City."

Appointments to the editorship of the *JSAH* run for three years. The next search for editor will take place in 2008.

New Multimedia Review Editor

Starting in September 2005, reviews of films, videos, DVDs, CDs, Web sites, and databases will appear in the *Journal* for the first time. *JSAH* Editor Nancy Stieber has introduced the new review rubric because of the increasing importance of these forms as resources for research and teaching.

The first Multimedia Review Editor is Ed Dimendberg, Associate Professor at the Department of Film and Media Studies at the University of California Irvine. Professor Dimendberg has written and lectured extensively on architecture, urbanism, and film. His

recent book *Film Noir and the Spaces of Modernity* (Harvard University Press, 2004) examines the relationships between film and the modern metropolis. In the essay inaugurating the new multimedia rubric, Professor Dimendberg notes, "The specific capabilities of cinema, the Internet, and databases to represent space and time and to convey information portend a transformation in architectural knowledge as great as that brought about by the invention of photography in the nineteenth century or the earlier introduction of printing and lithography."

Gifts and Donor Support

1 April – 31 May 2005

On behalf of the SAH Board and members, we sincerely thank the members listed below who, in April and May, made gifts to a variety of funds including the Annual Appeal, the Annual Meeting Fellowship funds, the ARCHES Endowment campaign, and Buildings of the United States. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

SAH Annual Appeal

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Call for Session Proposals

SOCIETY OF ARCHITECTURAL HISTORIANS 60TH ANNUAL MEETING
OMNI WILLIAM PENN HOTEL, PITTSBURGH, PA 9-15 APRIL 2007

Members of the Society, representatives of affiliated societies, and other scholars who wish to chair a session at the 2007 SAH Annual Meeting in Pittsburgh, Pennsylvania, are invited to submit proposals by 2 January 2006 to Professor Dietrich Neumann, General Chair of the SAH 60th Annual Meeting, Brown University, Department of Art and Architecture, P. O. Box 1855, Providence, RI 02912. E-mail contact: dietrich_neumann@brown.edu; phone: 401.863.3254. As membership in the Society, or its affiliates, is required to present research at the Annual Meeting, those wishing to chair a session who are currently non-members must join the SAH by the beginning of the year of the Annual Meeting.

Since the principal purpose of the Annual Meeting remains that of informing the Society's members of the general state of research in their and related disciplines, session proposals covering every period in the history of architecture and all aspects of the built environment, including landscape and urban history, are encouraged. Sessions may be theoretical, methodological, thematic, interdisciplinary, pedagogical, revisionist, or documentary in premise and have broadly conceived or more narrowly focused subjects. In every case, the subject should be clearly defined in critical and historiographic terms, and should be substantiated by a distinct body of either established or emerging scholarship.

Call for Nominations

THE 2005 SAH NOMINATING COMMITTEE seeks your recommendations for new SAH Board members who would begin their terms on 1 May 2006 and serve for three years. The final slate of nominees should represent the array of specialties within the field of architectural history. Self-nominations are welcome as are nominations of emerging scholars, graduate students, independent and non-affiliated historians of architectural history and its related disciplines.

Please note that at its April 2005 meeting the SAH Board adopted a policy to increase the diversity of our profession by expanding the racial and ethnic populations we represent; the topics we address in our publications, programs and meetings; and promotion of these issues in the field of architectural history at large. To that end SAH would welcome the nomination of candidates who will add diversity to the SAH Board.

Please email nominations to Gail Fenske at gaf@msn.com Or, send nominations by regular mail to Gail Fenske, Chair, SAH Nominating Committee, Roger Williams University, School of Architecture, Art & Historic Preservation, One Old Ferry Road, Bristol, RI 02809. Nominations should include the name, affiliation (if applicable), and contact information for the candidate. Also the nominator should provide a short explanation of the nominee's qualifications and why they feel the nominee should be considered for the SAH Board.

Proposals of no more than 500 words including a session title should summarize the subject and the premise. Include name, professional affiliation (if applicable), address telephone and fax numbers, e-mail address, and a current CV. For examples of content, consult the "Call for Papers for the 2006 Annual Meeting in Savannah" published in the April 2005 issue of the *SAH Newsletter*, or visit the SAH website at www.sah.org. To find the Call for Papers, visit the Publications section of the website, go to *Newsletter*, and select the April 2005 *Newsletter*. Proposals and CVs should be submitted, if possible, both by mail and by e-mail. E-mail submissions should include the text of the proposal in both the message and in the attachment.

Proposals will be selected on the basis of merit and the need to organize a well-balanced program. **Proposals for pre-1800 topics are especially encouraged, as are those dealing with related fields of urban and landscape history.** Since late proposals cannot be considered, it is recommended that proposals be submitted and their receipt be confirmed well before the deadline. The General Chair cannot be responsible for last minute submissions, electronic or otherwise, that fail to reach their destination. Authors of accepted proposals will be asked to draft a more concise Call for Papers of not more than 300 words. This will be distributed and published in the April 2006 *SAH Newsletter*. One or two open sessions will also be organized.

Reminder

The deadline for submitting paper proposals for the April 2006 SAH Annual Meeting in Savannah is 10 September 2005. The Call for Papers was published in the April 2005 *SAH Newsletter* and can be found on the SAH website, www.sah.org under "Meetings." It also is archived in the April 2005 Newsletter on the SAH website. Paper proposals should be sent to individual session chairs whose contact information is listed in the Call for Papers. Those interested in submitting papers for an open session should contact Cynthia Field fieldcy@yahoo.com or 2638 Woodley Place, NW, Washington DC 20008.

A graphic with a dark background and light text. The word "Upcoming" is at the top in a large, white, sans-serif font. Below it, the text is organized into two sections. The first section is for "Annual Meetings" in Savannah, Georgia (26-29 April 2006) and Pittsburgh, Pennsylvania (9-15 April 2007). The second section is for an "International Symposium" titled "Changing Boundaries: Architectural History in Transition" in Paris (31 August - 4 September 2005).

Upcoming

Annual Meetings
Savannah, Georgia, 26-29 April 2006
Pittsburgh, Pennsylvania, 9-15 April 2007

International Symposium
Changing Boundaries: Architectural History in Transition, Paris, 31 August - 4 September 2005

SAH Fellowships, Internship and Grants: Established and New

We at SAH are gratified that in the past three years the number of fellowships, internships and grants that SAH has been able to offer its members has increased dramatically thanks to recent gifts, particularly from the Scott Opler Foundation, the Beverly Willis Architectural Foundation, and SAH member David Maxfield. Understandably, many of our members are confused about the types of funding now available through SAH, so the information below is an attempt to clarify the opportunities for support that are currently offered through the Society.

—Pauline Saliga, Executive Director, SAH

Photographs by June Komisar, taken on a research trip to Brazil in 2004, funded by the de Montêquin Fellowship.
Church of Nossa Senhora do Rosário, Ouro Preto, Minas Gerais, Brazil. Principal Designers: attributed to a number of artisans and designers, including Antônio de Souza Calheiros, Carniceiro João, and built by José Pereira dos Santos and his employees.
Church of São Francisco de Assis, São João del Rei, Minas Gerais, Brazil. Principal Designers: Francisco de Lima Cerqueira and Aniceto de Souza Lopes.
Church of São Francisco de Assis, lateral view.



ANNUAL MEETING FELLOWSHIP FOR SCHOLARS AT ALL LEVELS OF SENIORITY

Beverly Willis Architectural Foundation Travel Fellowship

Created in 2004 by the Beverly Willis Architectural Foundation, this fellowship will be awarded again in 2006 and 2007. The fellowship of \$1,500 supports the travel of a speaker whose paper has been accepted for delivery at the Society's annual meeting. The award is granted to the paper that best advances the status of women in architecture. Application forms are posted annually on the SAH website, www.sah.org. Applicants must be current members of SAH to be considered. Selection is made by a committee appointed by the President of SAH.

ANNUAL MEETING FELLOWSHIPS FOR SENIOR SCHOLARS

George R. Collins Fellowship

Created in 1993 by the family of George R. Collins to honor the distinguished career of the late architectural historian. The annual fellowship of up to \$1,000 supports the travel of an international scholar whose paper on a nineteenth- or twentieth-century topic has been accepted for delivery at the Society's annual meeting. Application forms are posted annually on the SAH website, www.sah.org. Applicants must be current members of SAH to be considered. Selection is made by a committee appointed by the President of SAH.

SAH Annual Meeting Senior Scholar Fellowships

Created in 2000 by the SAH Executive Committee. The four annual fellowships of up to \$1,000 each support the travel of senior level international scholars whose papers have



been accepted for delivery at the Society's annual meeting. Research areas include Europe in the nineteenth and twentieth centuries as well as built environments world wide (other than Europe) from ancient times to the present. Application forms are posted annually on the SAH website,

www.sah.org. Applicants must be current members of SAH to be considered. Selection is made by a committee appointed by the President of SAH.

Samuel H. Kress Foundation Fellowships

SAH applies to the Samuel H. Kress Foundation annually for these grants. The fellowships of up to \$1,000 each support the travel of international senior level scholars whose papers have been accepted for delivery at the Society's annual meeting. Research areas must be the built environment of Europe from ancient times to the nineteenth century. Application forms are not used for this award. Applicants must be current members of SAH to be considered. Candidates are nominated by General Chair of annual meeting.

ANNUAL MEETING FELLOWSHIPS FOR EMERGING SCHOLARS

Scott Opler Emerging Scholar Fellowships

Created in 2002 by a gift from the Scott Opler Foundation, the award honors the memory of the late historian of Renaissance art and architecture.

The fellowships of up to \$1,000 each support the travel of emerging scholars whose papers have been accepted for delivery at the Society's annual meeting. Although not restricted by subject area, applicants must be an emerging scholar, a person who, regardless of age, is within five years of having received a terminal degree in architectural history or a related discipline. Application forms are posted annually on the SAH website, www.sah.org. Applicants must be current members of SAH to be considered. Selection is made by a committee appointed by the President of SAH.

ANNUAL MEETING FELLOWSHIPS FOR GRADUATE STUDENTS

Rosann S. Berry Fellowship

Established in 1982 to honor the former executive secretary of SAH whose leadership from 1955 to 1980 helped bring the Society to maturity.



The fellowship of up to \$1,000 annually supports the travel of an advanced graduate student member of SAH whose paper has been accepted for delivery at the Society's annual meeting. Application forms are posted annually on the SAH website, www.sah.org. Applicants must be current members of SAH to be

considered. Selection is made by a committee appointed by the President of SAH.

Keepers Preservation Education Fund Fellowship

Established in 1989 by William J. Murtagh, the first Keeper of the National Register of Historic Places.

The fellowship of up to \$1,000 annually supports the attendance of a graduate student in historic preservation at the Society's annual meeting.

Application forms are posted annually on the SAH website, www.sah.org. Selection is made by a committee appointed by the President of SAH.

Spiro Kostof Fellowship

Created in 1998 by students and colleagues in memory of the influential urban and architectural historian, Spiro Kostof

The fellowship of up to \$1,000 annually supports the travel of an advanced graduate student member of SAH whose paper has been accepted for delivery at the Society's annual meeting.

Application forms are posted annually on the SAH website, www.sah.org. Applicants must be current members of SAH to be considered. Selection is made by a committee appointed by the President of SAH.

SAH Annual Meeting Graduate Student Fellowships

Created in 2000 by the SAH Executive Committee.

The two annual fellowships of up to \$1,000 each support the travel of advanced international graduate students whose papers have been accepted for delivery at the Society's annual meeting. Research areas include Europe in the nineteenth and twentieth centuries as well as built environments world wide (other than Europe) from ancient times to the present.

Application forms are posted annually on the SAH website, www.sah.org. Applicants must be current members of SAH to be considered. Selection is made by a committee appointed by the President of SAH.

Samuel H. Kress Foundation Fellowships

SAH applies to the Samuel H. Kress Foundation annually for these grants. The fellowships of up to \$1,000 each support the travel of advanced international graduate students whose papers have been accepted for delivery at the Society's annual meeting. Research areas must be the built environment of Europe from ancient times to the nineteenth century.

Application forms are not used for this award. Applicants must be current members of SAH to be considered. Candidates are nominated by General Chair of annual meeting.

Scott Opler Graduate Student Fellowships

Created in 2002 by a gift from the Scott Opler Foundation, the award honors the memory of the late historian of Renaissance art and architecture.

The fellowships of up to \$1,000 each support the travel of advanced graduate students whose papers have been accepted for delivery at the Society's annual meeting. Although not restricted by subject area, applicants must be advanced graduate students in the field of architectural history or a related discipline. Application forms are posted annually on the SAH website, www.sah.org. Applicants must be current members of SAH to be considered. Selection is made by a committee appointed by the President of SAH.

continued next page

SAH Fellowships, Internship and Grants: Established and New

continued

RESEARCH FELLOWSHIP FOR SENIOR SCHOLARS

Edilia and François-Auguste de Montêquin Senior Fellowship

Created by the late historian of Spanish architecture, François-Auguste de Montêquin, to honor his mother, Edilia. The fellowship of \$6,000 is awarded biannually (the next will be in 2007), to support the research of a senior scholar focusing on Spanish and Portuguese architectural history, including colonial manifestations.

Application forms are posted annually on the SAH website, www.sah.org. Applicants must be current members of SAH to be considered. Selection is made by a committee appointed by the President of SAH.

RESEARCH FELLOWSHIPS FOR EMERGING SCHOLARS AND GRADUATE STUDENTS

Edilia and François-Auguste de Montêquin Junior Fellowship

Created by the late historian of Spanish architecture, François-Auguste de Montêquin, to honor his mother, Edilia. The fellowship of \$2,000 is awarded annually to support the research of a junior or emerging scholar focusing on Spanish and Portuguese architectural history, including colonial manifestations. An emerging scholar is a person who, regardless of age, is within five years of having received a terminal degree in architectural history or a related discipline.

Application forms are posted annually on the SAH website, www.sah.org. Applicants must be current members of SAH to be considered. Selection is made by a committee appointed by the President of SAH.

Sally Kress Tompkins Fellowship

Established in 1989 in honor of the former deputy chief of the Historic American Building Survey/Historic American Engineering Record (HABS/HAER) whose advocacy of historical research had a significant impact on that federal program.

The fellowship of \$10,000 is awarded annually jointly by the Society of Architectural Historians and the Historic American Building Survey of the National Park Service. The fellowship stipend supports the work of an architectural history student working on a HABS research project over the summer.

Application forms are posted annually on the SAH website, www.sah.org and the HABS/HAER website, www.cr.nps.gov/habshaer/. Selection is made by a joint committee appointed by SAH and HABS/HAER/HALS.

STUDY TOUR FELLOWSHIPS FOR GRADUATE STUDENTS

Carroll L. V. Meeks Graduate Student Fellowship

Named in 2003, the Meeks fellowship was named in honor of one of the Society's distinguished founding members and past presidents.

The number of fellowships awarded annually varies as does the amount. The Meeks fellowship enables a graduate student member of SAH to participate in a domestic SAH study tour. Application forms are posted annually on the SAH website,

www.sah.org. Applicants must be current members of SAH to be considered. Selection is made by a committee appointed by the President of SAH.

David Maxfield/SAH Graduate Student Fellowship

Created in 2003 by SAH member and frequent SAH study tour participant, David Maxfield.

The fellowship award varies in amount. The fellowship will be awarded annually to enable a graduate student member of SAH to participate in a foreign SAH study tour.

Application forms are posted annually on the SAH website, www.sah.org. Applicants must be current members of SAH to be considered. Selection is made by a committee appointed by the President of SAH.

GRANTS FOR EMERGING SCHOLARS AND GRADUATE STUDENTS FOR WORK ON JSAH

Scott Opler JSAH Publishing Grants

Created in 2002 by a gift from the Scott Opler Foundation, the award honors the memory of the late historian of Renaissance art and architecture.

The grants provide financial assistance to emerging scholars and graduate students as they prepare articles for publication in *JSAH*, the Society's scholarly journal.

Application forms are not necessary. Nominations are made by the Editor of *JSAH*.

Scott Opler JSAH Internship

Created in 2005 by a gift from the Scott Opler Foundation, the award honors the memory of the late historian of Renaissance art and architecture.

The dual goal of the Opler Internship, which includes a modest stipend, is to provide valuable publications experience for an advanced graduate student and to provide ongoing editorial support for the Editor of *JSAH*.

An application process is being developed. Check the *SAH Newsletter* and website, www.sah.org, for position announcements.

EMERGING SCHOLAR MEMBERSHIPS

Scott Opler Emerging Scholar Memberships

First awarded in 2005 and funded by a gift from the Scott Opler Foundation, the award honors the memory of the late historian of Renaissance art and architecture.

The award, which consists of a one-year regular membership in SAH, provides emerging scholars with full membership to the Society for a year. An emerging scholar is a person who, regardless of age, is within five years of having received a terminal degree in architectural history or a related discipline. The award is intended to be a bridge between the highly-subsidized student members and full individual membership in SAH.

Application forms are posted annually on the SAH website, www.sah.org. Prior membership in SAH is not a requirement. Selection is made by the Membership and Diversity Committee of SAH.

Limited Space is Still Available on Two SAH Study Tours this Fall

Limited space is still available on the Society's two final two study tours for 2005, *Way Down East from Castine to Coastal Maine*, 12-17 September 2005, and *Temples and Crafts of South India*, 28 December 2005 – 18 January 2006. The six-day Study Tour of Maine will focus on the exquisite resort, residential and institutional architecture in a breathtaking coastal/mountain region. The twenty-two-day South India Study Tour will highlight the most important temples and sites of the Southern Indian states of Karnataka and Tamil Nadu.



For detailed itineraries and tour cost, please visit the SAH website at www.sah.org. If you would like to receive a paper copy of the itinerary, please contact Kathy Sturm in the SAH office at 312.573.1365 or request one by email at ksturm@sah.org.

We are still accepting fellowship applications for the David Maxfield/SAH Fellowship to South India. The deadline to apply for the David Maxfield/SAH Fellowship to fund the travel of an advanced graduate student on the India study tour is 15 September 2005. Application forms and instructions are on the SAH website at www.sah.org.

Pancha Rathas, Mamallapuram, India
[photo Stephen Harby]

Call for Papers: VAF 2006 Annual Meeting in New York City

The Vernacular Architecture Forum is soliciting paper proposals from academics, consultants, and other scholars for presentation at its Annual Meeting to be held 14-17 June 2006 in New York City. The conference theme is "City Building." Papers may address any aspect of vernacular architecture and the cultural landscape from any geographic region worldwide. Although papers may cover any topic or time period, the Papers Committee especially encourages submissions on topics related to the conference theme. Papers could address such topics as: urban vernaculars of the nineteenth and twentieth centuries; speculative development in urban places; place making, and place marking by creating boundaries that restrict according to race, ethnicity, and/or gender; the effects of governmental regulation, especially on housing and open space; preservation and/or public history. The Papers Committee also encourages proposals for complete sessions, roundtable discussions, and any innovative means that facilitates scholarly discourse.

Proposals may be for a twenty-minute paper on a subject the author has extensively researched, or for a ten-minute "work in progress" report. In either case, papers should be theoretical or analytical in nature, rather than descriptive. Selection will be based on the proposed paper's original contribution to the study of vernacular architecture and the cultural landscape. Papers presented at the meeting will be considered for publication in the

VAF's new scholarly refereed journal *Perspectives in Vernacular Architecture (PVA)*. One-time fellowship awards are available to students and young professionals whose papers have been accepted. Applications for these awards are found under Special Programs at <http://vernaculararchitectureforum.org>.

Proposals should include a title for the paper, the author's name, mailing address, email address, telephone and fax numbers. The proposals should be single-sided, a maximum of 400 words, and accompanied by a brief curriculum vitae. They must state clearly the argument of the paper and explain the methodology and content. Only one submission per author will be accepted.

Deadline: Proposals must be postmarked by 15 October 2005. Accepted papers, tailored to the prescribed time limits, must be submitted in full to the session chairs by 15 March 2006. Presenters must deliver their papers in person and be VAF members at the time of the conference.

Please send proposals electronically as Word documents to Clifton Ellis at Clifton.ellis@ttu.edu, or hardcopies to Clifton Ellis, VAF c/o College of Architecture, Texas Tech University, Box 42091, Lubbock, TX 79409-2091.

News

The BEVERLY WILLIS ARCHITECTURE FOUNDATION (BWAF) awarded its first round of Fellowship Grants. This grant program offers funding to individuals and institutions for innovative research that expands the knowledge about the significant role of women in the architecture profession who were active in the United States during the middle years of the twentieth century.

Grant recipients are the following:

Mary Anne Alabanza Akers, Associate Professor, College of Environmental Design at the University of Georgia,

Gabrielle Esperdy, Assistant Professor, School of Architecture at New Jersey Institute of Technology

Monica Penick, Doctoral Candidate, School of Architecture, University of Texas at Austin

Alexandra Griffith Winton, Design Historian, New York, NY

Gwendolyn Wright, Professor, School of Architecture, Columbia University

Travel Grants were awarded to:

Cynthia Hammond, Postdoctoral Fellow, School of Architecture, McGill University

Dorothee Imbert, Associate Professor and Director, Master in Landscape Architecture Programs, Harvard University Graduate School of Design

BWAF is now accepting applications from qualified individuals and institutions for the next deadline of 15 September 2005. Funding is divided into three categories: Fellowships of up to \$10,000; Grants of up to \$3000; and, Travel Grants of up to \$1500. The number of awards each year varies at the discretion of the Selection Committee. Application requirements and procedures are available on the foundation website: www.BWAF.org

Wanda Bubriski
Director, Beverly Willis Architecture Foundation
20 River Terrace, Suite 7M
New York, NY 10282
212.577.1200
director@bwaf.org

James Cuno, President and Eloise W. Martin Director, THE ART INSTITUTE OF CHICAGO, announced the appointment of Joseph Rosa as the John H. Bryan Curator of Architecture and Design, effective 15 September 2005. The appointment of Joseph Rosa – currently the Helen Hilton Raiser Curator of Architecture and Design, San Francisco Museum of Modern Art – marks Mr. Cuno's first curatorial appointment since assuming his position at The Art Institute of Chicago in September 2004.

The CANADIAN CENTRE FOR ARCHITECTURE announced the appointment of Mr. Mirko Zardini, an internationally known practicing architect, professor of architecture and prolific architectural author and editor, to the position of director of

the CCA. Phyllis Lambert, Founding Director and Chair of the Board of Trustees of the CCA, who assumed the directorship on an interim basis while the Centre sought to fill the position, will continue as Chair of the Board. Mr. Zardini will assume his new position on 1 November 2005.

ROBERT E. SAARNIO, Director of Historic Houses and Curator of University Collections at The Johns Hopkins University, is one of 30 artists and scholars to win a Rome Prize in the American Academy of Rome's 109th annual competition. Saarnio, a curator, architectural historian and specialist in historic preservation, has been director of historic houses at Johns Hopkins since 2002, responsible for Evergreen and Homewood House, two landmark historic houses owned by the university and open to the public as museums and centers for art and history in Baltimore.

TIDES IN TASTE: FROM ANGLO-PALLADIANISM TO THE AMERICAN RENAISSANCE, Virginia Commonwealth University's Thirteenth Annual Symposium on Architectural History and the Decorative Arts, will take place on Friday, 18 November 2005. The conference papers, under the direction of Professor Charles Brownell, will address topics ranging from Virginia Palladianism (the influence of Robert Morris; Monticello; twentieth-century Palladianism) through Style 1890 (the impact of H. H. Richardson's Anderson House; Hector Guimard's Castel Béranger; Charles Rennie Mackintosh's Italian drawings) to the American Renaissance (the Richmond mansions of Noland and Baskervill). Co-sponsors are the Virginia Historical Society; the Center for Palladian Studies in America; the Maymont Foundation; the Valentine Richmond History Center; the Association for the Preservation of Virginia Antiquities; Historic Richmond Foundation; Special Collections and Archives, James Branch Cabell Library; the Virginia Department of Historic Resources; the Virginia Museum of Fine Arts; the Library of Virginia; Henricus Historical Park; and Richmond's Lost Trades School. The conference will take place at the Virginia Historical Society, at 428 North Boulevard, Richmond, from 9am to 4pm. Admission is free to students, \$8 for members of sponsoring institutions, and \$10 for others. The charge for a post-conference reception is an additional \$5. For reservations, please send checks, payable to VCU, to Conference, Department of Art History, Virginia Commonwealth University, P.O. Box 843046, 922 West Franklin Street, Richmond, VA 23284-3046, by 11 November. For a printable electronic version of the brochure, visit our website at <http://www.pubinfo.vcu.edu/artweb/History/>; for other information, please call 804.828.2784.

Two concurrent events will be advertised separately. On Thursday, 17 November, the Lost Trades School and Henricus Historical Park will sponsor a lecture on traditional building by James Ayres, F.S.A., of the University of Bath. On Saturday, 19 November, the Center for Palladian Studies in America will present a half-day symposium centering on Palladio's Villa Cornaro.

ARCHITECTS WE KNEW, the Detroit architectural lecture series, returns this fall. Leading architects like Gunnar Birkerts persuaded to make this an annual event because of the vital need it fills. Architects We Knew spotlights the endangered buildings and landscape traditions of the industrial metropolis, and it does this in a personal, biographical way.

Architects We Knew is driven by financial and visionary support from the AIA, and through significant NEH funds, administered by the Michigan Humanities Council. It is a collaborative effort, with active participation from the Cranbrook Community, Lawrence Technological University, University of Detroit Mercy, and the University of Michigan. Advisors and speakers include distinguished SAH members such as Thomas Brunk.

The 2005 series, "Visioning Detroit", examines the role of architecture in the formation of this unique metropolitan area, from Judge Woodward's advocating for a spoke-plan city, to Charles Blessing and the maturity of the city planning office, to Hudson's suburbanization of shopping.

The body of experience and engagement, which delighted so many last year, will be the work of our special guests including Detroit architect Ken Neumann, preservationist Ted Ligibel, and architectural historian Richard Longstreth.

The program will be on Wednesday, 21 September; Wednesday, 19 October; and Wednesday, 16 November from 6:30-8 pm. Tickets are just \$10 per evening, in advance, and are on sale now at 313.833.1405.

The VICTORIAN SOCIETY IN AMERICA announced its annual awards for preservation projects and new books at its 39th Annual Meeting in San Juan, Puerto Rico on 7 May 2005. Founded in 1966, the Victorian Society is the only national organization dedicated to the protection, understanding, education, and enjoyment of our 19th-century heritage. For more information, contact the Victorian Society in America, 205 S. Camac St., Philadelphia, PA 19107; 215 545.8340; www.victoriansociety.org.

Preservation Awards
Historic Essex County Courthouse, Newark, New Jersey

Award
Martin Mitchell Mansion, Naperville, Illinois

Award
Paul Laurence Dunbar House, Dayton, Ohio

Commendation
Bayard Condict Building, New York, New York

Book Awards
2005 Henry Russell Hitchcock Award
The Romanesque Revival: Religion, Politics, and Transnational Exchange, Kathleen Curran (Pennsylvania State University Press)

2005 Ruth Emery Award
Victorian Boston Today: Twelve Walking Tours, Edward Gordon and Mary Melvin Petronella, eds. (Northeastern University Press)

NATIONAL HUMANITIES CENTER FELLOWSHIPS 2006-2007

Purpose and Nature of Fellowships. The National Humanities Center offers 40 residential fellowships for advanced study in the humanities during the academic year, September 2006 through May 2007. Applicants must hold doctorate or have equivalent scholarly credentials, and a record of publication is expected. Senior and younger scholars are eligible, though the latter should be engaged in research beyond the revision of a doctoral dissertation. Scholars from any nation may apply. In addition to scholars from all fields of the humanities, the Center accepts individuals from the natural and social sciences, the arts, the professions, and public life who are engaged in humanistic projects.

Areas of Special Interest. Most of the Center's fellowships are unrestricted. The following designated awards, however, are available for the academic year 2006-07: three fellowships for scholars in any humanistic field whose research concerns religion; three fellowships for young scholars (up to 10 years beyond receipt of doctorate) in literary studies; a fellowship in art history or visual culture; a fellowship for French history or culture; a senior fellowship in Asian Studies, theology, or American art history.

Stipends. Fellowships up to \$50,000 are individually determined, the amount depending upon the needs of the Fellow and the Center's ability to meet them. The Center provides travel expenses for Fellows and their dependents to and from North Carolina.

Facilities and Services. Located in the Research Triangle Park of North Carolina, near Chapel Hill, Durham, and Raleigh, the Center provides an environment for individual research and the exchange of ideas among scholars. The Center locates suitable housing for Fellows in the neighboring communities. The Center's building includes private studies for Fellows, conference rooms, a central commons for dining, lounges, reading areas, a reference library, and a well-equipped Fellows' workroom. The Center's library service delivers books and research materials to Fellows. The Center also provides support for information technology and editorial assistance.

Support. Fellowships are supported by the Center's endowment, private foundation grants, alumni contributions, and the National Endowment for the Humanities.

Deadline and Application Procedures. Applicants submit the Center's form supported by a curriculum vitae, a 1000-word project proposal, and three letters of recommendation. You may request application material from Fellowship Program, National Humanities Center, Post Office Box 12256, Research Triangle Park, North Carolina 27709-2256, or obtain the form and instructions from the Center's website. Applications and letters of recommendation must be postmarked by 15 October 2005. www.nhc.rtp.nc.us

Canadian Centre for Architecture Visiting Scholars Program 2006–2007

The Study Centre of the Canadian Centre for Architecture (CCA) announces its 2006–2007 Visiting Scholars Program. The Program welcomes applications from scholars and architects conducting research in architectural history, theory, and criticism at post-doctoral or more advanced academic levels. Scholars in residence pursue individual research projects and participate in the scholars' seminar program.

Residencies at the Centre may extend from three to eight months beginning in September, January, or May. Adequate stipends, private offices, and administrative and research support are provided. Applications must be received by 1 November 2005. Notification is in spring 2006.

For application forms and a description of the Program please contact the Study Centre or check the Study Centre web page.

Study Centre
Canadian Centre for Architecture
1920 rue Baile, Montréal, Québec, Canada H3H 2S6
T 514.939.7000 F 514.939.7020
studium@cca.qc.ca
www.cca.qc.ca/studium/



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2006 Getty Research Grants

The Getty invites applications for:

RESIDENTIAL GRANTS AT THE GETTY CENTER

The Getty provides support for Theme Year Scholars working on projects related to the 2006-07 theme "Religion and Ritual." Library Research Grants offer short-term support for work with the special collections of the Research Library at the Getty Research Institute. Grants for Conservation Guest Scholars fund research in conservation and allied fields.

NONRESIDENTIAL GRANTS

The Getty provides support for projects throughout the world that advance the understanding of art and its history through Collaborative Research Grants, Postdoctoral Fellowships, and Curatorial Research Fellowships.

Getty Research Grants are open to scholars of all nationalities. For application forms and more information visit www.getty.edu/grants, or write to: The Getty Foundation, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A., Phone: 310.440.7374, Fax: 310.440.7703, E-mail: researchgrants@getty.edu.

Deadline for all Getty Research Grants: 1 November 2005.

THE HISTORY DEPARTMENT OF GEORGIA STATE UNIVERSITY invites applications for a tenure-track assistant professorship in American Architectural History beginning August 2006. The department expects the successful applicant to make an important contribution to GSU's Heritage Preservation Program with its Public History Track. Instructional responsibilities include an introductory survey in American history and upper level and graduate courses in architectural history and other areas of specialization. The history department offers an attractive teaching load and strong support for professional development. Ph.D. required by date of hire.

Send letter of application, c.v., transcripts, and three letters of recommendation by 15 November 2005 to Dr. Glenn T. Eskew, American Architectural History Search Committee, Department of History, Georgia State University, P.O. Box 4117, Atlanta, GA. 30202-4117. GSU is an AA/EO employer and encourages applications from people of color and women.

Call For Research

THE CHARLES J. CONNICK FOUNDATION, LTD. offers researchers unique resources for the study of stained glass from this distinguished American studio.

As practitioner and supporter of art, Charles J. Connick (1875-1945) was a prominent figure in the U.S. stained glass world of the inter-war years and an influential spokesman for the applied arts in general, serving as President of both the Stained Glass Association of America (1931-1938) and the Boston Society of Arts & Crafts. His 1937 book *Adventures in Light and Color*, remains one of the craft's classics texts, an eloquent mixture of auto-biography, technical analysis and, above all, vivid communication of Connick's passion for his subject.

Many of America's churches, colleges and public buildings have windows by Charles Connick and his team of studio craftspeople – indeed, the Charles J. Connick Studios (1912-1986) were probably the most prolific of all American stained glass makers. For Connick, stained glass was essentially a symbolic rather than a pictorial medium – its transcendent expressive potency came from the interaction of a man-made artifact with the ever-changing natural forces of light and color. Connick recognized the inherent limitations of the 'opalescent' idiom pioneered by John La Farge and L.C. Tiffany. Instead, Connick used fully

translucent, brilliant 'antique' glass, as was used in the Middle Ages. He gloried in the same challenge faced by his medieval predecessors, manipulating luminous color within an architectural context. He spoke of stained glass as the 'handmaiden of architecture' – though in truth, there are many buildings where Connick's glass is their crowning adornment.

The Charles J. Connick Stained Glass Foundation, Ltd. and the Boston Public Library Fine Arts Department are co-stewards of the immense archives of this prolific studio which created more than 5,000 commissions all over the world. These archival resources reveal the intent of both the original clients and the artists; the progressive design decisions through correspondence; and, in many situations, conceptual watercolor designs and actual 'cartoons' (full sized charcoal drawings); as well as the studio's library of books on history, iconography, architecture, design, literature, ecclesiastical history and liturgy, mythology, poetry, music and history and technique of stained glass.

The scope and depth of these archives provide a rich hunting ground for scholars of this under-studied art. Please consult the Foundation's website: cjconnick.org for more information on the Connick Studios, to see a map of locations of American commissions or to contact the CJC Foundation

Booklist

Recently published architectural books and related works,
selected by Barbara Opar, Syracuse University Library

Architects

Abrams, Janet. *Julie Snow Architects*. New York: Princeton Architectural Press, 2005. 143p. ISBN 156894871 \$40.00

Allison, Peter, ed. *David Adjaye: Houses – Recycling, Reconfiguring, Rebuilding*. London: Thames and Hudson, 2005. 256p. ISBN 0500342059 \$45.00

Cooper, Tracy Elizabeth. *Palladio's Venice: Architecture and Society in a Renaissance Republic*. New Haven: Yale University Press, 2005. 352p. ISBN 0300105827 \$65.00

Garrison, James B. *Mastering Tradition: the Residential Architecture of John Russell Pope*. New York: Acanthus Press, 2004. 310p. ISBN 0926494244 \$79.00

Irace, Fulvio, ed. *Emilio Ambasz: A Technological Arcadia*. Milan: Skira, 2005. 288p. ISBN 8884918235 \$70.00

Lavrentiev, Alexander N., ed. *Alexander Rodchenko: Experiments for the Future*. New York: Museum of Modern Art, 2005. 440p. ISBN 0870705466 \$30.00

Smithson, Peter, with Catherine Spellman and Karl Unglaub, eds.. *Peter Smithson: Conversations With Students: A Space for our Generation*. New York: Princeton Architectural Press, 2005. ISBN 1568984618 \$17.95

Architectural Design

Suri, Jane Fulton. *Thoughtless Acts?: Observations on Intuitive Design*. San Francisco: Chronicle Books, 2005. 189p. ISBN 0811847756 \$29.95

Architectural Drawing

Bahamon, Alejandro. *Sketch, Plan, Build: World Class Architects Show How It's Done*. New York: Harper Design, 2005. 495p. ISBN 0060749717 \$40.00

Architecture—Germany

Barnstone, Deborah Ascher. *The Transparent State: Architecture and Politics in Postwar Germany*. New York: Routledge, 2005. 273p. ISBN 0415700191 \$52.95

Maciuka, John V. *Before the Bauhaus: Architecture, Politics, and the German State, 1890-1920*. New York: Cambridge University Press, 2005. 386p. ISBN 0521790042 \$85.00

Till, Karen E. *The New Berlin: Memory, Politics, Place*. Bloomington: University of Minnesota Press, 2005. 279p. ISBN 0816640114 \$24.95

Architecture—Greece

Bires, Manos and Marco Kardamitsi-Adami. *Neoclassical Architecture in Greece*. Los Angeles: J. Paul Getty Museum, 2004. 312p. ISBN 089236775X \$70.00

Architecture—India

Jain, Shika. *Havelis: A Living Tradition of Rajasthan*. Gurgaon: Shubhi Publications, 2004. 194p. ISBN 8182900123 \$62.50

Khare, Ajay. *Temple Architecture of Eastern India*. Gurgaon: Shubhi Publications, 2005. 212p. ISBN 8182900336 \$62.50

Pramar, V. S. *A Social History of Indian Architecture*. [India]: Oxford University Press, 2005. 256p. ISBN 0195670396 \$54.68

Architecture—United States

Katz, Ron. *French America: French Architecture from Colonialization to the Birth of a Nation*. New York: French Heritage Society, 2004. 223p. ISBN 9814155152

Architecture—United States—Las Vegas

Franci, Giovanna. *Dreaming of Italy: Las Vegas and the Virtual Grand Tour*. [s.l.]: University of Nevada Press, 2005. 157p. ISBN 0874176107 \$24.95

Architecture, Modern

Bruderlin, Markus, ed. *ArchiSculpture: Dialogues Between Architecture and Sculpture from the Eighteenth Century to the Present Day*. Ostfildern-Ruit: Hatje Cantz, 2004. 224p. ISBN 377571491X \$55.00

Heynen, Hilde and Gulsum Baydar, eds. *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture*. New York: Routledge, 2005. 352p. ISBN 041534388 \$48.95

Architecture, Modern—21st Century

If... Then: Architectural Speculation. (Series: Young Architects, 5) New York: Princeton Architectural Press, 2005. 175p. ISBN 1568985126 \$24.95

Riewe, Roger. *Space Condition: International Architectural Symposium on Occasion of the 'Latent Utopias' Exhibition*. Wien, London: Springer, 2005. 160p. ISBN 3211206345 \$28.00

Architecture, Tudor

Henderson, Paula. *The Tudor House and Garden: Architecture and Landscape in the Sixteenth and Early Seventeenth Centuries*. New Haven: Yale University Press, 2005. 296p. ISBN 0300106874 \$65.00

Building Types

Lillie, Amanda. *Florentine Villas in the Fifteenth Century: An Architectural and Social History*. New York: Cambridge University Press, 2005. 353p. ISBN 052170475 \$90.00

Moudry, Roberta, ed. *The American Skyscraper: Cultural Histories*. New York: Cambridge University Press, 2005. 298p. ISBN 0521624215 \$75.00

Historic Preservation

Nylander, Jane C. *Fabrics and Wallpapers for Historic Buildings*. Hoboken, NJ: Wiley, 2005. 568p. ISBN 0471706558 \$45.00

Housing

Harris, Neil. *Chicago Apartments: A Century of Lakefront Luxury*. New York: Acanthus Press, 2004. 352p. ISBN 0926494252 \$75.00

Islamic Architecture

Aga Khan Award for Architecture. *Architecture and Polyphony: Building in the Islamic World Today*. London: Thames & Hudson ; Aga Khan Award for Architecture, 2004. 176p. ISBN 0500285330 \$24.95

Landscape Architecture

Birnbaum, Charles A. and Mary V. Hughes, eds. *Design With Culture: Claiming America's Landscape Heritage*. Charlottesville: University of Virginia Press, 2005. 215p. ISBN 0813923301 \$22.50

Masterworks

Diamonstein, Barbaralee. *The Landmarks of New York: An Illustrated Record of the City's Historic Buildings*. New York: Monacelli Press, 2005. 592p. ISBN 1580931545 \$65.00

Kleinman, Kent and Leslie van Duzer. *Mies van der Rohe's Krefeld Villas*. New York: Princeton Architectural Press, 2005. 144p. ISBN 1568985037 \$35.00

Schulze, Franz. *Illinois Institute of Technology: An Architectural*

Tour. New York: Princeton Architectural Press, 2005. 111p. ISBN 1568984820 \$24.95

Periodicals—History

Stern, Robert A.M., Peggy Deamer and Alan Plattus, eds. *Re-Reading Perspecta: The First Fifty Years of the Yale Architectural Journal*. Cambridge, Mass.: The MIT Press, 2004. 736p. ISBN 0262195062 \$75.00

Planned Communities

Forsyth, Ann. *Reforming Suburbia: the Planned Communities of Irvine, Columbia, and The Woodlands*. Berkeley: University of California Press, 2005. 396p. ISBN 0520241657 \$65.00

Religious Buildings

Rocchi, Giuseppe, ed.. *S. Maria del Fiore e le Chiese Fiorentine del Duecento e del Trecento Nella Citta delle Fabbriche Arnolfiane*. Firenze: Alinea, 2004. 398p. ISBN 8881258110 \$405.00

Sustainable Architecture

Guy, Simon and Steven A. Moore, eds. *Sustainable Architectures: Cultures and Natures in Europe and North America*. New York: Spon, 2005. 269p. ISBN 0415700450 \$44.95

Stang, Alanna and Christopher Hawthorne. *The Green House: New Directions in Sustainable Architecture*. New York: Princeton Architectural Press, 2005. 192p. ISBN 1568984812 \$45.00

Urban Design

Wallace, David A. *Urban Planning/My Way: From Baltimore's Inner Harbor to Lower Manhattan and Beyond*. Chicago: Planners Press, American Planning Association, 2004. 285p. ISBN 1884829899 \$49.95

Collins, Christiane Crasemann. *Werner Hegemann and the Search for Universal Urbanism*. New York: W.W. Norton, 2005. 417p. ISBN 0393731561 \$50.00

To the Editors,

The *Newsletter* of October 2004 has just come to my attention. I note with sadness the deaths of Dean Eckert and Charles Peterson. Both were kind and helpful in the 1970s when I was editor of the *Newsletter*, and especially helped me with book materials for *Spanish City Planning in North America* (with co-authors Daniel Garr and Axel Mundigo).

Dean Eckert I met at SAH board meetings and then on the first tour to China in 1986; he was particularly interested in me as a potential sitter for a portrait. Charles Peterson I also met at SAH board meetings during the 1970s; he sent me materials for my book and helped me to obtain illustrations. Interesting but sad that both should die in the same year. I will miss them personally.

Sincerely,

Dora P. Crouch

Dora Crouch was SAH Newsletter editor from 1974 to 1976.

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Cover image: Michelangelo Pistoletto, *The Etruscan (L'etrusco)*, 1976 (detail), at the Modern Art Museum of Fort Worth, Tadao Ando, 2002 [photograph David Rifkind].

CAA Session: Authorship and Collaboration in Architecture

Buildings are far more likely to result from creative collaboration than paintings or sculpture. And yet while many of America's most important architects – from Adler & Sullivan to Venturi and Scott Brown – have worked in partnership, architectural history has typically neglected the subject of collaboration. Instead of untangling the contributions of multiple authors and assessing the different types of collaboration, the tendency is to make one partner the author while downgrading the others to business partners or technicians. While this is helpful literary shorthand, it has the unfortunate effect of obscuring the specific nature

of the process by which a building comes about, aesthetically, technically, and intellectually. This session invites papers that examine specific examples of architectural collaboration, either case studies of buildings or of creative partnerships, or that explore its critical reception in the scholarly literature.

Please submit a proposal of no more than 300 words by 31 October 2005 to: Michael J Lewis, Dept. of Art, Lawrence Hall, Williams College, Williamstown, MA 01267
mlewis@williams.edu

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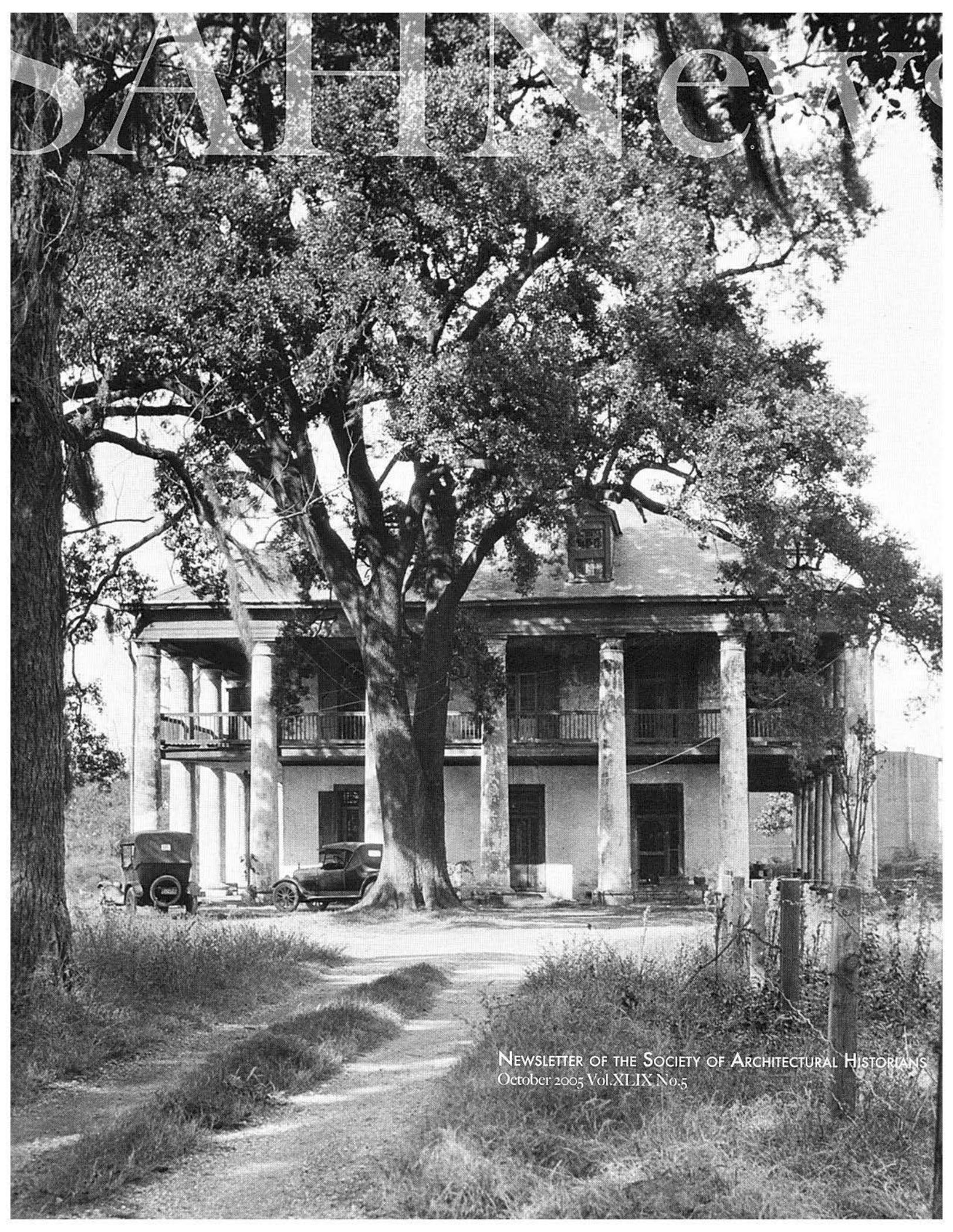
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SAHN

NEWSLETTER OF THE SOCIETY OF ARCHITECTURAL HISTORIANS
October 2005 Vol. XLIX No. 5

Study Tour

"Make No Small Plans"

The Society of Architectural Historians' Summer Seminar on Chicago Architecture, 27 June-3 July 2005

About thirty hearty souls gathered for the stimulating, fast-paced and downright hot week during which the Summer Seminar took place. With its reputation for architectural innovation, Chicago was an appropriate site to undertake a new approach to organizing SAH study tours, joining morning lectures with afternoon walking tours and building visits around daily themes.

Historian Diane Dillon began Monday's program with a lecture that largely revolved around water, from seventeenth-century French explorers who canoed through Illinois territory to nineteenth-century entrepreneurs who followed and built a city near a great lake. Doomed canal systems were made obsolete by the introduction of the rail which would connect Chicago to the coasts and support the rise of immense stockyards and complex grain elevators. A different architectural expression was examined by Jane H. Clarke, who led a tour along the wall of buildings that face the lake across Michigan Avenue. They are a textbook of Chicago's post-fire architectural history and feature works by Sullivan, Burnham, Cobb and others, now the backdrop for the city's ambitious 24-acre Millennium Park with Gehry's Pritzker Pavilion.

Tuesday's theme concentrated on Chicago's great gift to architectural history: the skyscraper, beginning with Robert Bruegmann's lecture on commercial activity before and after the 1871 fire. Afternoon tours included a lengthy, even dizzying, climb through Adler and Sullivan's Auditorium Building and former hotel facilities. Returning to the security of the pavement, the group was led by Dennis McClendon through one hundred



years of architecture in Loop, a dense area girdled by elevated tracks. Three neighbors on one street show rapid stylistic change from the lavishly-ornamented terra-cotta Rookery (Burnham and Root, 1885) to the classically-inspired Bank of America (Graham Anderson Probst & White, 1924) and the sleek, swanky Art Deco Board of Trade Building (Holabird and Root, 1930). Representing the later twentieth century, Helmut Jahn's State of Illinois Building (1979-85) rounded out the tour. In spite of its fading colors, its soaring atrium continues to impress.

Changing scale and focus, on Wednesday we turned to residential developments. William Tyre lectured on Prairie Avenue, which in the 1870s boasted the country's greatest density of millionaires, housed in Italianate and Second Empire style estates. Two decades later the Gold Coast began its ascent, as explained through Sally Sexton Kalmbach's lecture and walking tour through the neighborhood with representations of Romanesque, Beaux-Arts, and even Art Deco style, and also the Charnley-Persky House. The day concluded at Richardson's Glessner House (1886), the current restoration of which is one of several signals of Prairie Avenue's recovery after long decades of neglect.

The residential theme continued Thursday, with morning lectures featuring Joseph Bigott on rural cottages and city bungalows and Sidney Robinson on Wright and other Prairie School architects. Commuting by train to Oak Park, we studied two monuments by Wright: his Home and Studio (1889) and Unity Temple (1905), where David Sokol spoke about the landmark concrete building's design and the renovation which is underway to repair and restore it. Our tour of the suburb proceeded on a walk past several early Wright homes, including a detailed tour of the magnificent Heurtley House of 1902, led by the generous owner who has recently completed a thorough and thoughtful restoration of the house and its furnishings.

Three lectures on Friday laid the foundation for two days' consideration of the city's great plans. Julia Sniderman Bachrach highlighted Chicago's contributions to public park design from the introduction of the field house building type to Jens Jensen's pioneering use of native flora. Sally A. Kitt Chappell lectured on the Columbian and Century of Progress expositions (1893, 1933) and their respective impact on Chicago's later development. Kristen Schaffer looked beyond the stunning watercolors that illustrate Burnham's 1909 Plan for the city to the early drafts of his report, revealing Burnham's lesser-known social agenda. Our afternoon tour south on Michigan Avenue passed through a fair



portion of the 1909 Plan.

Saturday began with an exploration of remnants of the Columbian exposition in Jackson Park and the University of Chicago. F. Robert Herbst III explained Henry Ives Cobb's and Frederick Law Olmsted's campus plan as a series of landscape-rich medieval quadrangles dotted with later additions by Goodhue, Saarinen, Pelli, Viñoly, and others. At another twentieth-century university, the Illinois Institute of Technology,

Kevin Harrington led a tour through Mies' plan and several of his buildings, including two new projects. Rem Koolhaas's McCormick Tribune Campus Center and a Murphy/Jahn dormitory (both 2003) accommodate both the heritage of the campus (as well as an elevated track within their designs) in very different ways. At the end of the day we met our only real disappointment of the seminar: a plastic-wrapped Crown Hall undergoing extensive restoration. [Editors' note: Crown Hall reopened 27 August 2005.]

Traveling to the edge of Chicago's lengthening reach on Sunday, Mike Wagenbach led a visit to Pullman, built by the railroad car manufacturer and designed by S.S. Beman. The company town's plan includes virtually every possible building type in a cohesive blend of late-nineteenth century styles bearing the company colors (even the church is of green serpentine stone with red trim). The seminar concluded with two houses designed three years, ten miles and oceans of imagination apart. Sidney Robinson hosted us at Bruce Goff's Ruth Ford House (1949) as a historian and also as the 18-year resident of this exuberant house. Its rounded form, defined by curved Quonset hut ribs painted bright orange into which is set cedar shakes and anthracite coal pierced by chunks of bottle-green slag glass, provided a perfect counterpoint to Mies' severe, pristine glass and steel box, the Farnsworth House (1946) in nearby Plano.

This final destination encapsulated many of the seminar's recurring themes: an ordered structure at the water's edge; a transformation of "imported" ideas responding to a particular environment. A metaphor for Chicago itself, standing along an ancient waterway and in countryside that almost 150 years ago cultivated the grain and farm animals that laid the economic foundation on which the great city was built.

— Jhennifer A. Amundson, Judson College

Bruce Goff, Ruth Ford House, Aurora, 1949
 Frederick Law Olmsted, Wooded Isle, Chicago, 1893.
 Frank Gehry, Jay Pritzker Band Shell, Chicago, 2004
 Ludwig Mies van der Rohe, Farnsworth House, Plano, 1946-51
 Adler and Sullivan, Auditorium Theatre, 1887-89
 Helmut Jahn, State of Illinois Building, 1979-85
 [photographs: Jhennifer A. Amundson]

Call for Session Proposals

Society of Architectural Historians 60th Annual Meeting
Omni William Penn Hotel, Pittsburgh, PA April 9-15, 2007

Members of the Society, representatives of affiliated societies, and other scholars who wish to chair a session at the 2007 SAH Annual Meeting in Pittsburgh, Pennsylvania, are invited to submit proposals by January 2, 2006 to Prof. Dietrich Neumann, General Chair of the SAH 60th Annual Meeting, Brown University, Department of Art and Architecture, P. O. Box 1855, Providence, RI 02912. E-mail contact: dietrich_neumann@brown.edu; phone: 401.863.3254. As membership in the Society, or its affiliates, is required to present research at the annual meeting, those wishing to chair a session who are currently non-members must join the SAH by the beginning of the year of the annual meeting. Those submitting proposals will be notified of acceptance by 15 February 2006.

Since the principal purpose of the annual meeting remains that of informing the Society's members of the general state of research in theirs and related disciplines, session proposals covering every period in the history of architecture and all aspects of the built environment, including landscape and urban history, are encouraged. Sessions may be theoretical, methodological, thematic, interdisciplinary, pedagogical, revisionist, or documentary in premise and have broadly conceived or more narrowly focused subjects. In every case, the subject should be clearly defined in critical and historiographic terms, and should be substantiated by a distinct body of either established or emerging scholarship.

Proposals of no more than 500 words including a session title should summarize the subject and the premise. Include name, professional affiliation (if applicable), address telephone and fax numbers, e-mail address, and a current CV. For examples of content, consult the "Call for Papers for the 2006 Annual Meeting in Savannah" published in the April 2005 issue of the *SAH Newsletter*, or visit the SAH website at www.sah.org. To find the Call for Papers, visit the Publications section of the website, go to Newsletter, and select the April 2005 Newsletter. Proposals and CVs should be submitted, if possible, both by mail and by e-mail. E-mail submissions should include the text of the proposal in both the message and in the attachment.

Proposals will be selected on the basis of merit and the need to organize a well-balanced program. Proposals for pre-1800 topics are especially encouraged, as are those dealing with related fields of urban and landscape history. Since late proposals cannot be considered, it is recommended that proposals be submitted and their receipt be confirmed well before the deadline. The General Chair cannot be responsible for last minute submissions, electronic or otherwise, that fail to reach their destination. Authors of accepted proposals will be asked to draft a more concise Call for Papers of not more than 300 words. This will be distributed and published in the April 2006 *SAH Newsletter*. One or two open sessions will also be organized by the General Chair.

Society Announcement

+ Applicants Sought for 2006 Scott Opler Emerging Scholar Memberships

For the second year, SAH is offering memberships to emerging scholars through the its Scott Opler Endowment. These awards provide one-year memberships in SAH to one or more emerging scholars to bridge the gap between the Society's subsidized student memberships and the full-cost SAH memberships. As a result, the Opler Emerging Scholar Memberships are not intended for graduate students. Instead, they are intended for entry-level college and university professors and other new curators, preservationists, architects or other professionals engaged in the study of the built environment.

Criteria for Application

Self-nominations are welcome. The nominees must be newly-established historians of architecture or new professionals in related disciplines. An emerging scholar for these purposes is defined as a person, regardless of age, who is new to the field of architectural history or its related disciplines and is within five years of having received a terminal master's degree or PhD. Previous membership in SAH is not a requirement.

Application Procedure

To apply, candidates should e-mail or send a letter of intent, curriculum vitae, and one letter of recommendation from an SAH member to Kathy Sturm, Manager of SAH Meetings and Tours, ksturm@sah.org. While electronic application is encouraged, applications also may be sent to Kathy Sturm, SAH Manager of Meetings and Tours, 1365 N. Astor St. Chicago, IL 60610-2144. These materials will be forwarded to the SAH Membership and Diversity Committee for selection.

Applications are due by 15 November 2005. Applicants will be informed of the decision by 15 December 2006.

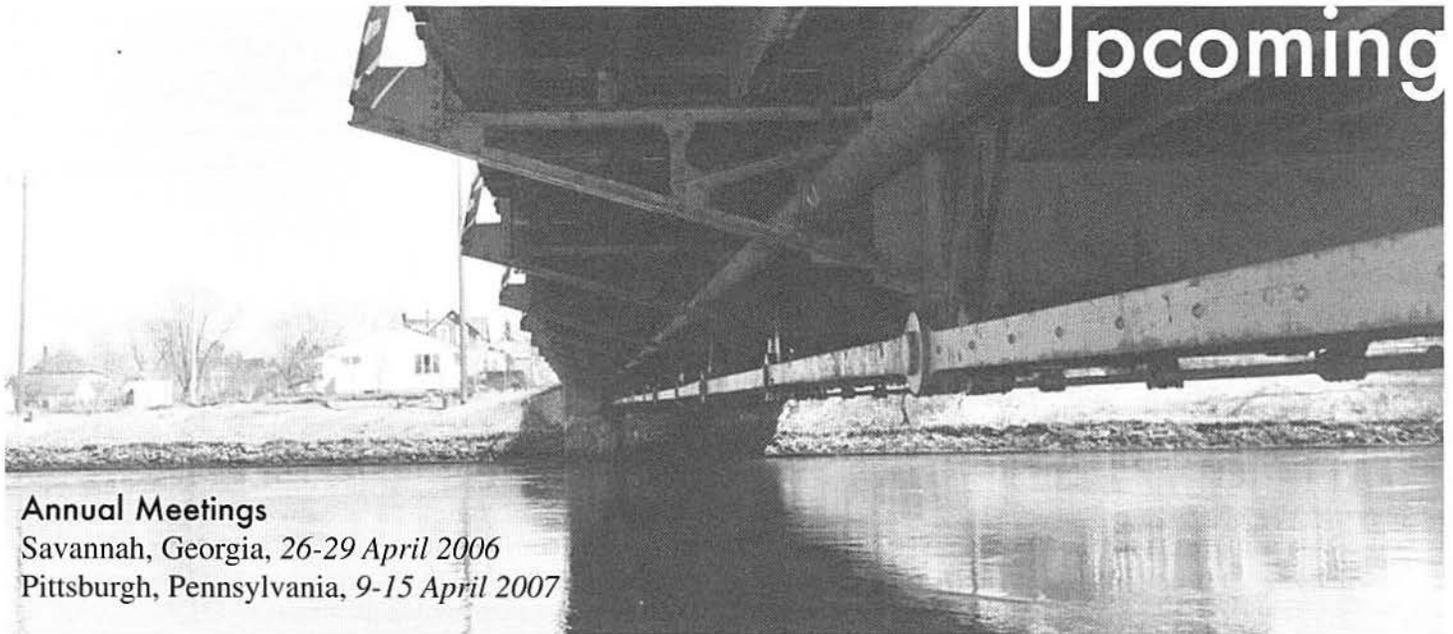
In 2005 SAH awarded four Opler Emerging Scholar Memberships to the following individuals: **Zeynep Akture**, Post-Doctoral Research Fellow in Athens, Greece, from the Alexander S. Onassis Public Benefit Foundation; **Cynthia Canejo**, Lecturer, University of California, Santa Barbara; **Ken Tadashi Oshima**, Assistant Professor of Architectural Design, Department of Architecture, University of Washington; **Nickolas Robertson**, Architectural Designer for RKT Architects, New York, New York.

Call for Nominations

The 2005 SAH Nominating Committee seeks your recommendations for new SAH Board members who would begin their terms on 1 May 2006 and serve for three years. The final slate of nominees should represent the array of specialties within the field of architectural history. Self-nominations are welcome as are nominations of emerging scholars, graduate students, independent and non-affiliated historians of architectural history and its related disciplines.

Please note that at its April 2005 meeting the SAH Board adopted a policy to increase the diversity of our profession by expanding the racial and ethnic populations we represent; the topics we address in our publications, programs and meetings; and promotion of these issues in the field of architectural history at large. To that end SAH would welcome the nomination of candidates who will add diversity to the SAH Board.

Please email nominations by 15 October to Gail Fenske at ggf@msn.com Or, send nominations by regular mail to Gail Fenske, Chair, SAH Nominating Committee, Roger Williams University, School of Architecture, Art & Historic Preservation, One Old Ferry Road, Bristol, RI 02809. Nominations should include the name, affiliation (if applicable), and contact information for the candidate. Also the nominator should provide a short explanation of the nominee's qualifications and why they feel the nominee should be considered for the SAH Board.



Annual Meetings

Savannah, Georgia, 26-29 April 2006

Pittsburgh, Pennsylvania, 9-15 April 2007

Call for Papers: SAH and CAA

As a result of a new cooperation between the Society of Architectural Historians and our affiliate, the College Art Association, the SAH has been invited to organize a paper session (1 1/2 hours, ca. 3-4 papers) at the Annual CAA conference in Boston. (See the Call for papers below.) Session chairs and presenters do not have to join CAA in order to participate.

For the CAA conference 2007 in New York (February 14th to February 17th), SAH plans to also hold a full-length session (2 1/2 hours). Chairs and presenters have to be members of CAA. Session proposals have been solicited through the SAH website and listserv, and a call for papers will be published as soon as the session proposal has been selected by CAA.

Call for Papers: SAH session at the CAA Annual Conference 2006 in Boston, 22-25 February. "Authorship and Collaboration in Architecture"

Buildings are far more likely to result from creative collaboration than paintings or sculpture. And yet while many of America's

most important architects – from Adler & Sullivan to Venturi and Scott Brown – have worked in partnership, architectural history has typically neglected the subject of collaboration. Instead of untangling the contributions of multiple authors and assessing the different types of collaboration, the tendency is to make one partner the author while downgrading the others to business partners or technicians. While this is helpful literary shorthand, it has the unfortunate effect of obscuring the specific nature of the process by which a building comes about, aesthetically, technically, and intellectually. This session invites papers that examine specific examples of architectural collaboration, either case studies of buildings or of creative partnerships, or that explore its critical reception in the scholarly literature.

Please submit a proposal of no more than 300 words by 31 October 2005 to: Michael J Lewis, Dept. of Art, Lawrence Hall, Williams College, Williamstown, MA 01267
mlewis@williams.edu

In Memoriam

Richard Jay Solomon,
1943-2005

The world of architectural history lost a colleague, mentor and friend on 14 July 2005, when Richard Jay Solomon passed away after a long illness. Solomon, who was Director of the Graham Foundation for Advanced Studies in the Fine Arts for more than eleven years, provided funding for groundbreaking projects that advanced, in profound ways, the discourse of architectural, urban and landscape history, theory and criticism. He will be sorely missed, but his legacy lives on in the hundreds of projects that he supported, shaped, critiqued, created and inspired.

Richard Solomon was born into an architectural family in Chicago in 1943. His father, Louis, was a founding partner of the architectural firm Solomon Cordwell Buenz, well-known for their post-war high rises that populate Chicago's skyline. Continuing his family's design tradition, Rick received a bachelor's degree in architecture from MIT in 1967 and a master's degree in environmental design from Yale two years later. Within ten years he established his own architectural firm. In addition to practicing architecture, Rick also taught architecture at University of Illinois at Chicago and advanced the study of Chicago's architectural history by serving as editor of *Inland Architect* magazine.

Solomon became Director of the Graham Foundation in 1993. With the support of his board, he immediately expanded the grant program by creating much-needed doctoral dissertation fellowships in honor of his predecessor at the foundation, Carter H. Manny. Equally important, he built upon and strengthened the Graham Foundation's tradition of providing funding for a broad variety of projects and points of view, from revisionist exhibitions to scholarly journals and from symposia on theoretical subjects to reports on historic structures. The Graham Foundation's website, which Solomon helped develop, presents details of grants that were made in the past several years, thus revealing the expansion of subject areas and topics that Rick supported. A large number of projects that have been undertaken by SAH members in the U.S., ranging from scholarly conferences to peer-reviewed online journals, enjoyed Rick's endorsement and the Graham Foundation's support. In addition, after the NEH, the Graham Foundation has been the single largest donor to the Buildings of the United States project, and we are forever indebted to Rick for his astute advice and support for this ongoing project. A member of the SAH Board from 1995 to 1998, Rick was also an enthusiastic supporter of new directions for *JSAH*, including a special issue focusing on the state of architectural history at the dawn of the new millennium and a series of articles examining the history of architectural education worldwide. And for these, too, the Society is enormously appreciative. In a eulogy for Rick, his close friend and the architecture critic for the Chicago Tribune, Blair Kamin, said, "Rick...was always looking forward. In the city of 'build, don't talk,' he offered a spirited exception, as if to say: 'Let's talk—and think, deeply and deliberately—before we build.' He knew that architecture is about the realm of the material and the realm of ideas, and that the quality of the former is inseparable from the vitality of the latter."

Rick is survived by his wife, Anne, and four sons, Aaron, Jonathan, Ethan and Benjamin.

— Pauline Saliga, Executive Director
Society of Architectural Historians

Arches Campaign

NINA BOTTING HERBST CORRESPONDS WITH DONALD PERRY

Donald Perry has been a very generous and consistent supporter of both SAH and, especially, the Buildings of the United States (BUS) series. In fact, he was the first individual to contribute matching funds to the first National Endowment for the Arts grant that SAH received in support of BUS in 1985. Now in his 80s he resides in Providence, but also lived for some time in Hawaii. I corresponded with Mr. Perry by letter (he has no email and is not keen on the telephone) and have included additional information about his life gleaned from a previous conversation between him and Pauline Saliga.

When asked how he first heard of, and became involved with SAH, Mr. Perry said it was Professor Kenneth Conant who had told him of the Society when Perry was a student at Harvard after World War II. Then, while he was an architecture student at Yale, Professor Carroll Meeks took Perry to a meeting of SAH's board in Newport, around 1952. It was soon after that that Perry became a member of the Society.

Meeks will be well known to many SAH members both for his extraordinary leadership in the Society's early years but also, more recently, for the study tour fellowship established in his name. In 1998 the SAH Board created the Carroll L. V. Meeks Domestic Study Tour Fellowship, enabling a graduate student or emerging scholar to go on one of SAH's domestic study tours when in normal circumstances they would not be a position to do so. To date nearly a dozen Meeks fellowships have been awarded enabling SAH to offer travel opportunities to graduate students and emerging scholars who can most benefit from the intensive week or more of study provided by SAH tours.

Donald Perry has led a very interesting and varied life. After he was trained as an architect at Yale (with undergraduate work at Harvard), he worked for ten years at Swanke Hayden Connell, the architectural firm in New York. He then decided to do something completely different and went to Hawaii, on the suggestion of one of his former classmates who convinced him that there would be opportunities there. In Hawaii he purchased a three-acre farm where he grew Kona coffee and macadamia nuts. While there, Perry hired a carpenter from Kyoto to build a traditional Japanese style house for him. It was built in Japan, disassembled, and rebuilt in Captain Cook, Hawaii on the Big Island. It now is a bed and breakfast and has been greatly altered on the lower floor to suit that new purpose. Perry actually spent six weeks in Kyoto while the house was being built. His interest in Japan does not stop at its architecture. He has a collection of Japanese woodblock prints, a Japanese Koto, and books on Japanese architecture and gardens. He also owns Indian works on paper, kilims, and other decorative arts objects.

After 25 years in Hawaii Perry moved to Providence in 1985 and this is where he has settled long-term. Unfortunately, for the

last 10 years he has experienced some health problems and now cannot walk without assistance, which has curtailed his activities somewhat but not dimmed his interests.

I went on to ask Mr. Perry some questions concerning SAH and his interest in BUS. I wondered how, in his opinion SAH had changed from the time he first joined to today. Perry's response was concise but clearly positive. He felt that the Society had become a very large, well-organized group, excellently informed by a dedicated staff.

BUS is obviously a project that is important to Perry and he has been particularly generous to BUS volumes that have a personal connection for him. When asked if there was a particular book that he is, or was, especially keen to see published, he listed the states in which he has lived over his busy life: Rhode Island (published in 2004), Hawaii, Massachusetts, and Minnesota. In addition to Perry's particular interest in the BUS series, I wanted to know what else it was about SAH that attracted him. Again, his answer was clear: he has an abiding interest in SAH Study Tours, although he qualified his answer by saying that travel had been almost impossible for him in recent years. Among his fondest memories of SAH Study Tours was a visit to Northampton in Great Britain.

My last two questions looked to the future, and I asked in what ways Mr. Perry would like to see SAH grow and change. Perry feels that the organization is on the right track as far as he is concerned as he simply said that the Society should continue its past efforts. And when it comes to encouraging others to consider becoming supporters of BUS, or SAH as a whole, his response was a very proactive one, suggesting that people should open their historic homes to the public. In fact, SAH is extremely grateful to its members who, on occasion, have done just that. Perry added that his house would soon be open to visitors for the day, though, he wrote, "I won't be sitting at the clavichord playing Bach Preludes & Fugues".

And on that quirky note I'd like to thank Donald Perry for contributing to this series on supporters of SAH. If you are interested in supporting SAH, or BUS, now, or sometime in the future, and wish to discuss this further with the society, please contact Pauline Saliga, Executive Director, at 312.573.1363 or, via email, at psaliga@sah.org.

Upcoming Study Tours

SAH is pleased to announce its schedule of Study Tours for 2006. Next year we will concentrate on one international and three domestic Study Tours with expert leaders who will open doors, literally and figuratively, to the best architecture in the world. In 2006, we also will be returning to a time honored tradition in the SAH study tour program. We will be mailing individual tour brochures with detailed itineraries to all of our members, in addition to posting brochures on the SAH website. We hope to see you on one or more SAH Study Tours next year.

Sarasota Modernism and Its Origins

19-23 February 2006

Joe King, a fifth generation Floridian, architect, historian and developer, will lead this Study Tour. He is co-author, with Christopher Domin of *Paul Rudolph: The Florida Houses* (Princeton Architectural Press, 2002) and the upcoming book *Frank Lloyd Wright: Florida Southern College*. King's development, River Forest, has been acclaimed for its site planning and integration of architecture and landscape.

Hmm. It's mid-February. How about a Study Tour to Florida? This SAH group will be one in a long line of visitors who have been attracted to the sunny climate of Sarasota, going all the way back to the Scottish investors who founded the town in 1885 and promptly laid out a golf course, one of the first in this country.

The golfing and beach-going will have to be on your own time though, because we have a wealth of great architecture to see in our few days here. Sarasota has always attracted dreamers of various sorts: tourists, socialites, developers, speculators, writers, artists and . . . architects. Out of this mix has emerged a continuing stream of ideas about how one might live in the coastal Florida environment while transforming it through creative work. We will begin on Sunday evening with a reception and lecture introducing the sites and ideas that we will be exploring together.

Monday will be devoted to the first outstanding works of architecture in the area. We will visit circus magnate John Ringling's "Venetian" palazzo on Sarasota Bay, and the neighboring Ringling Museum. We will then travel, through great vast Florida landscapes, to Lakeland to see Frank Lloyd Wright's campus for Florida Southern College. Subsequent architects in Sarasota had to deal with these precedents, sometimes in opposition and occasionally through inspiration.

On Tuesday morning we will study the emergence of regional modernism on Siesta Key in the 1940s and 50s. We will see the work of Ralph Twitchell and Paul Rudolph, Victor Lundy, and locally known architects such as Tim Seibert and Ralph and

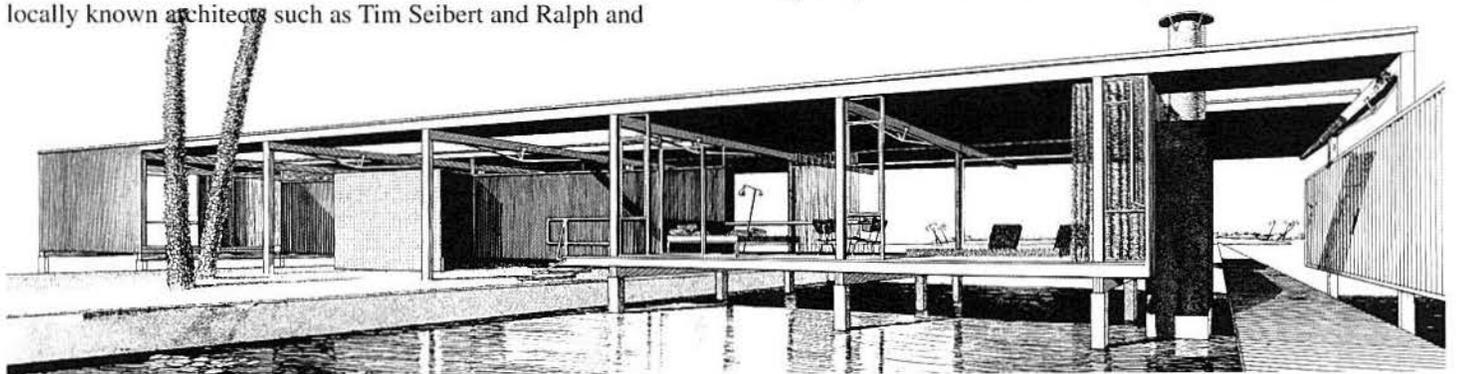
William Zimmerman. We will see projects such as the Cocoon, Dudley, and Cohen houses that are in beautiful condition, and projects that are being restored and adapted now such as Ralph Twitchell's house of 1941 and the Revere house.

In the afternoon we will head to the mainland to see primarily public work including Paul Rudolph's addition to Sarasota High School, Victor Lundy's St. Paul's Lutheran Church complex, I.M. Pei's New College, Jack West's City Hall, and Arquitectonica's new Sarasota-Herald Tribune Building. We will discuss the city's development, from early planning efforts through the various Boom periods of the 1920s, 50s, and the present, including Andres Duany's current work.

Wednesday's tour begins in Lido Shores, Philip Hiss's barrier island development of the 1950s. Hiss's commission to Rudolph for the Umbrella House was to "attract attention from the road and the architectural journals." We will also visit the studio Hiss designed for himself with an addition by Bert Brosmith. Lido Shores is also the site of some excellent recent work by Guy Peterson and Carl Abbott that we will visit.

Our tour will conclude with a trip south to Venice to see works by Rudolph and Lundy, as well as to experience John Nolen's plan for the city. Heading back North on Casey Key, we will visit Jack West's Nokomis Beach Pavilion, Ralph and Tollyn Twitchell's Hutchins House, and Rudolph's Burkhardt house with recent additions and neighboring structures by Toshiko Mori.

While Sarasota's mid-century modernism is its most well known architecture, it becomes more meaningful when understood in the light of earlier and subsequent work and the physical and cultural environment. We hope to further our understanding of this architecture through visits, lectures, and lively discussions. We'll enjoy Sarasota's climate during high Season, much enriched by architecture since the days of those pioneering Scottish golfers. . . though they didn't have to deal with quite as much traffic.



opposite: Paul Rudolph, Finney Guest House, Sarasota, 1947
below: Frank Lloyd Wright, Wingspread (Herbert F. Johnson, Jr, Residence), Racine, WI, 1937

Frank Lloyd Wright and the Prairie School in Southern Wisconsin

Summer 2006

This study tour will be led by Jack Holzhueter, who retired from the Wisconsin Historical Society in 2000. During his tenure, he made Wright a specialty and his research about Wright's seminal Yahara Boathouse Project helped unravel the chronological mysteries of Wright's dating of his work between 1902 and 1905. He has written and lectured extensively about Wisconsin's social, political, economic, and ethnic histories, and was an editor of the *Wisconsin Magazine of History* and the definitive six-volume history of the state. From 1961 to 1969, he lived in Wright's 1903 Lamp House in Madison, and was a close friend of Herbert and Katherine Jacobs. He sits on the boards of the Frank Lloyd Wright Wisconsin Heritage Tourism Program and the Wisconsin Historical Society, and he has been selected to join the board of the Frank Lloyd Wright Conservancy. In 2005, he led the successful fund-raising effort to purchase on eBay an album of rare construction photographs of Taliesin I, 1911-1912.

As William Cronon has pointed out in *Nature's Metropolis*, his monumental study of Chicago's influence over the general development of the Midwest, Wisconsin's growth was tied inextricably to the metropolis, especially along the state's Lake Michigan shoreline and its southern tiers of counties. The same can be said architecturally, as reflected in the lives and careers of Frank Lloyd Wright and several other architects who were responsible for what historians (mostly famously, H. Allen Brooks) have come to call the Prairie School. Wright and Robert Spencer, one of Wright's champions, had Wisconsin roots, practiced in Chicago, and built in Wisconsin. Another member of the group, George Maher, built in Wisconsin as well as in Chicago. Still others from Wisconsin worked in Chicago for Wright's mentor, Louis Sullivan, then returned to the state and conducted independent practices, most notably Louis Claude of Madison. Russell Barr Williamson, an important Milwaukee figure, came to Wright in Chicago from the West, but supervised buildings for him in Milwaukee and stayed. Chicagoans who could afford summer homes often selected southern Wisconsin lakes for them and sometimes commissioned Chicago's Prairie School architects. Their work in Wisconsin reflected not only the macro-history of the region, but the micro-histories of the specific areas where their designs were built, whose varying geographies and resources afforded varied opportunities for design expression. The Prairie School period coincided with the political renaissance known as the Progressive Era, in which Wisconsin was a leader, and some municipalities erected public buildings in the Prairie Style. The interrelationship of architecture, politics, and regional

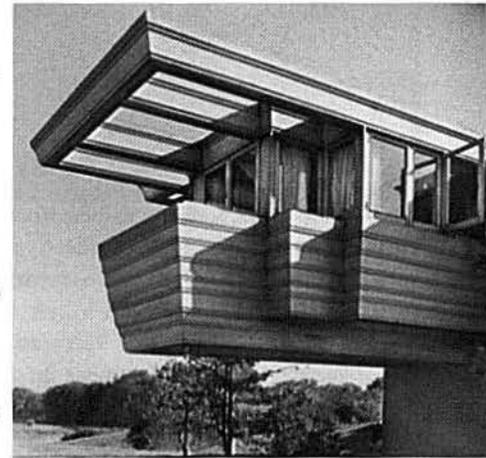
economic development will dominate the tour, and participants will view representative buildings and spaces.

The tour will take participants from Racine, Wisconsin, near the Illinois-Wisconsin border, to the southwest corner of the state where Wright built Taliesin, his country estate and the place where he created much of his work between 1912 and

1959. On the first day in Racine, participants will be able to view the exterior of the 1905 Hardy House (which has not been opened to public view since the 1960s), the drawings for which by Marion Mahony Griffin are icons of American architecture. Racine is also the home of Wingspread (1937), which some consider Wright's last Prairie house.

Moving north to Milwaukee, the tour will visit urban expressions of late Prairie work by Wright, including the substantial Bogk House and American System Built working-class dwellings. Work by Wright draftsmen Emil Brodelle and Russell Barr Williamson also will be included.

Moving to Lake Delavan, very close to the Illinois border, Wright's cluster of summer houses and cottages on the south shore of the lake demonstrate the transition from his work of the 1890s into the Prairie Style. On the north shore of the lake, we will visit a recently rediscovered Robert Spencer gatehouse. The next day will be spent in Madison where there are two Wright Prairie houses, a Maher house, and Sullivan's very grand Bradley House. The following day will be devoted to Taliesin in Spring Green and to Richland Center and the A. D. German Warehouse. Saturday will present an opportunity to see works at Lake Delton (the Seth Peterson Cottage by Wright), Columbus (Sullivan's last bank, 1919), and Milwaukee (Calatrava's addition to the Art Museum). Participants also may wish to worship at Wright's Annunciation Greek Orthodox Church in the Milwaukee suburb of Wauwatosa—the best way to view the church. Adjunct presenters will lecture in each locality.

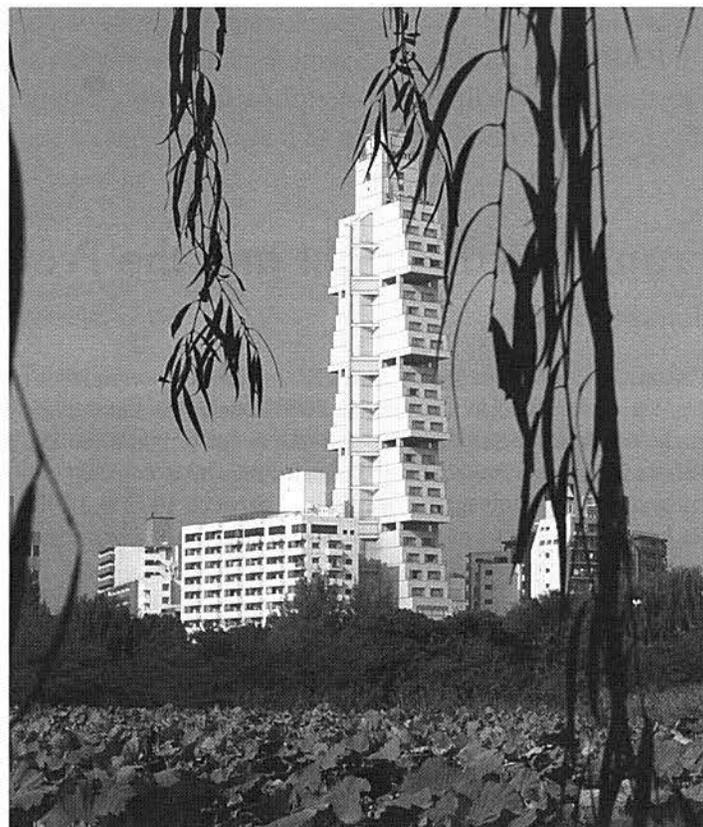


Journey to Japan: Modernist Visions

1-12 September 2006

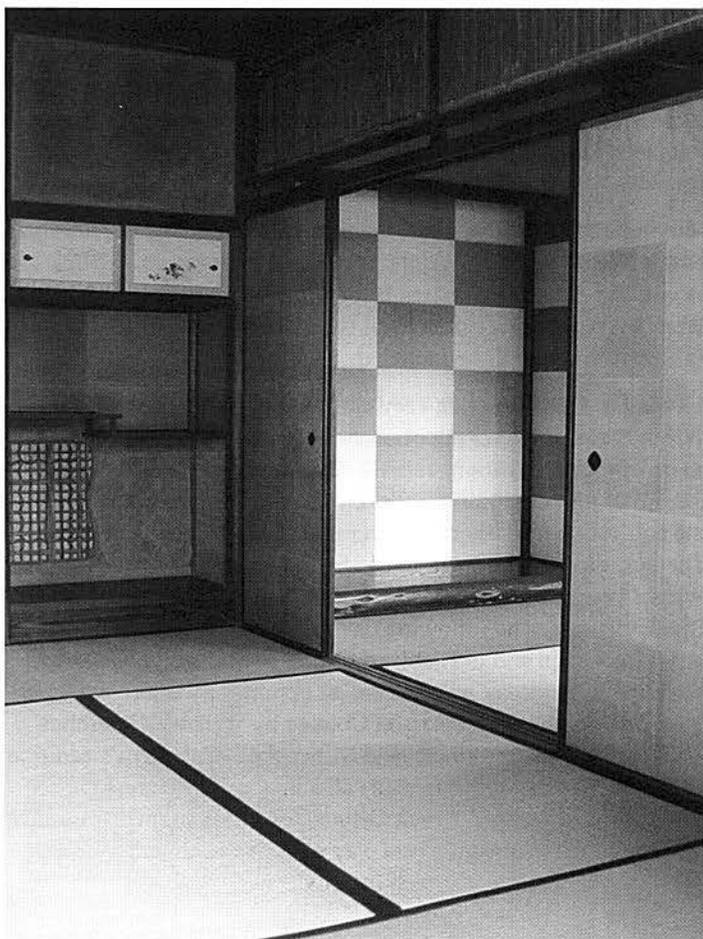
Ken Tadashi Oshima, an assistant professor of architecture at the University of Washington, Seattle, will lead this SAH Study Tour to Japan. He received his Ph.D. in Modern Architectural History (Japan) from Columbia University in Fall 2003. From 2003-05, he was the Robert and Lisa Sainsbury Fellow at the University of London. He is an editor and author of the forthcoming anthology *Architecture and Modern Japan* and *Visions of the Real: Modern Houses in the 20th Century I, II* (A+U Special Issue March/October 2000) and has served for many years as an editor for *Architecture + Urbanism*. The exhibition "Crafting a Modern World: The Architecture of Antonin and Noemi Raymond" that he is co-curating opens in the Summer 2006 and will be shown at the University of Pennsylvania, U. C. Santa Barbara, as well as venues in Japan and Europe.

Japan, often characterized as a mirror of modernity, has long attracted architects and designers including Christopher Dresser (1877), F.L.Wright (1905), Bruno Taut (1933-36) Walter Gropius (1954), and more recently Robert Venturi and Denise Scott Brown. These voyages seen collectively do not reveal a singular "essential" Japan, but rather a truly multi-faceted country changing through time from a Victorian Japan to the ultimate in minimal modern to a land of "complexity and contradiction." At the same time, many Japanese modernist architects such as Kenzo Tange, Arata Isozaki, Fumihiko Maki, and Tadao Ando who journeyed to see great architecture in the West returned to interpret architecture in Japan in a new light. Negotiating



between tradition and modernism, East and West, these architects from outside and inside Japan present diverse visions of Japan through both their writings and architectural designs. The 2006 International Study Tour follows the theme of outside/inside visions of Japan by allowing participants to directly view what these architects saw, read what they wrote, and experience what they designed.

Participants of the 12-day tour will arrive at Renzo Piano's Kansai International Airport (1994) to begin their journey in the ancient capital of Kyoto and end in the modern metropolis of Tokyo. Following the tradition of grand tours to Japan, participants will view great landscapes and gardens such as Korakuen in Okayama that Frank Lloyd Wright visited in 1905. Tour visits will include the Katsura Imperial Villa and Ise Shrine, which greatly influenced modern architects, as well as Nikkô Shrine—deemed "kitsch" by Bruno Taut and "more spectacular than the Alhambra" by Christopher Dresser. Modern interpretations of these paradigms to be visited on the tour include Taut's Hyuga Villa (1936) in the ocean-side town of Atami, Wright's Jiyugakuen school (1924), Le Corbusier's Museum of Western Art (1959), and Kenzô Tange's Olympic Stadiums (1964). Hotel sojourns are scheduled to include the Meiji-period Nara Hotel by Tatsuno Kingo, Fujita Hotel in Kyoto by Junzô Yoshimura, Hotel at the Naoshima Art Complex by Tadao Ando, and Kirifuji Spa at Nikkô by Venturi/Scott Brown. Participants will thus gain historic insight to the multiple Victorian, Modernist, and Post-Modernist visions of Japan through their own lens and experiences of the 2006 Tour.



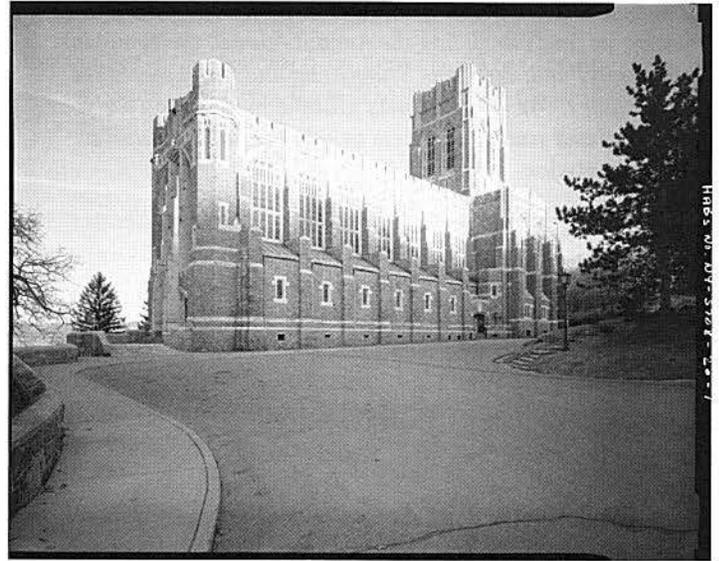
Hudson Valley Tour

5-9 October 2006

This tour will be led by Michael J. Lewis, who teaches American art and architecture at Williams College. His books include *The Politics of the German Gothic Revival* and *Frank Furness: Architecture and the Violent Mind*. He writes regularly on art and culture and his essays have appeared in the *New York Times*, *New Criterion* and *Wall Street Journal*.

In 1825, the Erie Canal opened and within a few months the wealth of the American interior was pouring along the Hudson River. One year later, the painter Thomas Cole, alarmed by the rapid and violent changes overtaking the landscape took his first sketching trip along the Hudson Valley. These two events shaped the destiny of the Hudson for the next century. The sudden, startling wealth of the Industrial Revolution gave rise to such instant cities as Troy, but it also brought about a new appreciation for the fragile and picturesque scenery of the river among painters, architects, and landscape gardeners. Nowhere else in America did the collision between industry and nature have such fruitful effects, or so tragic.

During the peak of the foliage season, we will explore the architectural landscape of the Hudson River. Beginning at Tarrytown with that jewel of the early Gothic Revival, A. J. Davis's Lyndhurst, we will travel north through an area rich with villas by Calvert Vaux, landscaped grounds by A. J. Downing, and churches by Richard Upjohn. En route we will see frequent vestiges of the original seventeenth-century Dutch colonization but also important works of modern architecture, including Frank Gehry's new building at Bard College. A recurring theme will be the interaction between landscape and architecture, producing some truly stunning site planning. At West Point we will look at several key works of Ralph Adams Cram, including his neogothic Cadet Chapel, poignantly sited on its promontory. We will see the superbly situated Mohonk Mountain House (1869) as well as Manitoga, the house of Russel Wright, a lovely modernist essay of the 1940s. At Hudson, with its well-preserved downtown—now a trove for antiquing—we will tour Olana (1869-72), the house of Frederic Church and one of the high points of the High Victorian Gothic. We will stop in Albany to inspect several works by H. H. Richardson, including his spectacular interiors in New York State Capitol. Our tour will conclude in Troy, whose location at the head of the Erie Canal prompted its phenomenal growth between the 1820s and 1880s, when the railroad definitively supplanted the canal. Along with the city's remarkable trove of mid-nineteenth-century commercial and residential architecture, we will visit George B. Post's Troy Music Hall (1871), a elegant neo-Greek confection with a bank below and an auditorium above. Those wishing to extend their tour will be ideally perched to drive from here to the nearby Berkshires or further north into the Adirondacks. Availability is limited to 40.



above: Ralph Adams Cram, Cadet Chapel, West Point, NY,
opposite: Katsura Imperial Villa, Shokintei, Kyoto, 17th c.
Kiyonori Kikutake, Sofitel Hotel, Tokyo, 1994.

Gifts and Donor Support

1 June – 31 July 2005

On behalf of the SAH Board and members, we sincerely thank the members listed below who, in June and July, made gifts to a variety of funds including the Annual Appeal, the Tompkins Fellowship Fund, the Paris Symposium and Buildings of the United States. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

SAH Annual Appeal

Gifts under \$250
Teresa Conway
Donald Holloway

SAH Tours

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Gifts of \$5,000 - \$19,999
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Gifts of \$5,000 - \$19,999
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Gifts of \$250 - \$999
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Events

Exhibitions

SENSE OF THE CITY

From 26 October 2005 to 10 September 2006, the Canadian Centre for Architecture presents *Sense of the City*, an exhibition dedicated to the theme of urban phenomena and perceptions which have been ignored, repressed, or maligned. Guided tours of the exhibition begin Saturday, 29 October. A series of six lectures entitled "Sensing the City" complement the exhibition, proposing new readings of the city and examining the potential for architecture and design in relation to the senses. The great Canadian composer R. Murray Schafer opens the series with "The Sounding City" on 20 October; cultural historian Constance Classen discusses "The Sensuous City: From the Middle Ages to Modernity" on 27 October; Mark Sussman, theatre artist and performance scholar, presents "Lighting Urban Spectacle: Electric Interventions in Everyday Life" on 3 November; Jean-Pierre Lemasson, professor of urban and tourism studies at UQAM describes "Le goût de la ville" on 17 November; performance art and interdisciplinary practices scholar Jim Drobnick offers "Guarded Breaths: Art and Smell in the [cough] Metropolis" on 24 November; and a final lecture, to be announced, takes place on 8 December. *Sensing the City* is presented in collaboration with Concordia University and curated by David Howes, Director, Concordia Sensoria research team.

Empire – John Gossage: photographs of Washington, D.C. by contemporary artist John Gossage are juxtaposed with nineteenth century images of Egypt by Hermann Vogel. The exhibition is presented in the Octagonal Gallery from 1 December 2005 to 16 April 2006.

Gabby Kiefer: *The Language of Asphalt*: Principal of BÜRO KIEFER (Berlin), landscape architect Gabby Kiefer discusses her work on Thursday, 6 October at 7 pm. Presented in collaboration with the Goethe-Institut, Montréal.

Colloquium: *Wittgenstein, Art and Architecture*: On 12, 13, and 14 October 2005 an international colloquium under the auspices of the Institut de recherche en histoire de l'architecture (IRHA) presents recent research on the philosophy of Ludwig Wittgenstein (1889–1951) in relation to art and architecture. Featuring 22 speakers from Austria, France, the Netherlands, the United States, Israel, and Canada, the colloquium examines Wittgenstein's remarks on aesthetics and culture, his intimate link to the practice of the arts, architecture, and music, as well as his approach to the problems incurred by limits and definitions. For information and registration: www.irhanet.org

Super City – Douglas Coupland: Until 20 November 2005, an installation in the Octagonal Gallery by Canadian writer and artist Douglas Coupland (*Generation X*) explores the impact of building toys—how they affect our perceptions of the world and what we do as adults. Inspired by the 1960s toy kit *Super City*, Coupland has devised an imaginary "future city" densely layered with elements of his own mental universe.

MARION MAHONY GRIFFIN DRAWINGS: THE FORM OF NATURE at Northwestern University's Mary and Leigh Block Museum of Art (23 September to 4 December 2005) will be the first exhibition devoted to Mahony Griffin's graphic work and will present a new critical interpretation of her art as a largely independent and significant contribution to the history of design. The Mary and Leigh Block Museum of Art is located at 40 Arts Circle Drive, Evanston, Illinois 60208. For more information call 847.491.4000 or visit the website at www.blockmuseum.northwestern.edu.

Symposia

V IBERIAN DOCOMOMO CONFERENCE, 26-29 October 2005, Barcelona, Spain. In celebration of the 75th anniversary of the founding of GATEPAC, the Spanish avant-garde group related to the CIAM which was instrumental in spreading the modern movement throughout the Iberian peninsula, the Iberian DOCOMOMO Working Party and the Catalanian Architectural Association (Col·legi d'Arquitectes de Catalunya) are organizing the International Symposium V Iberian DOCOMOMO Conference, *The GATCPAC and its Time. Politics, Culture and Architecture in the Thirties*, which will take place in Barcelona from October 26th to 29th, 2005. Participants in the conference, which is directed by Antonio Piza and coordinated by Paolo Sustersic, include such architects and historians as Oriol Bohigas, Nuno Portas, Juan José Lahuerta, Eric Mumford, Laura Di Biagi and José Carlos Mainer.

The Iberian DOCOMOMO developed several initiatives in this field since its foundation such as the Spanish and Portuguese modern architecture and industry catalogues, as well as four conferences: "Modern Dwelling and City: Breaks and Continuities. 1925-1965", "Modern Architecture and Industry. 1900-1965", "Cultural Equipment and Infrastructures, 1925-1965" and "Modern Architecture and Tourism: 1925-1965". For information and registration visit our website: www.coac.net/docomomo5

MANAGING TECHNOLOGY, TIME AND CHAOS is the theme for the Association for Preservation Technology's 37th annual conference in Halifax, Nova Scotia, 21-25 September 2005. Moderated technical sessions will explore the conference theme in three concurrent tracks: Material Science; Modeling Technology; and Preservation Management Technology. While these sessions offer range and variety across several disciplines, the symposia and training workshops encourage participants to go deeper in four important areas:

The Sustainable Heritage Conservation Symposium tackles the defining preservation issue of the decade, building on the groundbreaking dialogue begun last year during the Galveston conference. Members of APT's Technical Committee on Sustainable Historic Preservation have designed a forum to explore the technical implications of balancing sustainability with conservation standards. The Conservation Project Management Symposium explores strategies for successfully applying project management principles and processes to conservation projects,

and tailoring those processes to achieve results that meet international conservation standards.

Association for Preservation Technology, 4513 Lincoln Avenue, Suite 213, Lisle, IL 60532-1290. Tel. 630.968.6400. information@apti.org

THE AMERICANIZATION OF POSTWAR ARCHITECTURE, 1-3 December 2005, University of Toronto. This international conference examines the architectural exchanges between the United States and the rest of the world after the Second World War. Information on the program, participants, registration and sponsors at www.utoronto.ca/csus/about/confupcoming.htm or contact the Conference Chair, Paolo Scrivano, at paolo.scrivano@utoronto.ca

The INTERNATIONAL FOUNDATION FOR CULTURAL PROPERTY PROTECTION (IFCPP), a non-profit organization providing professional development toward the protection of museums, libraries, zoos, aquariums, parks, educational institutions, historic sites, and other public institutions, will hold its Seventh Annual Conference, Seminar, Exhibits & Certification Program at the Wyndham Orlando Resort, 13-17 November 2005. Co-sponsored by the newly formed Institute of Terrorism Research & Response, our 2005, IFCPP welcomes administrators, facilities managers, human resources personnel, law enforcement, and security staff from cultural & public institutions of any size or scope to attend 4 full days of general conference sessions, course work (and exam) for the Certified Institutional Protection Manager, Specialist and Supervisor (CIPM/CIPS) designations, and a variety of special workshops. Instructors and presenters are the nation's leading authorities in the cultural property protection community. Session topics will include: emergency preparedness, disaster planning, business continuity, collections protection, crisis management, construction security planning, workplace violence prevention, fire protection, legal considerations, IT security, personnel selection and screening, physical security, public relations and more. tel: 800.257.6717, www.ifcpp.org.

Opportunities

The Architectural League presents ARCHITECTURE AND. . . ., a year-long series of programs, offering analysis, demonstration, and proposition, about the current state and future potential of the discipline. For winter and spring 2006, the League seeks proposals from architects, designers, engineers, landscape architects, artists, academics, filmmakers, inventors, scientists and others—anyone who is passionate and informed about work and ideas that will stimulate, inform, provoke and challenge architects and others about the connections or collisions of ARCHITECTURE AND. . . .

Selected projects will be presented at the Architectural League between January and June 2006. www.archleague.org/

News

THE NEW YORK METROPOLITAN CHAPTER OF SAH has been reborn! The chapter is in the process of incorporating, and has formed a Board of Directors and elected officers: Yvonne Elet, President; Samuel D. Albert, Vice-President; Thomaï Serdari, Secretary; and Paul Glassman, Treasurer. Fall events will include a lecture on Westminster Abbey by Dr. Nicolas Bock of the University of Lausanne in late September, and one on the little-known participants in the design of the Wittgenstein House by Dr. Ursula Prokop from Vienna on October 19th. Other lectures, tours, and events are in the active planning stages. An invitation to join will be sent out shortly. To be added to the e-mail list, contact sherman.clarke@nyu.edu

THE BEVERLY WILLIS ARCHITECTURE FOUNDATION Colloquium "Fabricating Identity" will be held on Friday, 4 November 2005 from 6-8 pm at the Center for Architecture, 536 LaGuardia Place, New York, NY 10012.

Does one find an architecture identity--like finding or discovering one's racial, ethnic, sexual identity--or, is it a matter of production, fabrication--just like the production and fabrication of architecture itself? What are some of the conditions and criteria involved in the identity process? What kind of role does memory play in the identity process? It takes many participants to create one identity; how do the historian and critic contribute to this production? How can the historian and critic shape this identity, and how are their approaches different from that of the architect?

Moderated by Diane Favro, Prof. of Architecture at UCLA, the BWAFF Colloquium will explore some of the ways that architecture identity has been formed, produced, fabricated over the past fifty years, as well as speculate about how architecture legacies and historical imprints are (or could be) evaluated in the 21st century. Admission: \$10; Students w/ ID \$5. Complimentary wine and cheese precedes program, which starts at 6:30 PM. For more information, and to register, go to www.BWAFF.org // 212.577.1200

THE GRAHAM FOUNDATION FOR ADVANCED STUDIES IN THE FINE ARTS is pleased to announce that the recipient of the 2005 Carter Manny Award is Rachel Rimmel of the Department of Art History at the University of Chicago. Ms. Rimmel will receive an award of \$15,000 to assist with her dissertation, "The Origins of the American School Building: Boston Public School Architecture, 1800-1860."

Rimmel is pursuing an examination of Boston public school architecture in the 19th century. The focus of her study is the Quincy School, a grade school whose multiple, small-scale, uniform classrooms became the model for American school architecture. Studying school design in the context of contemporary pedagogical theories and socializing and governmental institutions, Ms. Rimmel seeks to explain why, "given the diversity of early 19th-century school types, the grade school emerged as the central enduring architectural form."

Having completed her research in the archives and libraries of Boston, Ms. Rimmel will be assisted by the Manny award as she finishes writing her thesis.

Also awarded were two Trustees' Merit Citations and \$10,000 each to Vincent L. Michael of the Art History Department at the University of Illinois at Chicago, working on "Motives and Methods in Historic District Preservation: The Role of the Community and the Academy"; and to M. Ijlal Muzaffar, a student in the School of Architecture and Planning at the Massachusetts Institute of Technology whose doctoral thesis is on "The Periphery Within: Modern Architecture and the Making of the Third World."

The Board of Trustees also acknowledged the work of eight students with Citations of Special Recognition. These students are: Emily Bills, Institute of Fine Arts, New York University; AnneMarie Brennan, School of Architecture, Princeton University; Simi Hoque, Department of Architecture, University of California, Berkeley; Timothy Hyde, Graduate School of Design, Harvard University; Hyun Tae Jung, Graduate School of Architecture, Planning and Preservation, Columbia University; Juris Milestone, Department of Anthropology, Temple University; and Patricia O. Salmi, Department of Design, Housing and Apparel, University of Minnesota.

THE ARCHIMEDIA WORKSHOP NFP has received a television program grant from the National Endowment for the Humanities for a documentary about noted Chicago architect Daniel Hudson Burnham, according to Judith Paine McBrien, the documentary's producer. The \$10,000 grant supports consulting by noted architecture and history scholars who will advise the production on Burnham's life, work and legacy. The consultants include Carl Smith, Franklyn Bliss Snyder Professor of American History at Northwestern University; Kristen Schaffer, author of *Daniel Burnham: Visionary Architect and Planner* and Associate Professor at North Carolina State University; Russell Lewis, Executive Vice President and Chief Historian at the Chicago Historical Society; and Howard Decker, FAIA, Project Director at Ehrenkrantz, Eckstut & Kuhn and formerly Chief Curator of the National Building Museum in Washington, D.C. The documentary film is planned for completion in 2007 to inaugurate the centennial celebration of the 1909 *Plan of Chicago* written by Daniel Burnham and Edward Bennett. The Archimedia Workshop NFP specializes in producing programs about architecture, development and urban design.

The archive of the New York architect, urban planner, teacher and theorist Shadrach Woods (1923-1973) has been donated to COLUMBIA UNIVERSITY'S AVERY ARCHITECTURAL AND FINE ARTS LIBRARY. A public event celebrating the arrival of the archive is scheduled for Monday, 14 November 2005 in Columbia's Avery Building. Gabriel Feld, Professor of Architecture at the Rhode Island School of Design, will lead a discussion of Shadrach Woods and the importance of his work. The event will also feature a viewing of the Woods Collection.

The State of California Historic Resources Commission voted on August 5 to designate the SALK INSTITUTE FOR BIOLOGICAL STUDIES to the National Register of Historic Places. The Salk Institute property, designed in 1963 by master architect Louis I. Kahn, is noted for its outstanding modernist design, integration of building and setting and spellbinding courtyard view to the Pacific Ocean.

The National Register is the Nation's official list of cultural resources worthy of preservation. It is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our historic and archeological resources. The Commission designated the entire 26.34 acre legal parcel because the property remains an integral composition retaining sufficient integrity to convey its history.

The parcel was placed on the City of San Diego's Historical Register in 1991 by the City's Historical Resources Board. That Board also directed City staff to prepare a nomination for the National Register. Because the City had not prepared a nomination, a Coalition of environmentalists, architects, historic preservationists, landscape architects and neighborhood stakeholders submitted an application in 2004.

"The architectural and contextual significance of the Salk Institute has been clearly recognized and reinforced by its eligibility for placement on the National Register. The people of San Diego should be proud of and be complimented for their foresight, when in 1960 they voted to grant Dr. Jonas Salk the land on which to build his world renowned scientific research facility," said Professor Jeffrey Shorn, AIA, nomination preparer.

Because the Institute opposes nomination of the entire site, the property was determined eligible for listing on the National Register but, unfortunately, cannot be listed on the Register itself. However, both designations equally recognize the worthiness of the property and, by law, offer the same degree of management and planning consideration.

For additional information, please contact: Kathryn Burton, Friends of Salk Coastal Canyon, 858.755.2128, kburton@san.rr.com; Professor Jeffrey Shorn, AIA/Vonn Marie May, Nomination Preparers, phone: 858.454.7660, ochshorn@aol.com; 760.753.3420, vmmay@adelphia.net; Courtney Ann Coyle, Cultural Preservation Attorney, phone: 858.454.8687, CourtCoyle@aol.com.

To express your support for the nomination, contact: Milford Wayne Donaldson, FAIA, California SHPO, fax: 916.653.9824, mwdonaldson@parks.ca.gov; Janet Snyder Matthews, Ph.D., Keeper of the National Register, fax: 202.371.2229

Background resources: Friends of Salk Coastal Canyon, <http://www.friendsofsalkcanyon.com/>; National Register of Historic Places, <http://www.cr.nps.gov/places.htm>; California State Historic Preservation Office: <http://ohp.parks.ca.gov/>.

THE STUDY CENTRE OF THE CANADIAN CENTRE FOR ARCHITECTURE (CCA) has awarded nine research fellowships as part of its 2005 – 2006 Visiting Scholars Program. This program, created for scholars and architects coming from the Americas, Europe and other regions of the world and conducting research at the post-doctoral or more advanced academic levels, allows them to pursue their individual research during residencies extending from three to eight months. Candidates for the Visiting Scholars Program submit proposals within any field of research in architectural history, theory, and criticism.

The Study Centre's Consultative Committee, an international body of architects and scholars, reviewed 62 proposals from 16 countries and awarded fellowships to the following:

Jean Attali, École d'architecture de Paris-Malaquais, France
Figures d'énonciation de la pensée architecturale et spatiale: manifestes et oppositions dans les oeuvres d'Aldo Rossi, Peter Eisenman et Rem Koolhaas

Cammy Brothers, University of Virginia, USA
Drawing from Memory: Giuliano da Sangallo and the Ruins of Rome

Sheila Crane, University of California at Santa Cruz, USA
Mediterranean Borderlands at the Ends of Empire: Decolonization and Architectural Translations between Algiers and Marseille

Christopher Heuer, Columbia University, USA
The City Rehearsed: Urban Design and the Architectural Imaginary in the Arts of Hans Vredeman de Vries (1526-1609)

Catherine Ingraham, Pratt Institute, New York, USA
Architecture and the Scene of Evidence

Mary Louise Lobsinger, University of Toronto, Canada
The Fortune of Aldo Rossi within Critical Architectural Discourse in the 1970s

Thierry Mandoul, École d'architecture de Paris-Malaquais, France
L'histoire de l'architecture de Auguste Choisy (1841-1909)

Jonathan Massey, Syracuse University, USA
Crystal and Arabesque: Ornament in U.S. Modern Architecture of the Progressive Era (1893-1918)

Charles Waldheim, University of Toronto, Canada
Landscapes of Decentralisation: Hilberseimer, Caldwell, and the "New Regional Pattern"

THE CAMARGO FOUNDATION FELLOWSHIP PROGRAM

The Foundation maintains in Cassis, France, a center for the benefit of scholars who wish to pursue studies in the humanities and social sciences related to French and francophone cultures. The Foundation also supports creative projects by composers, writers, visual artists, photographers, media artists, filmmakers, and video artists. Creative projects do not need to have a specific French connection. For scholarly projects, research should be at an advanced stage so as not to require resources unavailable in the Marseilles-Aix-Cassis region. These geographical limits affirm the Foundation's identity and mission as a residential center as opposed to a research facility. The Foundation offers, at no cost, thirteen furnished apartments, a reference library, a darkroom, artists' studios, and music composition studios. The residential fellowship is accompanied by a \$3500 stipend, awarded automatically to each recipient of the grant. The normal term of residence is one semester (early September to mid-December or mid-January to the end of May), precise dates being announced each year.

Applicants may include university and college faculty, including professors emeriti, who intend to pursue special studies while on leave from their institutions; independent scholars working on specific projects; secondary school teachers benefiting from a leave of absence in order to work on some pedagogical or scholarly project; graduate students whose academic residence and general examination requirements have been met and for whom a stay in France would be beneficial in completing the dissertation; composers, writers, visual artists, photographers, media artists, filmmakers, and video artists with specific projects to complete. Applicants from all countries are welcome.

Application deadline is 15 January for the following academic year. For additional information and application forms, please consult the Foundation's Web site: **www.camargofoundation.org** or write to:

**The Camargo Foundation
U.S. Secretariat
125 Park Square Court
400 Sibley Street
Saint Paul, MN 55101-1928
USA**

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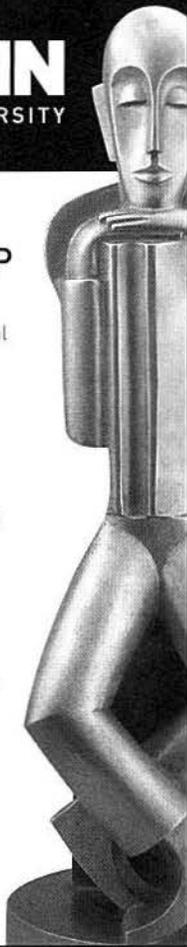
RESEARCH FELLOWSHIP

The Wolfsonian-FIU is a museum that promotes the examination of modern material culture. The strengths of its collection are North American and European decorative arts, propaganda, and industrial and graphic design from the period 1885-1945, as well as a rare books library with 50,000 items. Holders of masters and doctoral degrees, doctoral candidates, and others with a record of professional accomplishment are eligible. Awards are for three to five weeks.

The application deadline is December 31.

For information about the program or the Wolfsonian's collection, see www.wolfsonian.fiu.edu/education/research/, or contact:

Fellowship Coordinator
1001 Washington Ave.,
Miami Beach, FL 33139
tel: 305.535.2613, e-mail:
research@thewolf.fiu.edu



International Center for the Study of Architecture
Andrea Palladio
Foundation

James Ackerman Prize for the History of Architecture Second year, 2006

The Prize is devoted to the publication of the first book of a young scholar in any field of architectural history without restrictions on the period or subject treated, or of the nationality of the author. It is awarded by an international jury chaired by James S. Ackerman.

The Prize, administered by the International Center for the Study of Architecture Andrea Palladio, is supported by James S. Ackerman's gift of a portion of the International Balzan Prize awarded in 2001 for contributions to the study of the history of architecture and urbanism.

In 2005 the Prize was awarded to Leo Schubert for his book *La villa Jeanneret-Perret di Le Corbusier, 1912: la prima opera autonoma*, which will be published in May 2006.

Texts will be accepted in Italian, English, German, French, or Spanish.

The deadline for the submission of a proposal for the 2006 Prize is November 15, 2005.

For further information contact
www.premioackerman.it

The University of Texas at Austin - Director of the Historic Preservation Program

The Graduate Program in Historic Preservation at The University of Texas at Austin invites nominations and applications for the Director of the Historic Preservation Program, a tenure-track position beginning fall semester 2006. Applicants with expertise in twentieth-century architecture are especially encouraged to apply. It is anticipated that the full-time academic (nine months per year) appointment will be made at the rank of Assistant Professor or Associate Professor.

The program offers the Master of Science in Historic Preservation and Ph.D. degrees, as well as a certificate in historic preservation. It serves as a complement to the School of Architecture's other programs in Architecture, Urban Design, Architectural History, Sustainable Design, Interior Design, Landscape Architecture, and Community and Regional Planning. Successful applicants will be expected to enrich the program through leadership in teaching, exemplary practice and research, scholarship, and participation in school, university, and community activities. We seek applicants committed to excellence in graduate teaching and the ability to direct student research and independent projects at the Ph.D. and Master's levels.

Candidates should hold the Ph.D. or M.Arch. degree from an accredited institution. Preference will be given to those with professional or academic experience and a clear plan for pursuing exemplary practice or scholarship. Candidates should demonstrate specialization in one or more of the following areas: history, theory, cultural resource management, preservation planning, building pathology, materials conservation, and design for adaptive use.

To apply, please submit a statement describing your teaching, practice, and research interests; a portfolio including examples of your academic and professional work; a curriculum vitae; and the names and contact information of three references. Review of applications will begin in December 2005 and continue until the position is filled.

Please direct inquiries to Dr. Christopher Long, Search Committee Chair (chrlong@mail.utexas.edu, 512.232.4084). Send application packets to The University of Texas at Austin, Historic Preservation Director Search Committee, School of Architecture, 1 University Station B7500, Austin, Texas 78712-0222

The University of Texas at Austin is an Affirmative Action/Equal Opportunity Employer.

Booklist

Recently published architectural books and related works, selected by Barbara Opar, Syracuse University Library. Please note that the books listed are not available for purchase through the SAH.

Architects

Andreani, Francesco. *Michelangelo e l'Arte Della Città: Storia Della Via Nova Capitolina*. Roma: Gangemi, 2005. 94p. ISBN 8849208332 \$35.00

Bentivoglio, Enzo, ed. *Il Testamento di Leon Battista Alberti: Il Manoscritto Statui Mss. 87 della Biblioteca del Senato della Repubblica "Giovanni Spadolini": I Tempi, I Luoghi, I Protagonisti*. Roma: Gangemi, 2005. 103p. ISBN 8849208421 \$51.95

Cinquabre, Olivier, ed. *Robert Mallet-Stevens: L'Oeuvre Complete*. Paris: Centre Pompidou, 2005. 237p. ISBN 2844262708 \$65.00

Crosbie, Michael J. *Curtain Walls: Recent Developments by Cesar Pelli & Associates*. Boston: Birkhauser, 2005. 184p. ISBN 3764370831 \$79.95

De Smet, Catherine. *Le Corbusier: Architect of Books*. Baden: Lars Muller Publishers, 2005. 128p. ISBN 3037780347 \$50.00

Fiore, Francesco Paolo. *Francesco di Giorgio alla corte di Federico da Montefeltro: Atti del Convegno Internazionale di Studi: Urbino, Monastero di Santa Chiara, 11-13 Ottobre 2001*. Firenze: L.S. Olschki, 2004. 2 vols. ISBN 8822253221 \$125.00

Frommel, Christoph, Arnaldo Bruschi, Howard Burns, etc., eds. *Baldassarre Peruzzi 1481-1536*. Venezia: Marsilio, 2005. 668p. ISBN 8831784951 \$79.50

Frommel, Sabine and Flaminia Bardati. *Francesco Primaticcio Architetto*. Milano: Electa, 2005. 351p. ISBN 8837031416 \$165.00

Gordon, Alastair. *Romantic Modernist: The Life and Work of Norman Jaffe, Architect*. New York: Monacelli Press, 2005. 239p. ISBN 1580931561 \$45.00

Gould, Kira L., Bruce Fowle and Daniel Kaplan, eds. *Fox & Fowle Architects: Designing for the Built Realm*. Mulgrave, Vic. [Great Britain] : Images, 2005. 256p. ISBN 1920744002 \$60.00

Johnson, Donald Leslie. *The Fountainheads: Wright, Rand, the FBI and Hollywood*. Jefferson, NC: McFarland & Co., 2005. 232p. \$18.00

Jones, Peter Blundell. *Gunnar Asplund*. New York: Phaidon Press, 2005. 240p. ISBN 0714839760 \$75.00 (due 1 October)

McCarter, Robert. *Louis I. Kahn*. London: Phaidon, 2005. 512p. ISBN 0714840459 \$85.00

Merkel, Jayne. *Eero Saarinen*. London: Phaidon, 2005. 256p. ISBN 071484277X \$67.50

Meissner, Irene, Eberhard Moller, Mirjana Grdanjski, and Winfried Nerdinger. *Frei Otto, Complete Works: Lightweight Construction – Natural Design*. Boston: Birkhauser, 2005. 400p. ISBN 3764372311 \$115.00

Mitrovic, Branko. *Serene Greed of the Eye: Leon Battista Alberti and the Philosophical Foundations of Renaissance Architectural Theory*. Munchen: Deutscher Kunstverlag, 2005. 256p. ISBN 3422065733 \$58.95

Necipoglu, Gulru. *The Age of Sinan: Architectural Culture in the Ottoman Empire*. London: Reaktion, 2005. 480p. ISBN 1862892446 \$89.55

Shand-Tucci, Douglass. *Ralph Adams Cram: An Architect's Four Quests – Medieval, Modernist, American, Ecumenical*. Cambridge: University of Massachusetts Press, 2005. 640p. ISBN 1558494898 \$49.95

Tate, Ken. *New Classicists: Ken Tate Architect, Selected Houses*. Mulgrave, Vic. ; [England] : Images, 2005. 322p. ISBN 1920744436 \$80.00

Wines, James N. *Site: Identity in Density*. Mulgrave, Vic. ; [Great Britain]: Images, 2005. 256p. ISBN 1920744215 \$60.00

Architectural Design

Holt, Steven Skov and Mara Holt Skov. *Blobjects & Beyond: The New Fluidity in Design*. San Francisco: Chronicle Books, 2005. 248p. ISBN 0811847659 \$31.50

Architectural Theory

Mitchell, William J. *Placing Words: Symbols, Space, and the City*. Cambridge, Mass.: MIT Press, 2005. 144p. ISBN 0262633221 \$16.95

Architecture—Asia

Datz, Christian and Christof Kullmann. *Shanghai Architecture and Design Guide*. Kempen ; London: Te Neues, 2005. 192p. ISBN 3832790233 \$14.95

Goad, Philip. *New Directions in Tropical Asian Architecture*. Boston, Mass.: Tuttle, 2005. 256p. ISBN 0794603181 \$45.00

Rowe, Peter. *East Asia Modern: Shaping the Contemporary City*. London: Reaktion Books, 2005. 256p. ISBN 1861892497 \$27.00

Architecture—Dubai

Dubai: Architecture & Design. Koln ; London: Daab, 2005. 240p. ISBN 3937718478 \$49.95

Architecture—India

Ghosh, Pika. *Temple to Love: Architecture and Devotion in Seventeenth-Century Bengal*. Bloomington: Indiana University Press, 2005. 255p. ISBN 0253344875 \$49.95

Latha, V. (Velu). *Cave Temples of the Pandya Country, Art and Ritual (With Special Reference to Putukkottai Region)*. Delhi: Sharada Publishing House, 2005. 171p. ISBN 8188934224 \$75.00

Architecture—Italy

Capuano, Alessandra. *Tempi e Figure Nell'Architettura Romana 1944-2004*. Rome: Gangemi, 2005. 383p. ISBN 8849208308 \$65.00

Painter, Borden. *Mussolini's Rome: Rebuilding the Eternal City*. New York: Palgrave Macmillan, 2005. 200p. ISBN 1403966044 \$29.95

Pertot, Gianfranco. *Venice: Extraordinary Maintenance: A History of the Restoration, Conservation, Destruction and Adulteration of the Fabric of the City from the Fall of the Republic*. (Translated into English) London: Paul Holberton, 2004. 240p. ISBN 1903470129 \$50.00

Restucci, Amerigo, ed. *Storia dell'Architettura Italiana: L'Ottocento*. Milan: Electa, 2005. 312p. ISBN 8843548948 \$155.00 (Forthcoming)

Architecture—United States

Hasbrouck, Wilbert. *The Chicago Architectural Club*. New York: Monacelli, 2005. 640p. ISBN 1580931448 \$75.00

Matrana, Marc R. *Lost Plantation: The Rise and Fall of Seven Oaks*. Jackson, Miss.: University Press of Mississippi, 2005. 192p. ISBN 1578067634 \$37.00

Miller, David E. *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest*. Seattle: University of Washington Press, 2005. 174p. ISBN 0295984945 \$30.00

Waldheim, Charles and Katerina Ruedi. *Chicago Architecture: Histories, Revisions, Alternatives*. Chicago: University of Chicago Press, 2005. 488p. ISBN 0226870383 \$40.00

Architecture, Ancient

Bagnall, Roger S. and Dominic W. Rathbone, eds. *Egypt From Alexander to the Early Christians: An Archaeological and Historical Guide*. Los Angeles, Calif.: J. Paul Getty Museum, 2005. 319p. ISBN 0892367962 \$59.95

Building Types

Club Design. (Multilingual edition) Koln ; London: Daab, 2005. 400p. ISBN 3937718087 \$29.95

Ferrarini, Alessia. *Railway Stations: From the Gare de L'Est to Penn Station*. London ; New York: Phaidon Press, 2005. 220p. ISBN 1904313345 \$49.95

Sheard, Rod, Peter Cook (Introduction), and Patrick Bingham-Hall (Photographer). *Stadium: Architecture for the New Global Culture*. Singapore: Periplus Editions, 2005. 208p. ISBN 0794603351 \$45.00

Welch, Katherine. *The Roman Amphitheatre: From its Origins to the Colosseum*. New York: Cambridge University Press, 2005. 384p. ISBN 0521809444 \$85.00

Housing

Davies, Colin. *The Prefabricated Home*. London: Reaktion Books, 2005. 223p. ISBN 1861892438 \$29.00

Interior Decoration

Sparke, Penny and Mitchell Owens. *Elsie De Wolfe: The Birth of Modern Interior Decoration*. New York: Acanthus Press, 2005. 371p. ISBN 0926494279 \$85.00

Landscape Architecture

Walker, Peter. *Peter Walker and Partners Landscape Architecture: Defining the Craft*. San Rafael: Oro, 2005. 231p. ISBN 097468001X \$60.00

Masterworks

Eisenman, Peter and Helene Binet. *Peter Eisenman: Holocaust Memorial Berlin*. Baden: Lars Muller Publishers, 2005. 160p. ISBN 3037780568 \$45.00

Kent, Cheryl and David Gordon. *Santiago Calatrava: Milwaukee Art Museum Quadracci Pavilion*. New York: Rizzoli, 2005. 128p. ISBN 0847827011 \$35.00

Worsley, Lucy and David Souden. *Hampton Court Palace: The Official Illustrated History*. London: Merrell, 2005. 128p. ISBN 1858942829 \$19.95

Space (Architecture)

Rosner, Victoria. *Modernism and the Architecture of Private Life*. New York: Columbia University Press, 2005. 219p. ISBN 0231133049 \$27.50

Sustainable Architecture

Low, Nicholas, Brendan Gleeson, Ray Green, and Darko Radovic. *The Green City: Sustainable Homes, Sustainable Suburbs*. London ; New York: Routledge, 2005. 247 p. ISBN 0415372313 \$35.95

Urban Design

Davidson, Cynthia C., Peter Eisenman, Kurt Walter Foster and Luis Fernandez-Galiano. *Code X: The City of Culture of Galicia*. New York: Monacelli Press, 2005. 1 v. (unpaged). ISBN 1580931383 \$36.00

Nolen, John and Charles D. Warren. *New Towns for Old: Achievements in Civic Improvement in Some American Small Towns and Neighborhoods* (Series: American Society of Landscape Architects Centennial Reprint, originally published 1927) Cambridge: University of Massachusetts Press, 2005. 228p. ISBN 1558494804 \$34.95

2006 Abbott Lowell Cummings Award: Call for Books

The Vernacular Architecture Forum is seeking nominations from members, authors, and publishers for the 2006 Abbott Lowell Cummings Award. Books published during 2004 and 2005 are eligible. Established in 1982, the Abbott Lowell Cummings Award is presented annually to the publication deemed by a committee of VAF members to have made the most significant contribution to the study of the vernacular architecture and cultural landscapes of North America. The jurors look for a publication that is based on primary research, particularly fieldwork, that breaks new ground in method or interpretation, and that contributes to the intellectual vitality of vernacular studies.

The deadline for submissions is Friday, 13 January 2006.

There is no application form, but a cover letter should include a complete mailing address, phone number, and email address in order to notify the candidate should the nominated work be selected for the award. Books may be sent directly to the committee members for this year:

Laura B. Driemeyer, American & New England Studies Program,
Boston University, 226 Bay State Road, Boston, MA 02215
(Chair, ldriemey@bu.edu)

Gretchen Buggeln, Christ College, 1300 Chapel Drive, Valparaiso
University, Valparaiso, IN 46383

Boyd C. Pratt, Mulno Cove Farm, 2551 Cattle Point Road, Friday
Harbor, WA 98250

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Cover image: Seven Oaks Plantation, New Orleans, LA [photograph: Historic American Buildings Survey (Library of Congress) item HABS, LA,26-WESWE,1-].

WINTERTHUR MUSEUM & COUNTRY ESTATE 2006-2007 RESEARCH FELLOWSHIP PROGRAM. Residential fellowships available for scholars pursuing topics in American history and art, decorative arts, material culture, and design. NEH senior scholar grants, Lois F. McNeil dissertation grants, and short-term grants will be awarded, with stipends of \$1500 to \$3333 per month. Application deadline: 16 January 2006. Contact Katherine C. Grier, Director, Research Fellowship Program, Winterthur Museum, Winterthur DE 19735 at kgrier@winterthur.org.

The Newsletter is published every even month by the Society of Architectural Historians [312.573.1365].

Deadline for submission of material is six weeks prior to publication. Send editorial correspondence and submissions for publication to Jeannie Kim, 720 Fort Washington Avenue, Apt. L, New York, NY 10040; tel & fax: 212.927.0474; e-mail: news@sah.org. All formats acceptable.

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ALWAYS



Hurricane Katrina's Impact on Nineteenth-Century Cultural Landmarks

In the South, the Past isn't dead...why, it isn't even Past

William Faulkner

With the loss of life, with the displacement of citizens from their homes, and with the upheaval of daily life and well-being constituting inconceivable personal disaster for so many individuals, one hesitates to talk about lost or damaged buildings or cultural artifacts resulting from Hurricane Katrina.

Many SAH members have known Louisiana and the Gulf Coast region and its culture intimately for decades; others may have been introduced to New Orleans first as participants of the recent SAH City Tour directed by Karen Kingsley, author of *Buildings of Louisiana* and now Co-Editor-in-Chief of *BUS*. In 2002, our local Southeast Chapter, SESA, conducted a tour of the Gulf Port, Biloxi, Ocean Springs coast as part of its annual fall conference. Many of our individual experiences in the region and our reactions to recent events may well bring focus to different aspects of regional culture extending from food, music, architecture (vernacular and otherwise), literature, and drama, to Cajun culture, Voodoo, Mardi Gras, Spanish moss, funeral parades, and a sense of place that is New Orleans.

With regard to regional cuisine, who knows the fate of New Orleans's famed restaurants and how long before they may reopen. It is projected to take three years, for example, for the local shrimp and oyster industries to recover. Some of us may well ask when Jazz will return to the streets [the legendary Jazz institution Preservation Hall survived the storm]; we all now better understand why New Orleans is also associated with the Blues. Others (with our mind's eye on the physical city), will question whether that peculiar ambience of neighborhoods will be lost forever, as in the streets around Elysian Fields Avenue, described by Tennessee Williams in "A Streetcar Named Desire" as "poor but, unlike corresponding sections of other American cities, it has a raffish charm." Since Katrina, art historians internationally have been checking the city maps to remind themselves where important collections are housed, as they try to recall the topography of the sites, for instance, of the New Orleans Museum of Art, the Virlane Collection, the Contemporary Arts Center, or the Historic New Orleans Collection.

As an architectural historian, I see much of the physical New Orleans as a 19th-century city filled, street after street and (from high style to vernacular), with quintessentially 19th-century structures, especially those uniquely New Orleans, shot

gun houses with rear second floor "camelbacks." New Orleans's architectural history, it might be said, almost started afresh as the 19th century opened, setting the stage for an essentially 19th-century place. Two extensive fires, one in 1788, and the other in 1794, devastated the city, destroying hundreds of 18th-century buildings, both businesses and residences. New Orleans, and Louisiana, were under Spanish rule at the time, although the city as it then existed was a relatively crudely built French port and trading post; nevertheless, it was ennobled by its open (Jackson) square dominated by St. Louis Cathedral (facade 1789-94, by G. Guillemard), and the Cabildo and Presbytery (both 1794-1813). The further development of the cathedral architecture by J. N. B. de Pouilly (1850) and the building of the Pontalba Apartments (1850s) on the sides of the square bring even this French Quarter focal urban space out of the Colonial era and into the urbane 19th century.

Since Katrina, I have mentally walked the streets of New Orleans, calling to mind the locations of Madame John's Legacy (1789), of Charles Moore's Piazza d'Italia (1978), of landmark buildings of historic date in between (perhaps designed by noted architects James Gallier or James Dakin), and of vernacular neighborhoods in low lying areas. While some good news is emerging concerning the relatively dry French Quarter as well as the Algiers residential neighborhood across the river, and reports are in of lesser degrees of damage on Canal Street and in the adjacent Garden District, than in many low lying districts elsewhere in the city. The survival of more elevated sections of New Orleans conveys a lesson about the wisdom of selecting building sites on higher ground, an issue which informed French colonial and 19th-century builders' decisions but which has not always motivated 20th-century developers. All this is to say nothing about broken levees and the "bowl effect," Gulf Coast beach front condos,



historic districts on the beach, or even ordinary towns along the Gulf.

How did the architectural landmarks of Louisiana, in and around New Orleans and along the Gulf Coast, fare? Beyond obvious flood damage to low-lying neighborhoods, it will be a long time before one knows the full extent of water damage to cemeteries, to the city's infrastructure, and to the presumed more substantial structures of even relatively recent date. With regard to the Gulf Port and Biloxi beach fronts, I can report some of my son Christopher's impressions. Christopher is a member of a North Carolina Special Operations Response Team which was staged in the Mississippi Valley two days before Katrina came ashore, and was soon moved to the Gulf Coast. Based on first hand observations along the beach at Biloxi and Gulf Port, Christopher described 3-6 blocks deep of a virtual "war zone" in Gulf Port – moving inland from the beach, the first 3 blocks deep displayed absolutely nothing remaining except high water marks on the earth; ruined casinos in Biloxi stand like virtual shipwrecks on the shore. The next 3 blocks deep looked like "pick up sticks" children's games on a huge scale – nothing but piles of broken lumber. One bungalow is sitting on a site different from that on which it was constructed; the storm surge picked up the house and dropped it at another address. Several blocks deeper inland, some neighborhoods were apparently, and remarkably, relatively unscathed. This continued for miles along the shore.

What follows below is a highly selective report which gathers together some known information as of mid-September, concerning the impact of Katrina on cultural landmarks, historic architecture, and museums and repositories of 19th-century artifacts and art. I can report some good news, and, unfortunately some very bad news.

New Orleans

In general, the French Quarter and Garden District escaped the extraordinary flooding we have seen televised in other sections of New Orleans. Canal Street flooded, but not nearly as deeply as other areas of the city. Patricia Gay, Executive Director of the

Preservation Resource Center in New Orleans reports, "that many of the oldest areas of New Orleans closest to the river – from Bywater down-river of the French Quarter to St. Charles Avenue in Uptown and Carrollton – are intact. Some historic areas north of the French Quarter are also on higher ground and have not incurred the severe and tragic flooding. Nonetheless, areas closer to the lake and down-river of the Industrial Canal, including Preservation Resource Center's target area in the historic Lower Ninth Ward neighborhood of Holy Cross, have not fared well in this disaster."

Some reports from cultural institutions and art museums are encouraging.

In New Orleans the Ogden Museum of Southern Art "came through the storm just fine."

The New Orleans Museum of Art likewise survived the hurricane and immediate aftermath (at least as reported by the *Times-Picayune* on 31 August). Executive Director John Bullard says that the museum stayed dry. He has secured a generator to provide climate control which means that the collection will not need to be moved. Staff removed some sculpture from the sculpture garden before the storm, "but a towering modernist sculpture by Kenneth Snelson was reduced to a twisted mess in the lagoon."

Richard Pyle of the Associated Press reported on 7 September that the National D-Day Museum in New Orleans was okay: their New Orleans bureau sent a reporter and photographer to the museum and found it intact and with no apparent damage.

Louisiana Children's Museum, New Orleans, LA. The Association of Children's Museums reported on 9 September that the Louisiana Children's Museum in New Orleans appears to be in good order, according to Director Julia Bland. Every building around it had damage, but there was "not a scratch" on the museum.

Confederate Memorial Hall (after Henry Hobson Richardson; Shepley Rutan and Coolidge) on Lee Circle in New Orleans (as of 2 September) reported no flooding.

Most of the animals are safe at the New Orleans Zoo. Sadly, the Aquarium of the Americas lost many of the fish. It is estimated that it will take a year to reopen the aquarium.

New Orleans Notarial Archives suffered extensive water damage and Rainbow International, a restoration and cleaning company, has been hired to salvage historical documents over 100 years old including documents from the Civil War and blueprints of the city. The documents will then be sent outside the city to be freeze-dried and

Opposite: Adler and Sullivan with Frank Lloyd Wright, Louis Sullivan Cottage, 1890, Ocean Springs, MS [photograph: Robert M. Craig]

Left: Sullivan Cottage after Hurricane Katrina. [photograph: David Preziosi, Mississippi Heritage Trust]



preserved by the Munters Corp. The New Orleans Notarial Archives holds 40 million pages of signed acts compiled by the notaries of New Orleans over three centuries. In New Orleans, nearly every property transaction that has occurred since the founding of the city was recorded by, or found its way to, a notary's office. They reside in the only archive dedicated to notarial records in the United States, founded in 1867 when it gathered in the records of colonial and Ante-Bellum notaries.

River road and bayous

Although to date I have no news about the status of the following five houses, merely reminding ourselves of their location in the path of Katrina helps to emphasize the cultural richness of this region: Beauregard House, the 1830 plantation at Chalmette battlegrounds 7 miles down river from New Orleans's French Quarter; Ormond Plantation which claims to be the oldest French West Indies style plantation in the lower Mississippi valley; Homeplace Plantation, constructed between 1787 and 1791, and one of the finest and least altered examples of a large French Colonial raised cottage (designated a National Historic Landmark in 1970 and located on the west bank of the Mississippi River in St. Charles Parish); the recently refurbished Houmas House, the 1840 Greek Revival mansion which provided the setting for the Bette Davis/Joan Crawford film "Hush Hush Sweet Charlotte;" Greenwood Plantation, an 1830 Greek Revival Mansion "amid moss-draped oaks more than 150 years old"; and Parlange (1750), in New Roads, which is the most widely published "textbook" example the French Colonial raised plantation house.

Specific information, however, has been obtained by contacting the house or from newspaper reports regarding other landmark houses. Beauregard House, the 1830 plantation at Chalmette battlegrounds seven miles down river from New Orleans's French Quarter, experienced 45 inches of flood water, lost part of its roof, and has suffered water damage to sections of its walls.

Laura Plantation (1805) writes to the author, "Laura: A Creole Plantation survived Hurricane Katrina with no damage to any of the historic Creole buildings. All of the plantation staff is safe and accounted for." Destrehan Plantation (built in 1787 originally of West Indies architecture, but later renovated in the then-popular Greek Revival Style) and said to be the oldest documented plantation house left intact in the lower Mississippi Valley, appears to have survived the hurricane with little structural damage to the house and outbuildings. A few shingles blew off roofs, lots of trees are down, and there was still no electricity for weeks after the storm. But Destrehan remains.

Shadows-on-the-Teche, New Iberia, LA (owned by the National Trust for Historic Preservation), suffered no damage, according to Director Pat Kahle. Nottoway, White Castle, LA, is an Italianate 1859 mansion considered the largest antebellum residence in the South; it was built by John Hampton Randolph of Virginia and is sited along the Mississippi River. House administrators tell me their B&B business is open: "...Nottoway Plantation home escaped Hurricane Katrina with no damage at all! ...While we did not suffer any structural damage to any of our buildings, small limbs and leaves covered much of our grounds." Evergreen Plantation describes itself as the most intact plantation complex in the South with 37 buildings on the National Register of Historic Places, including 22 slave cabins. Evergreen's original French Creole farmhouse was completely remodeled in 1832 by

Pierre C. Becnel. Evergreen joins Mount Vernon and Gettysburg in being granted landmark status for its agricultural acreage. Today, Evergreen Plantation remains a privately owned, working sugar cane plantation, although it is open to the public by appointment. In a letter to the author, Renee Natell writes, "I am pleased to tell you that Evergreen suffered no damage to any of its buildings. The only damage was broken tree limbs. We did lose a couple of trees on the grounds, however, none were lost in the allée."

From San Francisco Plantation, Mira K. Fontenot (General Manager) writes, "I am...happy to report that the Plantation has weathered the storm with only some minor cosmetic damage along with some downed trees and garden destruction....While we have a little to do to clean up our area, I am happy to say that as of today we are now open for regular business. We will not let this keep us down. As the saying goes, "The Show Must Go On."

And, in a letter from Madewood Plantation, a similar good report: "Everyone at Madewood is okay. The home was not damaged." Madewood is a c.1840-48 Greek Revival mansion, and was part of a sugar plantation.

Throughout these inquiries, I continued to recollect, years ago, standing with my back to a high Mississippi River levee, and looking down a long row of live oaks at a sight of memorable romance: Oak Alley. I especially wondered about those noble live oaks (planted before 1718!) which formed a vista and defined a place so romantically "Southern" that Oak Alley provides the setting for some 200-250 weddings each year. Happily, according to the 7 September *Houma Today*, "Oak Alley Plantation, Louisiana's most visited antebellum house museum, was spared from the wrath of Hurricane Katrina and is opening its doors to be fully operational today. Despite the wide-spread destruction in southeastern Louisiana, the mansion, buildings and famed oaks suffered no damage." All this is remarkably good news but contrasts with stores emerging from other locations in the region.

Non-coastal Mississippi

The state capital in Jackson, MS – certainly not a coastal site — did not fare so well. A third of the copper roof blew off The Old Capitol Museum of Mississippi History, and water then poured into an exhibit area and a storage room. Staff worked to move artifacts from one side of the building to the other, but there are hundreds (if not more) wet artifacts and some that are completely ruined.

In southern Mississippi, Rosemont Plantation in Woodville, (c.1810; the family and boyhood home of Jefferson Davis) lost power for three days and lost water for two, but reports no damage to the historic structure, and utilities have been restored.

Inasmuch as I have quoted William Faulkner in the header, and Americanists among us certainly link William Faulkner to Mississippi (although we may not know well the state's geography), the reader will be comforted to know that Oxford (the Mecca for Faulkner scholars) is well inland in the northern part of Mississippi. Rowan Oak, Faulkner's home suffered no hurricane damage.

Coastal Mississippi: Biloxi, Gulf Port, Pass Christian, and Ocean Springs

Although given less media attention than New Orleans, the story

in the Gulf Coast region is one of devastation. "On Mississippi's coast, it is estimated up to 300 historical buildings were lost and close to 900 were damaged," according to Ken P'Pool, historic preservation division director for the Mississippi Department of Archives and History. The current question is whether overly zealous FEMA bull dozers will sweep away wholesale what Katrina damaged, including historic properties that are reparable.

Beauvoir, Confederate President Jefferson Davis's home in Biloxi, lost precious archived documents from its presidential library. Floodwaters pushed many of its artifacts out into the mud, where some of them were stolen. Mr. P'Pool reports, "At Beauvoir, the 1853 home of the only president of the Confederacy, the storm surge gutted Jefferson Davis's Library and his guest house. Beauvoir's front gallery was ripped off, and the first floor is badly damaged. "That's where many of the valuable artifacts were secured prior to the storm. "All is not lost there," said Ken P'Pool, but part of the roof is torn away, windows are smashed, and the back portion is crumbling.

The Episcopal Church of the Redeemer, built in 1860 and where Jefferson Davis was a member of the Vestry, is destroyed; the congregation met on lawn chairs and stools. With respect to other Biloxi museums and structures, I have obtained the following information:

The *Wall Street Journal* reported on 2 September: "Photographs of the Ohr-O'Keefe Museum of Art in Biloxi showed that a dislodged casino barge crushed part of an addition designed by Frank Gehry that had been a year from completion." The Pleasant Reed House on the site of the Ohr Museum is gone.

The *New York Times* and the Mississippi Heritage Trust have reported that the 1856 Tullis-Toledano Manor in Biloxi is gone.

The *Clarion-Ledger* reported that the Maritime and Seafood Industry Museum in Biloxi was gutted.

Regarding the Marine Life Oceanarium in nearby Gulfport, MS, the *Baltimore Sun* reported (31 August) there is an empty space where the Gulfport aquarium used to be.



Bungalow moved by storm surge of Hurricane Katrina, Gulf Port, MS. [photograph: Christopher Kyle Craig]

The Dantzer House in Biloxi, which had just been remodeled to house a Mardi Gras museum, was destroyed according to TheDay.com, reporting on 31 August. National Public Radio, broadcasting on 7 September, described the house as "pulverized by the hurricane."

A local resident told the American Association of State and Local History (AASLH) that the Pass Christian (MS) Historical Society building is "totally blown away."

USM Gulf Coast Research Lab's herbarium (5000+ specimens collected over 30 years) was completely flooded and mostly destroyed by Katrina, according to marine botanist Patrick Biber.

National Public Radio's Weekend Edition reported 18 September on the loss of the Walter Anderson artist colony, Shearwater. "Since the 1920s, a family of artists have [sic] made their home at Shearwater, a complex overlooking Mississippi's Biloxi Bay. Perhaps most famous is the late Walter Inglis Anderson, known for vibrant watercolors of Gulf Coast landscapes. His two brothers were potters, and a fourth generation of the family carries on the Shearwater pottery tradition. Hurricane Katrina swept through Shearwater, taking out nine family homes and six other buildings, and severely damaging a pottery workshop that had been in operation since 1928. Some of Walter Anderson's work is housed at a museum in Ocean Springs, MS, that survived the storm. But the family's treasured private collection... full of writings, paintings and linoleum blocks... was kept at Shearwater in a special vault. And it didn't fare as well." The Mississippi Heritage Trust web site shows the Walter Anderson House "washed off its piers but still remains intact."

And finally, in Ocean Springs, MS, two "architectural gems" from the office of Adler and Sullivan at the time that Frank Lloyd Wright worked them, are now lost. The 1890 wood frame vacation cottages, clad in cyprus shingle siding, were constructed for architect Sullivan himself and for his friend James Charnley (for whom the firm of Adler and Sullivan, the following year, provided designs for a house in Chicago, now the headquarters of the Society of Architectural Historians). Sullivan fell in love with the Gulf Coast and the beauty of the natural landscape, and a 1905 Architectural Record description of the veranda of the Sullivan bungalow speaks of "great clusters of white wisteria hanging from the roof" and the view "across the stretch of water of the bay glittering with countless gems beyond the ransom of kings." When Katrina hit Ocean Springs, the Louis Sullivan House was "vaporized," according to its owner, and Louis's "paradise, the poem of spring, Louis' other self" (as he wrote in *An Autobiography of an Idea*) was simply gone. Next door, the James Charnley House was several damaged, with both house and guest house knocked off their piers, perhaps salvageable say some, but at considerable expense. Post-Katrina images may be viewed at <http://www.mississippiheritage.com/HurricaneKatrina>, "Hurricane Katrina's Impact on Historic Structures in Mississippi." Merely three years ago, accompanied by former *VAF Newsletter* editor Phil Oszuscik and Sullivan scholar Paul Sprague, I visited both houses and have included them in lectures on Frank Lloyd Wright for many years. They are among Katrina's major 19th-century architectural losses.

- Robert M. Craig
Secretary, SAH

An Architectural Symphony without a Soloist: An Historical Overview of Savannah

Few cities in America enjoy so distinctive an urban identity as Savannah, with its squares, its trees, and its remarkable state of preservation. Yet, it is also a place marked by paradox. Founded in 1733 in the spirit of Enlightenment philosophy and Christian charity as a colony of equals, the city prospered greatly from slavery. Its urban plan attracts worldwide attention, yet few of its buildings appear in histories of American architecture. It is an Atlantic seaport, yet its location on the westernmost part of the east coast and position twenty miles inland have largely spared the city the ravages of hurricanes. Historically a relatively small city (with a population today of only 150,000 people), Savannah has played a significant role on the national stage in terms of the religious, military, industrial history of the country – and most recently as a model of a humane and harmonious urban environment.

Before the site for the city had even been chosen, Savannah and the Georgia colony for which it would initially serve as capital already possessed a remarkable social significance. Founded by a philanthropic corporation of English gentlemen, or “trustees,” led by General James Oglethorpe, Georgia would offer a place of asylum for Britain’s debtors who otherwise faced imprisonment and also for continental European protestants (and Jews) facing persecution by the Catholic Church. Such openness (apart from an initial prohibition on Catholics) endowed the colony with an egalitarian spirit with fascinating urban and architectural repercussions.

The greatest glory of Savannah, of course, is its celebrated urban plan, which rivals Washington, DC, as one of America’s greatest town planning paradigms. Oglethorpe devised a layout for the town comprising six wards, each centered on a public square. The cellular network of wards effectively distributed institutions of government, commerce and religion throughout the town, impeding the emergence of a center of power. Yet, subtle hierarchies of both building lots and streets accommodated the whole spectrum of society in each ward. Institutions gravitated toward trust lots, prominent residents bought lots overlooking the squares, merchants preferred to face avenues, and the working class – both white and free black – as well as slaves, occupied dwellings fronting rear lanes.

The downtown area of 24 such wards that we see today resulted from 120 years of expansions to the plan carried out by far-sighted civic leaders, ending in the 1850s. To their credit, they retained the essential ward-plan formula, but modified it to conform to the irregular perimeter of the commons that surrounded the original town. Unlike conventional grid plans with their fixed dimensions, Savannah’s wards could be elongated or compressed as the geography demanded without removing any components or detracting from their inherently human scale.

The rhythmic appearance of squares every two blocks endows the city with one of its greatest delights. Initially, Savannah’s squares served the public by accommodating such utilities as water

towers and wells. By the early 19th century, the development of their more park-like character encouraged the use of squares as playgrounds and places of leisure, while, beginning in 1825, the squares along the Bull Street axis began to acquire monuments. More than any other feature, its numerous squares have allowed Savannah to remain a model of city building where nature, humanly-scaled buildings and public life achieve a harmonious balance. Each square is similar in form and yet each has developed a unique architectural character, partly in response to the varying sizes of the squares. Johnson Square, the largest, with its classical public and commercial buildings, communicates an image of formality and monumentality. Monterey Square, with its private institutions and grand residences, displays an eclectic range of styles and an exuberance of iron and plaster ornament. Whitefield Square, with its wood-frame houses, elaborate verandahs and neighborhood bandstand, enjoys a more intimate, residential character typical of Savannah’s small peripheral wards.

The Oglethorpe Plan formula contains two different building lot types, occupying very different positions within the ward. Flanking the east and west sides of every square are pairs of “trust lots,” so-called because they were reserved by the colony’s trustees for worthy public institutions. As prominent freestanding building sites facing directly onto a square, trust lots have imposed a sense of public decorum on the buildings that occupy



right: Henry Harrison and J. D. Foley, Mickve Israel Synagogue, Savannah, 1876-78 [photograph: Louis I. Schwartz, 1966, Historic American Buildings Survey (Library of Congress)]

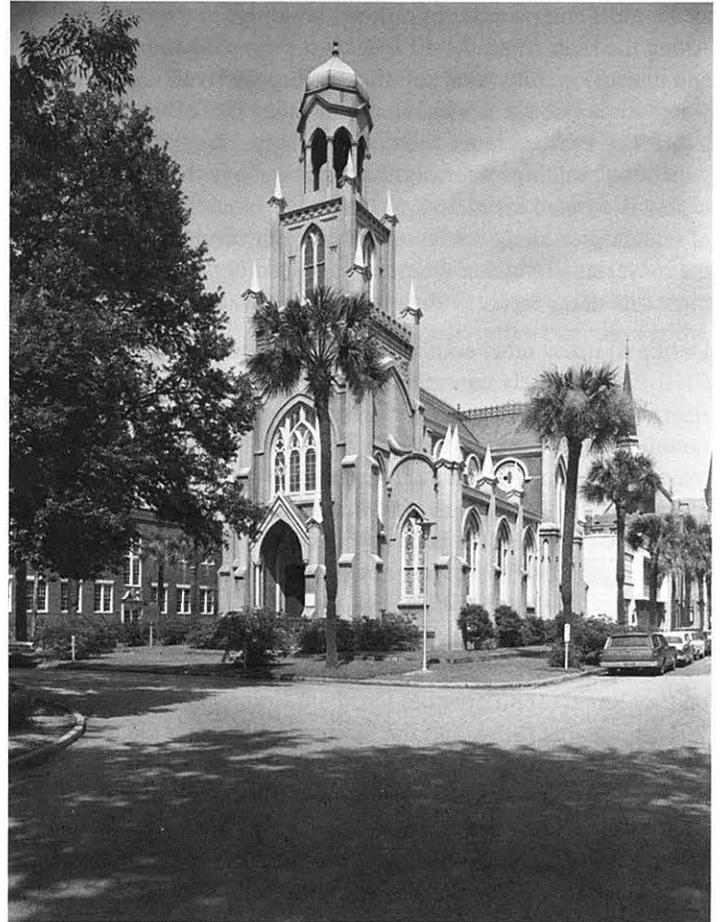
opposite: Hyman Witcover, Savannah City Hall, Savannah, 1905 [photograph: Ned Guinner, Historic American Buildings Survey (Library of Congress)]

them. Private houses appeared on public trust lots as early as the 1750s, after the public use restriction had been lifted. Yet even these have always exuded a public character. In fact, most of the trust lot mansions have been converted to some form of public or institutional use.

Anchoring the four corners of each ward, the tythings originally comprised ten sixty-by-ninety-foot residential lots set in two rows of five divided by a central lane. Oglethorpe's choice of the term tithing (historically spelt "tything" by Savannahians) grew out of his egalitarian and communitarian idealism and followed closely the medieval concept of a tithing as "ten householders living near together and bound over as sureties for each other's peaceable behaviour" (OED). The vast majority of houses occupying tything lots have been town houses, similar to the row houses of Baltimore and Philadelphia. Attached to one another, they form a cohesive wall for the street. Yet in Savannah front entrances were more prominently raised, and accessed by imposing stairways that parallel the façade – a composition that has helped define a local residential form unique in its pervasiveness. The public life encouraged by the Savannah plan found its corollary in the development of private courtyards, discreetly tucked out of sight, behind each tything house. Farthest removed from the public realm were the servants and slaves who lived in the one or two-story carriage houses fronting the utilitarian lanes at the center of each tything. This flexible accommodation of diverse social and architectural needs while maintaining a coherent urban order remains one of the great legacies of the Savannah plan.

Few buildings survive from the 18th century in Savannah due to initially limited economic growth, the French and American siege of the British-controlled city in October 1779 during the Revolution, and the extensive fires in 1796 and 1820. The fortunes of the city and the state turned abruptly, however, in 1793 with the invention of the cotton gin by Eli Whitney at nearby Mulberry Grove Plantation. Prosperity brought a burst of architectural activity during the early 19th century. Among the earliest trained architects to arrive in America, William Jay brought the urbane sophistication of his native Bath, England, to Savannah with the design of several fine mansions, a bank and a theatre. The Richardson-Owens-Thomas House (1817; now a house museum), the Telfair mansion (1818; now the Telfair Academy of the Art) and the Scarbrough House (1820; now the Ships of the Sea Museum) are all counted among the finest works of the Regency period in America.

A succession of northern builders and architects also contributed to the architectural development of Savannah. John Holden Greene designed the Independent Presbyterian Church in 1818 (rebuilt 1889), which boasts one of the finest Palladian church interiors in the country. Isaiah Davenport, from Rhode Island, erected many fine Federal style houses, the finest of which was his own house (1820), which survives as a house museum. Charles Cluskey specialized in the Greek Revival for his many designs, which include the Sorrel-Weed House (1839), the



Champion-McAlpin-Harper-Fowlkes House (1844) and St. Vincent's Academy (1845). During the 1830s and 40s, two female developers – the widow Eliza Jewett, followed by her wealthier colleague, Mary Marshall – helped define the urban character of the city with their fashionable rows of Greek Revival townhouses. Defined by an elevated main living area accessed by a prominent staircase rising parallel to the sidewalk, their townhouses mark the beginning of a distinctive local housing form.

The 1850s witnessed the high point of Ante-Bellum architecture, with the popular Italianate style characterizing the many rows of town houses and numerous mansions. John Norris, an architect from New York, authored many of the finest buildings of this period in a variety of styles, including the U.S. Custom House (the oldest federal building in Georgia), the Massie School (now a museum dedicated to the city's architectural history and famous urban plan), several of the two-fronted warehouses along the river, and the Andrew Low, Green-Meldrim and Mercer Houses (the last of these being the focus of the *Midnight in the Garden of Good and Evil* story). Norris also designed one of the earliest of the city's many Gothic Revival churches, the Universalist Unitarian Church (1853). St. John's Episcopal, by Buffalo architect Calvin Otis, also dates from that year.

Industry has played a large role in shaping Savannah's fortunes. The first steam ship to cross the Atlantic, the SS Savannah, sailed from here in 1819. The Central of Georgia Railroad, founded in the 1830s, is reputed to have had by 1850 more miles of track than any other railroad in the country. Its complex of buildings, now an historic district on the west side of downtown, survives

as the most complete set of railroad buildings in the country. Along the river front, the 40-foot bluff prompted an ingenious and unusual architectural solution: facing the river, utilitarian warehouses rise six stories; along the other side of the buildings, a series of terraced lanes and cobbled ramps climb the bluff, atop which the buildings rise only two stories above the bluff with highly decorated facades. Apart from one block, the whole length of warehouses along Savannah's riverfront survives as one of the most remarkable ensembles of 19th-century commercial and industrial architecture in the country.

Unlike so many other southern cities, Savannah survived the Civil War relatively unscathed. Rather than sack the city, General Sherman made it his headquarters during the winter of 1864-65, famously giving it to President Lincoln as a Christmas gift by way of a telegram. By the 1870s, the city's economy was once again booming and witnessed the erection of notable religious structures – St. John the Baptist Catholic Cathedral (Baldwin and Price, 1872-76) and the only Gothic Revival synagogue in the country, Temple Mickve Israel (Henry Harrison, 1876-78). Boston architect William Gibbons Preston gave the city some of its finest architectural landmarks, including the Cotton Exchange on Bay Street (1886), the old Chatham County Courthouse on Wright Square (1889), and the Savannah Volunteer Guards Armory (1892; now SCAD's Poetter Hall). The eclecticism and earth tones of the 1880s gave way to white marble, limestone and Renaissance Revival and Beaux-Arts classicism by the turn of the century. William Aiken's Federal Post Office and Court House on Wright Square (1895) and Hyman Witcover's City Hall (1901-05) heralded a confident and modern Savannah for the 20th century. At the same time, the city saw its first skyscrapers erected. The finest and tallest was the 14-story Savannah Bank Building, designed by the New York firm of Mowbray and Uffinger (1911).

The post-Civil War era also saw the development of streetcar suburbs, mainly to the south and eventually southeast of downtown. Whereas downtown buildings were mainly built of brick or stone, wood predominates in these areas. A southward drive from downtown passes through successive decades and architectural styles – Queen Anne, Colonial Revival, Craftsman, Beaux-Arts Classicism, Spanish Colonial, post-War modern – in a neat progression. Today several of these neighborhoods, notably the Victorian district, Baldwin Park-Chatham Crescent, Ardsley Park, Parkside, Cuyler-Brownsville and Gordonston, have become historic districts in their own right. Baldwin Park-Chatham Crescent deserves special mention for its urban plan, as the best local example of the City Beautiful Movement. Here, a monumental north-south axial mall along Atlantic Avenue and various crescents terminate at the enormous Neo-Georgian-style Savannah High School (1927). Along the way, Atlantic Avenue crosses two grand manner east-west boulevards, Victory Drive (lined by live oaks and palm trees) and Washington Avenue (lined by three rows of live oaks).

The mid-20th century marked the gradual decline of downtown Savannah. Pressure to accommodate the automobile led to the cutting of U.S. Hwy 17 through the three squares along Montgomery Street in the 1920s. Following the war, Savannah followed the path of many cities with a flight of downtown residents to the suburbs. An attempt to counter this exodus gave rise to the most starkly modern building erected in the downtown area. Drayton Arms Apartments (now called Drayton Tower),



Custom House, Savannah, 1850 [photograph: Lawrence Bradley, Historic American Buildings Survey (Library of Congress)]

designed by the collaboration of local father and son architects Cletus and Billy Bergen in 1949 and completed in 1951, is a remarkably early example of the International Style and was the first air conditioned apartment building in Georgia. In the name of urban renewal, civic officials sought more radical solutions. In 1954, a parking garage replaced the venerable 1870s City Market building. A decade later, the Civic Center and its parking lot formed a super block, obliterating significant portions of two wards. Typical of its day, the complex ignores the downtown it was meant to revitalize.

The loss of historic buildings during the 1950s sparked a highly successful grass roots preservation movement that has become a national model and the eventual classification of downtown Savannah as the largest National Historic Landmark District in the country. The destruction of the City Market in 1954 and the threat to the Isaiah Davenport house a year later inspired seven women to form the Historic Savannah Foundation in 1955. This foundation has used the innovative practice of revolving funds for real estate purchases and strict covenants upon properties then sold at cost to save hundreds of residential buildings. The saving and rehabilitation of dozens of non-residential buildings resulted from the establishment in 1978 of the Savannah College of Art and Design, which now comprises a "campus" of over 60 historic and diverse structures scattered throughout downtown and midtown Savannah. The establishment of a Historic Review Board and a strict set of zoning guidelines have forced new construction to conform to the traditional scale, massing, and materials of downtown, at the expense of frankly modern design. Moshe Safdie's design for the Jepson Center for the Arts (currently under construction) stirred a virulent public debate over the appropriateness of frankly modern architecture within the tradition-oriented culture of downtown.

Today Savannah struggles with the consequence of its remarkable preservation success story – growing tourism, spiraling real estate values and taxes, gentrification, and the challenges posed by significant social and economic disparities. In few places in America is the path forward so strongly anchored to its urban and architectural past. We hope you will join us in Savannah for the Society's 59th Annual Meeting, 26-29 April 2006.

- Robin Williams, Savannah College of Art and Design

Buildings of the United States News

The BUS Editorial Advisory Committee has the following news to report on activities and changes. First, we are pleased to report that Professors Keith Eggener and Michael Lewis, who served as Interim Editors during our reorganization, will continue as Associate Editors. We thank them for all their work and dedication to BUS over the last few years and during the BUS reorganization, and we are glad to be able to draw on their experience and support. And, we want to welcome two new Assistant Editors to the BUS Editorial team – Gabrielle Esperdy and Samuel Albert.

Dr. Gabrielle Esperdy is an Assistant Professor in the School of Architecture at the New Jersey Institute of Technology, where she teaches history and theory. Her scholarly work examines modern architecture and urbanism in the United States, especially before World War II, and is particularly concerned with the relationship between the everyday landscape and consumer culture. Her work has appeared in *Perspecta*, *AD*, *History of Photography*, and the *Journal of Architectural Education*. Her book, *Modernizing Main Street*, is forthcoming from the Center for American Places. She holds a Ph.D. from City University of New York.

Dr. Samuel Albert was educated at the University of Pennsylvania and Yale University. He now resides in New York after having spent a number of years teaching at the Hebrew University in Jerusalem. His scholarly work in recent years has focused on modern architecture in Central Europe and the Middle East, but his first love remains American architecture. He recently held a Post-Doctoral Fellowship at the Canadian Center for Architecture and is currently working on a book about architecture and urbanism in the British Mandate of Palestine.

A number of BUS books will be published in the next few years. Among them are *Buildings of Massachusetts-Boston*, *Buildings of Pennsylvania-West*, *Buildings of Pennsylvania-East*, *Buildings of Wisconsin*, and *Buildings of Delaware*. The Editorial Committee recently agreed to the division of *Buildings of Texas*

into two books--Texas-East and Texas-West. The Texas-East volume, which will include the cities of Houston, San Antonio, Corpus Christi, and Austin, is well on its way to completion. All these volumes are under the direction of our new publishing partner and Managing Editor, George Thompson of the Center for American Places. These forthcoming books will incorporate BUS's new graphic design, including updated page layouts, color inserts, side-bars or mini-essays, and descriptive captions for the illustrations.

All books in the BUS series go through a rigorous editorial process and manuscripts are reviewed at various stages in their development by several outside readers before they go into print. If you are familiar with the architecture of a specific state and are interested in serving as a reviewer/reader for an upcoming volume, please contact me at khkingsley@hotmail.com or kkingsl@tulane.edu or write to me c/o Society of Architectural Historians, 1365 N. Astor Street, Chicago, IL, 60610-2144.

In other BUS news, \$47,785 was raised for the project during the fiscal year, including substantial gifts of \$20,000 from Mr. Donald I. Perry for the Hawaii and Minnesota volumes; \$11,500 from the National Park Service; and \$5,000 from the Kress Foundation. Thank you. We would also like to acknowledge the many generous gifts from SAH members, totaling in excess of \$11,000.

As we near the end of the tax year, please consider supporting the BUS project with a tax-deductible gift. As the author of *Buildings of Louisiana* and having witnessed what has happened to so much of the historic architecture and neighborhoods of my state from Hurricanes Katrina and Rita, the importance of the BUS project in recording our nation's architecture truly has been driven home. So, please donate generously so we can move ahead with more volumes.

- Karen Kingsley
Co-Editor-in-Chief

Mellon Foundation Funds Study of the State of Scholarly Publication in the History of Art and Architecture

With a grant from the Andrew W. Mellon Foundation, Hilary Ballon, Professor of Architectural History at Columbia University and Associate Editor of *JSAH*, and Mariët Westermann, Director of NYU's Institute of Fine Arts, are conducting a study of the state of scholarly publication in the history of art and architecture. The study is prompted by cutbacks in the art history lists of several academic presses and shrinking opportunities to publish monographs. The purpose of the study is to map trends in art history publishing, the effect on scholars at different stages of their career, and reasons for the reductions from the perspective of academic publishers.

Professors Ballon and Westermann will gather numerical as well as qualitative data on trends in Ph.D. conferral, tenure standards, and publication opportunities. They will also consult with junior, mid-career, and senior scholars, and convene a meeting of publishers and scholars for the purpose of exchanging information and thinking through new ways of addressing the challenges facing art historians and publishers. Data collection will be coordinated by Dr. Lawrence T. McGill, Deputy Director of the Center for Arts and Cultural Policy Studies at Princeton University, and Director of Research and Planning for the Cultural Policy and the Arts National Data Archive in Princeton.

Professors Ballon and Westermann will present the preliminary results of their study and invite discussion at the CAA Annual Conference in Boston; this session is scheduled for Saturday, 25 February 2005, 12:30-2:00. A final report will be made available to the SAH membership.

International Symposium: Paris

It is a rather daunting task to be asked to draw a few lessons from a colloquium that gathered close to 180 speakers, from innumerable countries, far beyond France and the United States. This colloquium was international not only in its participants, but also in the breadth of topics covered both in the general sessions and the workshops.

The theme of the colloquium was extremely broad: the question of spatial, temporal and disciplinary boundaries in architectural history, and the problems that have arisen from their recent evolution, in a context marked as much by globalization as by the powerful rise of virtual spaces. The real thread of the colloquium was ultimately double. On the one hand, there was an affirmation of the decisive importance of the notion of boundary, in all of its forms, in thinking both architectural and urban objects and the work of the historian.

On the other hand, there was the need to interrogate and even throw into crisis the borders, limits, and lines of demarcation that we have inherited, sometimes unconsciously. In other words, both architecture and its history are matters of boundaries. But boundaries are only rarely linear traces that clearly delimit two regions of space or time, or two fields of questioning. As soon as they are closely examined, boundaries rapidly blur; they fall apart, giving birth to a multitude of traces for which one is tempted to invoke all sorts of images and metaphors borrowed from mathematics, from physics and from philosophy, from fractals to Deleuzian rhizomes and osmotic membranes.

When it comes to architecture, cities and landscapes, boundaries are everywhere and at every scale. Such is surely the first lesson of this colloquium. The objects of historians' work become apparent when different kinds of boundaries are articulated. Let us begin with the spatial boundaries. There are, of course, material boundaries like walls, fortifications, or the hahas of 18th-century gardens. There are geographical, administrative and political limits, socio-cultural divisions, and the more or less visible borders and thresholds that are revealed to us for example in the analysis of rituals or of national politics.

Temporal limits are no less pregnant when approaching architecture. They are often the historian's construction, which serve to highlight stylistic schools, traditions and modes, and to elaborate depictions in terms of evolution, of continuity, of rupture. Such limits also afford an identification of what constitutes a certain heritage at a certain moment in history, and more generally to analyze the regimes of historicity – to use Francois Hartog's expression – in which the architectural production of a given epoch and society is inscribed.

There are, finally, boundaries of a more disciplinary nature, to which both architecture and its history are confronted. Architecture famously defines itself at the border between different domains, not without some hesitation and a good deal of tension, as is evidenced, at least since the Renaissance, by the complex relation that architecture maintains with the worlds of technology, of the humanities, of literature and of archeology. Papers throughout the colloquium recalled the multiple bonds that span across these boundaries, borders and thresholds, between architecture and archaeology, architecture and literature,

Rethinking the Boundaries: Architecture Across Space, Time and Disciplines

architecture and anthropology, architecture and the sciences. It would seem, in this respect, that even today, we have still not rid ourselves of dear old Vitruvius, whose architect was full of all sorts of notions from philosophy, to medicine, to hydraulics.

Faced with this object that can take on so many different dimensions, the history of architecture, cities, and landscapes finds itself confronted to the question of its own limits – the question of its own relationship to other fields of knowledge and research. What kinds of ties should be sought between architectural history and the humanities or the social sciences? Where does the study of built form end, and the economics of construction and planning begin? This kind of question was asked repeatedly throughout this colloquium.

Consequently, to rethink the boundaries today, as the title of the colloquium proposed, is not only to try to detect and measure how the border around a supposedly stable terrain has shifted, in the manner of officers at war, re-positioning little flags on a major-general's map. Rather it is to ask oneself whether there really exists a theater of operations, given once and for all; it is to interrogate oneself on phenomena that range from hybridization to transmutation. This brings me to the second great lesson that can, in my view, be drawn from this colloquium: the need to question the limits and borders that we have long been content to rely on. Often their careful study will reveal them to be either inane or infinitely more complex, full of surprising phenomena of inversion or – once again – hybridization.

More than one presentation contributed to the deconstruction of old boundaries, be they stylistic, political or cultural. In the case of France and the southern Netherlands, traditional depictions must make way for finer analyses. As much as boundaries often reveal themselves to be multi-dimensional, in spatial, temporal and political terms, we must also resist the temptation of creating one-to-one correspondences between a sequence of art-historical styles and a succession of political regimes. Similarly it would probably be wise to abandon the notion of "Islamic architecture," even if it still serves to designate academic chairs and university departments.

On the one hand, boundaries are multiplying, all the while the accumulation of levels on which they operate is thickening. As one paper recalled, garden enclosures are as symbolic as they are spatial. Yet on the other hand, any line of demarcation that is too finely drawn will tend to disintegrate. Strange reversals sometimes occur. In architecture, for example, the Orientalist discourse once analyzed by Edward Said can under certain conditions become a mode of emancipation for the very peoples at which it is aimed, as some presentations demonstrated.

More so than globalization, it is the end of the great legitimizing narrative, be it political or scientific, that seems to have truly marked this colloquium. It is not a coincidence that entire workshops were dedicated to socialist architecture or the situation of post-Apartheid South Africa. The world has changed; some certainties have now collapsed – socialism, racism, at least of a certain kind, the technological optimism of the boom years.

Many papers underlined the political, nationalist, and even racist

connotations of some of the delimiting lines used by historians. Undoubtedly what was sought over these past four days was a new way of evidencing and mobilizing boundaries that are not impermeable, but rather porous: boundaries that can facilitate exchanges – changes even – of identity, rather than forbidding them. In the process one of the oldest themes in the geo-politics of borders has been unearthed: the border as passage rather than the border as defensive limit. In the case of France, historian Daniel Nordman has shown how these two conceptions have constantly competed and coexisted. No doubt the same is true in our discipline.

Boundaries, while they afford a distinction between two sides, an interior and an exterior, a below and an above, are also inseparable from gradients, hierarchies. Another way to say this is to observe how much limits and value systems are implicated with one another. In this respect, the recurrence of the theme of authenticity and its rather systematic critique was striking, while the category of "heritage" is expanding indefinitely.

A second level on which it is possible to attempt a political reading of these past four days is the questioning of the wholeness – traditionally associated with architectural objects – that comes from the approach of intersecting increasingly complex disciplinary limits in a near-fractal situation. One of the reasons why architecture and power have been so closely associated resides in the image of wholeness and permanence that buildings project. The model of the pyramid, an ideal of power and an ideal of permanence, has never ceased to haunt the minds of architects and their patrons. It is undoubtedly a less perennial, more supple and fluid vision of architecture that imposes itself at the close of this colloquium. There is something deeply political in this kind of orientation. After authenticity, it is objecthood that seems to have been reconsidered.

One last dimension, as political as the last: the final collapse of the primacy that was long accorded to European architecture. As we have been reminded, there is no more reason to speak of Non-Western architecture than there is to speak of Non-Eastern architecture. To go beyond this kind of facile duality would mean to explore the myriad phenomena of circulation and permeation that have left their mark on various architectural traditions, on all five continents.

But we must not be blind to the thorny problems that such a project poses for art history departments and architecture schools. The end of the European canon has led to a complete rethinking of how to teach architectural history, according to modalities that remain unclear. The problem is even more delicate in schools of architecture. Whether or not we like it, the works of Le Corbusier and Mies van der Rohe continue to possess a canonical aura that does not appear to be fading. Can history in an architecture school really distance itself from these limits? It is not enough to rethink the boundaries in order to abolish them in practice. It seems that the only possible conclusion to this colloquium lies in an invitation to rethink the concrete role of architectural historians, in all the tasks in which they are engaged.

- *Antoine Picon*
Translated by Lucia Allais

In Memoriam

Anne-Marie Sankovitch

The untimely death of Anne-Marie Sankovitch on 19 May 2005 brought to a sorrowful close the promising career of a still young architectural historian who made her mark in the French Renaissance field. Much loved and admired, Sankovitch was among the most talented of her generation. She succumbed to a virulent cancer shortly after it was discovered.

An art history major at Smith College (cum laude, 1980), Sankovitch earned her Ph.D. (1991) from the Institute of Fine Arts, where she specialized in Medieval and Renaissance architecture. She concerned herself with both periods in her admired dissertation on the monumental sixteenth-century church of Saint-Eustache in Paris, which not only explained the enigmatic hybrid style of the building but, among other important findings, discovered its patronage to be a collaboration of Francis I and the parish.

The complex problems posed by Saint-Eustache led Sankovitch to study a widening range of historical and theoretical topics. In "A Reconsideration of French Renaissance Church Architecture" (1995) she established the character of an array of important buildings previously without formal identity. Her involvement with social art history and, increasingly, with theory is seen in "Intercession, Commemoration, and Display: The Parish Church as Archive in Late Medieval Paris" (written 1996, conference acts published 2005). Her important *Art Bulletin* article, "Structure/Ornament and the Modern Figuration of Architecture" appeared in 1998. A probing study of historiography on French Renaissance architecture, it revealed how the concept of structure/ornament came to pervade modern architectural theory and practice, and that the concept originated not in the Renaissance but the nineteenth century.

Dr. William Zuk

Professor William Zuk, known for his work on kinetic structures, died of cancer on 28 July 2005 at the age of 81. Born in New York City on 6 July 1924 to Alex and Mary Zuk, Dr. Zuk received a B.S.C.E. and Ph.D. from Cornell University, and a M.S.E. from Johns Hopkins University. He began his career at the University of Virginia in 1955 at the School of Engineering and Applied Sciences. In 1964 he brought his expertise in structural design to the School of Architecture where he taught until retiring in 1992.

Dr. Zuk has several books to his credit including *Concepts of Structure* and *Architecture Beyond Tomorrow*. In 1970 he documented his philosophy of kinetic design with the publication of *Kinetic Architecture*, co-authored with Roger Clark. Most recently he collaborated with his son Thomas and daughter-in-law Linda to produce *New Technologies, New Architecture*. Over the years Dr. Zuk had been invited to lecture at Princeton, Harvard, and numerous other universities in the U.S. and Europe. In 1965 he was co-recipient of the first prize of an international architectural competition in San Sebastian, Spain and is listed in the 39th Edition of *Who's Who in America*.

In her final years Sankovitch continued research in French material on subjects as diverse as Philibert Delorme and the fifteenth-century pilgrimage church of Notre-Dame de l'Épine. Recognized as an authority in the field, she was commissioned reviews of books by scholars such as Henri Zerner and Jean-Marie Perouse de Montclos. She also expanded into the Italian Renaissance, particularly its theoretical writings. Her publications in this area include a review-essay on Mario Carpo's *Architecture in the Age of Printing*; a study of Serlio's Fifth Book; and an article in *Res* on "The Myth of 'the Myth of the Medieval': Gothic Architecture in Vasari's *rinascita* and Panofsky's Renaissance," which demonstrated the absence of Gothic architecture in Vasari's Dark Ages. The Vasari article was part of a broader study of the historical imagination of the Italian Renaissance. A second, related article, "Anachronism and Simulation in Renaissance Architectural Theory" will appear in a forthcoming issue of *Res*, distilling the ideas of the book on Italy that Sankovitch was preparing for publication.

Anne-Marie Sankovitch is survived by her parents, two sisters, four young nephews to whom she was devoted, and by her husband, Marvin Trachtenberg, Edith Kitzmiller Professor at the Institute of Fine Arts and twice recipient of the Alice Davis Hitchcock Book Award of the SAH. At the time of her death, she was Research Associate in the Theory and History of Architecture at the Institute, where she advised students and occasionally taught, with much success.

- Isabelle Hyman, Professor Emerita
Department of Fine Arts, New York University

Zuk hand-built his first home in Denver, Colorado, which he finished with a hyperbolic paraboloid roof. A philosophical and spiritual man, his core beliefs are reflected in the following quote: "Nature, science, art, people – all provide never completely fathomed sources of knowledge. That the human mind can perceive this knowledge and create from it is in itself remarkable. I live in the belief that none of this wonder and delight would be possible without God." A creative and prolific sculptor, he explored many of his spiritual and artistic ideas through woodcarving, contributing to the décor of his and his families' homes.

As a tribute to Dr. Zuk, his daughter, Aviva Carol Zuk Share, has created a fellowship in his honor to be used at the Society's 59th Annual Meeting in Savannah. Specifically, Ms. Share has provided funding for the Dr. William Zuk Annual Meeting Fellowship to partially underwrite the travel of scholars who will deliver scholarly papers in the session titled, "Architecture in Motion: Creating a History of Kinetic Structures." The Society extends its sympathy to Ms. Share and the family of Dr. Zuk as well as our deep appreciation for this gift in his honor.

- Pauline Saliga, Executive Director, SAH

Gifts and Donor Support

1 August - 30 September 2005

On behalf of the SAH Board and members, we sincerely thank the members listed below who, in August and September, made gifts to a variety of funds including the ARCHES Endowment Fund, the Paris Symposium, Buildings of the United States and various fellowship funds. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

SAH Tours

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Donald I. Perry

To the Editors,

In the August, 2005 issue of the *Newsletter* a Call for Proposals appears for the CAA conference session on the topic "Authorship and Collaboration in Architecture."

Some readers of the *Newsletter* might be interested that Professor Gilbert Herbert, the former Dean of the Faculty of Architecture and Town Planning at the Technion-Israel Institute of Technology, has been researching this topic for years. His forthcoming book, which is provisionally entitled *Working Couples: Interactions in the Design Process*, is a compilation of case studies of collaborative ventures. The already published material includes:

a) Gilbert Herbert, "St. Pancras Reconsidered: a Case Study in the Interface of Architecture and Engineering," *Journal of Architectural and Planning Research*, 15:3 (Autumn 1998), pp.197-223, which deals with the interacting roles of the architect George Gilbert Scott and the engineer William Henry Barlow;

b) Gilbert Herbert and Mark Donchin, *Speculations on a Black Hole: Adler and Sullivan and the Planning of the Chicago Auditorium Building*, Architectural Heritage Research Centre, Technion, Working Paper 1:1998, a monograph which was widely distributed to university libraries and scholars in the USA and elsewhere;

c) A work in progress: Gilbert Herbert: "The Clash of the Titans: Erich Mendelsohn, Pinhas Rutenberg and the Design of the Haifa Power House," dealing with the interaction of an architect and a client with his own in-house design department, and based partly on material in the book by Herbert, Heinze-Greenberg and Silvina Sosnovsky, *In Search of Excellence: The Architecture and Building Projects of the Electric Industry in the Land of Israel, 1921-1942*, Architectural Heritage Research Centre, Haifa, 2003.

I look forward to attending this session at the forthcoming

conference and hearing the results of other studies of collaborative arrangements.

Sincerely yours,
Mark Donchin

To the Editors,

The *SAH Newsletter* arrived and I read something one doesn't expect to see in an SAH publication. The description of the October 2006 Hudson Valley Tour credits Ralph Adams Cram as architect of the West Point Cadet Chapel. The building is the work of Cram, Goodhue & Ferguson, but the architect was Bertram G. Goodhue.

Sincerely,
Albert M. Tannler, Historical Collections Director
Pittsburgh History & Landmarks Foundation

To the Editors,

I sent my membership renewal in yesterday, so couldn't comment on current *Newsletter* that I received today. I note at least two instances of the word "upcoming." As a *New York Times* editor once wrote, "to the next person who uses 'upcoming' when they mean 'forthcoming': I shall be downcoming, and you shall be outgoing." Hope you can change usage in future issues!

Thanks and best wishes,
Michael L. Hunegs

Correction: The name of the Mt. Airy plantation in Virginia mentioned in the ARCHES interview of the October 2005 issue of the *Newsletter* was misspelled. The family name is Tayloe.

Society Announcement

2006 Sally Kress Tompkins Fellowship

Sponsored by the Historic American Building Survey (HABS) and the Society of Architectural Historians (SAH) for a 12-Week HABS Summer Research Project

Purpose: The Sally Kress Tompkins Fellowship, a joint program of the Society of Architectural Historians (SAH) and the Historic American Buildings Survey (HABS), permits an architectural historian to work on a 12-week HABS project during the summer of 2006. The Fellow will either conduct research on a nationally significant building or site and prepare a written history to become part of the permanent HABS collection, or conduct research on a particular topic relating to architectural history in support of future HABS projects. The Fellow will be stationed in the field working in conjunction with a HABS measured drawings team, or in the HABS Washington, D.C. office. The Fellow will be selected by a jury of two SAH members and one HABS representative.

The Award: The 2006 Tompkins award includes a \$10,000 stipend and will be presented during the Society's 59th Annual Meeting held in April in Savannah, GA. The award will be announced in the Journal of the Society of Architectural Historians and the Newsletter of the Society after the presentation.

Application Procedure: For detailed information and to download application forms, visit: <http://www.cr.nps.gov/habshaer/joco/skftf.htm> or contact James A. Jacobs at james_jacobs@nps.gov or 202.354.2184.

Applications must be postmarked by 1 February 2006.

Chapter Announcements

Call for Papers: SESAHA Annual Meeting

Auburn University

28-30 September 2006

Deadline: 1 April 2006

The Southeast Chapter of the Society of Architectural Historians (SESAH) will hold its 2006 annual meeting in Auburn, Alabama from September 28 to September 30. The conference committee invites abstracts for individual papers on any aspect of the history of the built environment and proposals for session panels, consisting of three papers and a chair, focused on a particular theme. Papers may address any geographical region, historical period, or scale (from landscape and urbanism to interiors and texts).

Abstracts of no more than 300 words should be sent by 1 April 2006 to: Professor Nina Lewallen, School of Architecture, Auburn University, lewalns@auburn.edu. Please note that SESAHA offers a limited number of travel grants to help graduate students attend the meeting to deliver papers.

Auburn is located in east central Alabama, forty-five minutes from Montgomery, one and a half hours from Atlanta, and two hours from Birmingham. The conference schedule includes tours of the Auburn campus, the churches of downtown Auburn, Paul Rudolph's Applebee House, and Tuskegee University. Two optional tours will be offered on Saturday, September 30, one to Montgomery and the other to Auburn University's Rural Studio and the vernacular buildings of the surrounding area. Dell Upton, David A. Harrison Professor of Anthropology and Architecture at the University of Virginia, will give the keynote address.

For detailed submission instructions and additional information regarding the conference, please visit www.sesah.org.

SESAH Announces 2005 Publication Awards

The Board of Directors of the Southeastern Chapter of the Society of Architectural Historians (SESAH) announced the winners of the 2005 Publication Awards at the 2005 SESAHA Annual Meeting. The University of Texas-Arlington School of Architecture hosted the Southern Architecture Conference 12-15 October in Fort Worth, Texas. With nearly 100 scholars from around the U.S. and Europe, the 23rd annual conference was a big success, stated SESAHA president Dr. David Gobel of the Savannah College of Art & Design in Georgia. The staff at the University of Texas-Arlington were extremely hospitable hosts and our attendees thoroughly enjoyed SESAHA's first conference in Texas, especially our time touring the art museums of Fort Worth and architectural landmarks of Dallas.

The 2005 SESAHA Publication Awards reflect the diversity of research being conducted by southern architecture scholars, stated Dr. Catherine Zipf, chair of the SESAHA awards committee and a professor at Salve Regina University in Newport, Rhode Island. From a 19th-century Alabama mill town and an 18th-century landmark in Spanish Texas to a 1930s college campus in Illinois, this year's award winners cover a wide range of architectural types and subject matter.

The 2005 Essay Award was presented to Robert W. Blythe for "Unraveling the Threads of Community Life: Work, Play, and Place in the Alabama Mill Villages of the West Point Manufacturing Company." This essay was published in *Constructing Image, Identity, and Place: Perspectives of Vernacular Architecture IX* (University of Tennessee Press, 2003). Using an Alabama mill town as an example of the intersection between architecture and the social condition it creates, "this essay examines the competing issues of authority versus resistance as well as social status and race within a small southern community," stated Dr. Zipf. "This impressive article

is not only well written, but its insight will be of great interest to anyone studying southern architectural history.” Blythe is the Regional Chief of History for the National Park Service at the Southeast Office in Atlanta, Georgia.

The 2005 Article Award was presented to Dr. Kenneth Hafertepe for “The Romantic Rhetoric of the Spanish Governor’s Palace, San Antonio, Texas,” published in *Southwestern Historical Quarterly* (October 2003). Dr. Hafertepe documented the effort to preserve and restore this unique American historic site while exploring the questions of authenticity and identity. “The author’s prose analyzes the value of this rare, mid-18th century historic building, providing readers with a new interpretation of a legendary National Historic Landmark,” stated Dr. Zipf. “The article’s well-written and thoroughly researched treatment of a Texas landmark will be appreciated by scholars from beyond the Texas borders.” Dr. Hafertepe is a professor in Museum Studies at Baylor University in Waco, Texas.

The 2005 Book Award was presented to Dr. Robert M. Craig for *Bernard Maybeck at Principia College: The Art and Craft of Building* (Gibbs Smith Publishers, November 2004). This 544-page book (weighing nearly 8 lbs!) tells the story of the talented San Francisco architect and the construction of an extraordinary new college campus with thirteen academic buildings located near St. Louis planned and built between the 1920s and 1940s. “The astute research presented in this book uses a wealth of primary documents, letters, and drawings and puts to rest many misconceptions about a collection of distinctive academic buildings often dismissed too quickly,” stated Dr. Zipf. “The author’s perceptive analysis of the relationship between architecture and character is made all the more understandable by the rich illustrations and well-written text. The result of years of research, Dr. Craig’s book on Bernard Maybeck and Principia College is truly a masterpiece.” Located in Elmhurst, Illinois, Principia College is a National Historic Landmark and was the subject of Dr. Craig’s Ph.D. dissertation at Cornell University. Dr. Craig is a professor of Architecture at the Georgia Institute of Technology in Atlanta.

The 2005 SESA Publications Award Committee consisted of Dr. Catherine Zipf, Catherine Bishir of Preservation North Carolina, and Travis McDonald of Thomas Jefferson’s Poplar Forest in Virginia.

Future SESA conferences will be held at Auburn University in Alabama in September 2006 and Nashville, Tennessee, in 2007. Visit www.sesah.org <<http://www.sesah.org>> for more information.

Historiography and Ideology: Architectural Heritage of the “Lands of Rum”

Harvard University, 11–13 May, 2006

Organized by Professor Gülru Necipoğlu of Harvard University and Dr. Sibel Bozdoğan of the Boston Architectural Center. Sponsored and presented by the Aga Khan Program for Islamic Art and Architecture at Harvard University. The event will be held at the American Academy of Arts and Sciences in Cambridge, Massachusetts. Speakers and discussants will include: Nur Altınyıldız, Yıldız University; Can Bilsel, University of San Diego; Sibel Bozdoğan, Boston Architectural Center; Zeynep Celik, New Jersey Institute of Technology; Ahmet Ersoy, Boğaziçi University; Barry Flood, New York University; Shirine Hamadeh, Rice University; Cemal Kafadar, Harvard University; Wendy Meryem Shaw, Kadir Has University; Gülru Necipoğlu, Harvard University; Oya Pancaroğlu, Oriental Institute, Oxford University; Scott Redford, Georgetown University and Koç University; Kishwar Rizvi, Barnard College; David Roxburgh, Harvard University; Heghnar Watenpaugh, MIT.

IASTE 2006 Call for Abstracts – Hyper-traditions

Tenth Conference of the International Association for the Study of Traditional Environments
15-18 December 2006
Thammasat University, Bangkok, Thailand

The 2006 International IASTE Conference invites participants to investigate a new dimension of the transformation of tradition: hyper-traditions. As in past IASTE conferences, scholars and practitioners from such fields as architecture, architectural history, art history, anthropology, archaeology, folklore, geography, history, planning, sociology, urban studies, and related areas are invited to submit papers that address one of the three main tracks: From Simulated Space to “Real” Tradition; Hyper-Traditions and “Real” Places; Identity, Heritage, and Migration. Submission Requirements

Interested colleagues are invited to submit a short, one-page abstract, not to exceed 500 words, no later than 17 February 2006. Proposals for complete panels are welcome. For information see: www.arch.ced.berkeley.edu/research/iaste

The Wolfsonian-FIU Fellowship Program

The Wolfsonian-Florida International University is a museum and research center that promotes the examination of modern material culture. The focus of the Wolfsonian collection is on North American and European decorative arts, propaganda, architecture, and industrial and graphic design from the period 1885-1945. Fellowships are intended to support full-time research, generally for a period of three to five weeks. The program is open to holders of master’s or doctoral degrees, Ph.D. candidates, and to others who have a significant record of professional achievement in relevant fields. Applicants are encouraged to discuss their project with the Fellowship Coordinator prior to submission to ensure the relevance of their proposals to the Wolfsonian’s collection. For more information about The Wolfsonian and its collection, visit the website at <http://www.wolfsonian.fiu.edu>, or call 305-535-2613.

The application deadline is 31 December, for residency during the 2006-2008 academic years. Website: <http://www.wolfsonian.fiu.edu/education/research/index>.



Two Landscape Architecture faculty positions / Landscape Architecture Program Director

We are seeking leaders who will make a significant contribution to teaching and creative research in the newly formed interdisciplinary Department of Architecture and Landscape Architecture.

We invite applications for two full-time landscape architecture appointments. Either candidate may also be considered for the position of Landscape Architecture Program Director.

History of Landscape Architecture: a senior appointment will be made at the Professor level with a newly established endowed Chair. Teaching responsibilities will involve instruction in lecture and seminar courses in the core of the curriculum as well as electives. Successful candidates will have an accomplished teaching and scholarly record, and a clear research agenda. Ph. D preferred.

Design: rank and tenure are flexible, depending on qualifications. Teaching responsibilities will involve instruction in studio, lecture and seminar courses in the core of the curriculum as well as electives. Beyond excellence in design, we are interested in candidates who may bring additional skills in ecology/technology or digital media. Successful candidates will have significant design experience, an accomplished teaching record, and a clear research agenda. MLA or advanced degree preferred.

Our graduate MLA program has a strong design focus, stressing both conceptual and technical issues, and grounded in the study of history, theory, ecology and technology. Our mission is to expand the boundaries of the discipline through scholarship, applied research and critical practice. We offer first professional and post-professional masters' degrees, dual graduate degrees with the other disciplines in the School (architecture, architectural history and urban and environmental planning) as well as an undergraduate minor.

Applications will be considered beginning December 1 until positions are filled.

Send a letter of interest describing design, teaching and research accomplishments and future interests. Include curriculum vitae with three references and contact information.

Elissa Rosenberg, Search Committee Chair
Department of Architecture and Landscape Architecture
University of Virginia School of Architecture
PO Box 400122
Campbell Hall
Charlottesville, VA 22904-4122

Tel: Lisa Shifflett, Program Assistant 434-924-3285
Fax: 434-982-2678
Email: ims4r@virginia.edu

Women and minorities are encouraged to apply. The University of Virginia is an Equal Opportunity/Affirmative Action employer.

See www.arch.virginia.edu for more information on the Graduate Program in Landscape Architecture.

Historian of Early Christian/ Byzantine Art and Architecture

Salary: Competitive

Type: Full-time, rank open, tenured or tenure track

The Institute of Fine Arts, New York University, seeks to appoint a faculty member in the history of Early Christian/Byzantine Art, circa 300-1500. The position will be tenured or tenure track, rank open. Specialization in any medium will be considered; breadth of scholarly interest in art history and the study of the Medieval Mediterranean world are preferred. The appointment is for graduate teaching, Ph.D. supervision, and advanced research.

Ph.D., significant publications, and strong teaching experience are required.

Position open until filled. New York University is an Equal Opportunity/Affirmative Action employer. Women and minority candidates are strongly encouraged to apply.

Letters of application with *curriculum vitae*, list of publications, and the names of three references should be sent by 31 December 2005 to:

Professor Robert Lubar
Chair, Byzantine Search Committee
Institute of Fine Arts
New York University
1 East 78th Street
New York, New York 10021

About the Institute of Fine Arts, New York University: The Institute of Fine Arts, NYU is dedicated to graduate teaching and advanced research in the history of art, archaeology, and the conservation and technology of works of art. It offers the degrees of Master of Arts and Doctor of Philosophy, the Advanced Certificate in Conservation of Works of Art, and the Certificate in Curatorial Studies issued jointly with The Metropolitan Museum of Art. The courses of study prepare students to enter careers in university teaching, museum work, independent research and writing, art criticism, and art conservation. Research is as important a part of the program as classroom instruction. The study of Early Christian and Byzantine art is one of the traditional strengths of the Institute, supported by both permanent and adjunct faculty in Medieval and Islamic art and architecture, a full library, and a rich collection of visual resources. Located at 1 East 78th Street, the Institute maintains strong ties to The Metropolitan Museum of Art.

PENNSTATE



Notice of Faculty Vacancy:
Architectural Historian

The Department of Art History at Penn State seeks an Architectural Historian, 15th to 18th centuries—specialization open to any area in territorial Europe or its colonies worldwide. Teaching responsibilities include graduate and undergraduate courses in areas of specialization, and broader introductory surveys. Supervision of M.A. and Ph.D. theses is also expected. This is a full-time, tenure-track position at the assistant professor rank, beginning August 2006. Candidates must have a Ph.D. in architectural or art history, a strong commitment to research and publication, and a dedication to teaching both at the undergraduate and graduate levels.

Please submit letter of application, curriculum vitae, an example of research or published work, and have three letters of reference sent directly to:

Craig Zabel
Head, Department of Art History
229 Arts Building, Box A
The Pennsylvania State University
University Park, PA 16802-2901

Applications received by January 6, 2006 will be assured full consideration. However, applications will be accepted until the position is filled.

For more information about the department, please visit:
<http://www.arthistory.psu.edu/>

Penn State is committed to affirmative action, equal opportunity and the diversity of its workforce.

The Americanization of Postwar Architecture

1-3 December 2005
University of Toronto

This international conference examines the architectural exchanges between the United States and the rest of the world after the Second World War. Led by initiatives such as the Marshall Plan, the US disseminated their architecture and planning innovations by exporting housing programs, publications and exhibitions which generated fruitful exchanges between international scholars and professionals. However, these ideas were also met with foreign resistance, often resulting in creative but counter-conceptual adaptations of American ideas. By considering several diverse case studies, this conference explores these cultural exchanges, the various modes by which this information circulates and the impact of these interactions on postwar economic and cultural globalization.

For information on the program, participants, registration and sponsors please visit www.utoronto.ca/csus/about/confupcoming.htm or contact the Conference Chair, Paolo Scrivano, at paolo.scrivano@utoronto.ca

Booklist

Recently published architectural books and related works, selected by Barbara Opar, Syracuse University Library. Please note that these books are not for sale by the Society. This list is meant only as a reference.

Architects

Bergquist, Mikael and Olof Michelsen. *Accidentism – Josef Frank*. Boston: Birkhauser, 2005. 95p. ISBN 3764372567 \$34.95

Bishop, Carol. *Frank Lloyd Wright: The Romantic Spirit*. New York: Princeton Architectural Press, 2005. 144p. ISBN 189044930X \$34.95

Gorman, Michael John. *Buckminster Fuller: Designing for Mobility*. Milan: Skira; London: Thames & Hudson [distributor], 2005. 240p. ISBN 8876242651 \$65.00

Gannon, Todd. *Mack Scogin Merrill Elam: Knowlton Hall: Columbus, Ohio*. New York: Princeton Architectural Press, 2005. 168p. ISBN 1568985215 \$29.95

Hobhouse, Niall. *Architecture is Not Made With the Brain: The Labour of Alison and Peter Smithson*. New York: Princeton Architectural Press, 2005. 96p. ISBN 1902902432 \$30.00

Pinkney, Tony. *We Met Morris: Interviews with William Morris, 1885-96*. Reading, England: Spire Books, 2005. 133p. ISBN 1904965032 \$40.00

Architectural Design

Blundell-Jones, Peter, Doina Petrescu and Jeremy Till, eds. *Architecture and Participation*. New York: Spon Press, 2005. 282p. ISBN 0415317460 \$43.95

Shamiyeh, Michael and DOM Research Laboratory, eds. *What People Want: Populism in Architecture and Design*. Basel: Birkhauser, 2005. 416p. ISBN 3764372761 \$32.97

Architectural Technology

Abalos, Inaki and Juan Herreros. *Tower and Office: From Modernist Theory to Contemporary Practice*. Cambridge, Massachusetts: MIT Press, 2005. 295p. ISBN 0262011913 \$55.00

Architecture—China

Dawson, Layla. *China's New Dawn: An Architectural Transformation*. Munich: Prestel Publishing, 2005. 191p. ISBN 3791332708 \$49.95

Architecture—Czech Republic

Benete, Philippe and Renata Holzbachova. *Prague et les Chateaux des Boheme*. Paris: ACR Editions, 2005. 336p. ISBN 2867701724 \$130.00

Architecture—Germany

Dorgerloh, Hartmut and Michael Scherf. *Preussische Residenzen: Konigliche Schlosser und Garten in Berlin und Brandenburg*. Munchen: Deutscher Kunstverlag, 2005. 160p. ISBN 3422064931 \$43.75

Architecture—India

Freeman, Michael. *India Modern*. London: Mitchell Beazley, 2005. 176p. ISBN 0794650201 \$40.00

Nath, R. (Ram) *History of Mughal Architecture* (Vol. IV, Part 1) New Delhi: Abhinav Publications, 2005. 526p. ISBN 8170174147 \$182.00

Architecture—Italy

Fentress, E., C.J. Goodson, M. Laird, and S. Leone. *Walls and Memory: The Abbey of San Sebastiano at Alatri Lazio, From Late Roman Monastery to Renaissance Villa and Beyond*. Turnhout, Belgium: Brepols, 2005. 445p. ISBN 2503515770 \$75.00

Kirk, Terry. *The Architecture of Modern Italy, v. 1: The Challenging of Tradition, 1750-1900*. New York: Princeton Architectural Press, 2005. 280p. ISBN 1568984200 \$35.00

----- *The Architecture of Modern Italy, v. 2: Visions of utopia, 1900-Present*. New York: Princeton Architectural Press, 2005. 280p. ISBN 1568984200 \$35.00

Architecture—United States

Sharoff, Robert and William Abaren. *American City: Detroit Architecture 1845-2005*. Detroit: Wayne State University Press, 2005. 144p. ISBN 0814332706 (Due in October, 2005) \$60.00

Architecture, Early Christian

Brandenburg, Hugo and Arnaldo Vescovo. *Ancient Churches of Rome From the Fourth to the Seventh Century: The Dawn of Christian Architecture in the West*. Turnhout, Belgium: Brepols, 2005. 336p. ISBN 2503517471 \$145.00

Architecture, Medieval

Bandmann, Gunter. *Early Medieval Architecture as Bearer of Meaning. Translation of Mittelalterliche Architektur als Bedeutungstrager*. New York: Columbia University Press, 2005. 370p. ISBN 0231127049 \$47.50

Architecture, Modern

Jencks, Charles. *The Iconic Building*. New York: Rizzoli, 2005. 224p. ISBN 0847827569 \$35.00

Umbach, Maiken and Bernd Huppau, eds. *Vernacular Modernism: Heimat, Globalization, and the Built Environment*. Stanford, California: Stanford University Press, 2005. 265p. ISBN 0804751544 \$24.95

Architecture and the Environment

Steele, James. *Ecological Architecture: A Critical History*. London: Thames & Hudson, 2005. 272p. ISBN 0500342105 \$55.00

Architecture and Politics

Findley, Lisa. *Building Change: Architecture, Politics, and Cultural Agency*. New York: Routledge, 2005. 240p. ISBN 0415318750 \$130.00

Architecture and Society

Saunders, William. *Commodification and Spectacle in Architecture: A Harvard Design Magazine Reader*. Minneapolis, University of Minnesota Press, 2005. 152p. ISBN 0816647526 (Due in November, 2005) \$22.95

Architecture and Tourism

Ockman, Joan and Salomon Frausto, eds. *Architourism: Authentic, Escapist, Exotic, Spectacular*. London: Prestel Publishing, 2005. 191p. ISBN 379133297X \$39.95

Building Types

Belfoure, Charles. *Monuments to Money: The Architecture of American Banks*. Jefferson, North Carolina: McFarland & Co., 2005. 348p. ISBN 078642060X \$55.00

Herman, Bernard L. *Town House: Architecture and Material Life in the Early American City, 1780-1830*. (Published for the Omohundro Institute of Early American History and Culture, Williamsburg, Virginia). Chapel Hill: University of North Carolina Press, 2005. 320p. ISBN 0807829919 (Due in November, 2005) \$45.00

MacLeod, Suzanne, ed. *Reshaping Museum Space: Architecture, Design, Exhibitions*. London; New York: Routledge, 2005. 241p. ISBN 0415343453 \$39.95

Sirefman, Susanna. *The Contemporary Guesthouse: Building in the Garden*. New York: Edizioni Press, Inc., 2005. 248p. ISBN 1931536341 \$45.00

Housing

Gast, Klaus-Peter. *Living Plans: New Concepts for Advanced Housing*. Basel; Boston: Birkhauser, 2005. 240p. ISBN 3764321849 \$125.00

Swope, Caroline T. *Classic Houses of Seattle: High Style to Vernacular, 1870-1950*. Portland, Oregon: Timber Press, 2005. 268p. ISBN 0881927171 \$39.95

Landscape Architecture

Turner, Tom. *Garden History: Philosophy and Design 2000 BC – 2000 AD*. London; New York: Spon Press, 2005. 294p. ISBN 0415317487 \$44.95

Masterworks

Dodds, George. *Building Desire: On the Barcelona Pavilion*. New York: Routledge, 2005. 168p. ISBN 0415325242 \$38.95

Guasch, Ana Maria and Joseba Zulaika, eds. *Learning From the Bilbao Guggenheim* (Center for Basque Studies Conference Papers Series). Reno, Nevada: University of Nevada Press, 2005. 294p. ISBN 1877802506 \$24.95

Murphy, Ben. *The U.N. Building* (United Nations). London: Thames & Hudson, 2005. 160p. ISBN 0500342164 \$40.00

Neils, Jenifer. *The Parthenon: From Antiquity to the Present*. New York: Cambridge University Press, 2005. 430p. ISBN 0521820936 \$75.00

Tronzo, William, ed. *St. Peter's in the Vatican*. New York: Cambridge University Press, 2005. 504p. ISBN 0521640962 \$125.00

Urban Design

Talen, Emily. *New Urbanism and American Planning: The Conflict of Cultures*. (Planning, History and the Environment) New York: Routledge, 2005. New ed. 318p. ISBN 0415701333 \$38.00

Annual Meetings

Savannah, Georgia, 26-29 April 2006

Pittsburgh, Pennsylvania, 9-15 April 2007

forthcoming

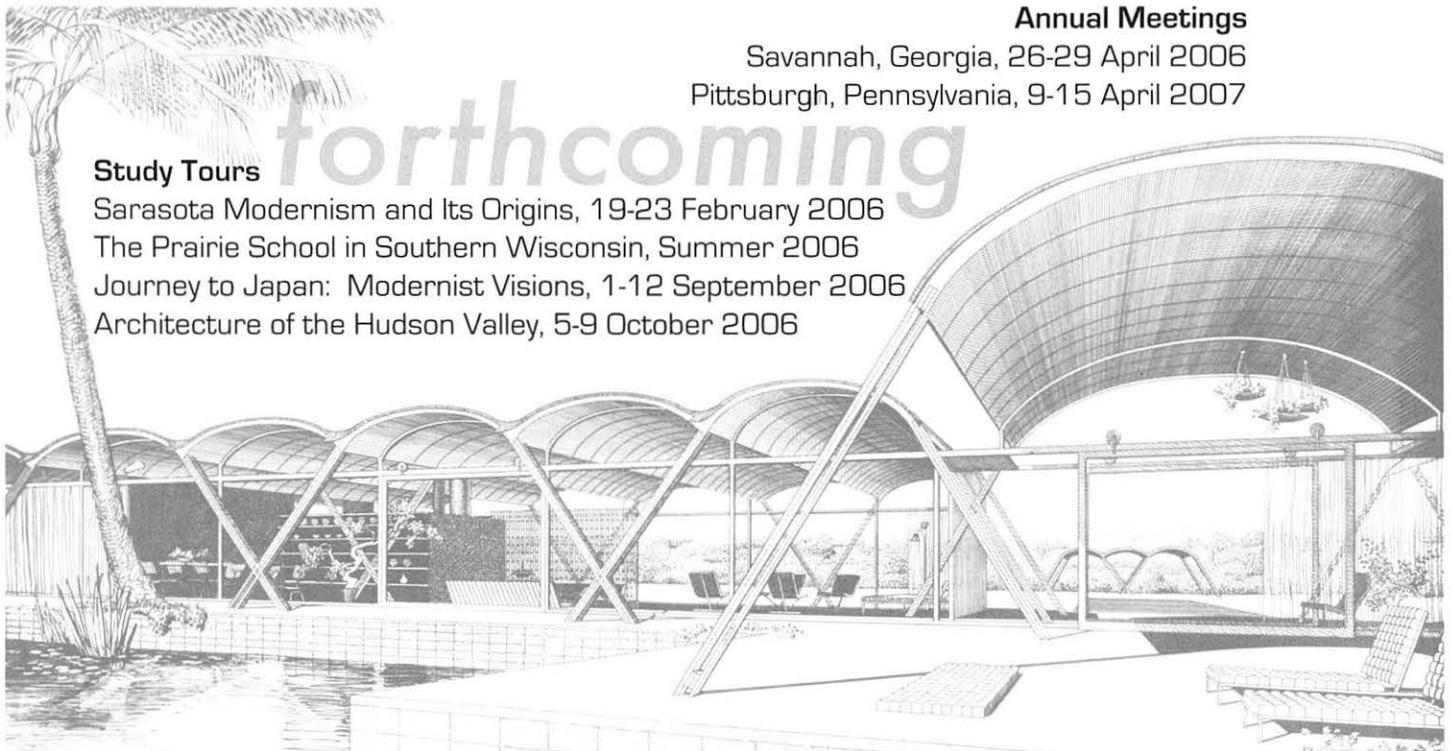
Study Tours

Sarasota Modernism and Its Origins, 19-23 February 2006

The Prairie School in Southern Wisconsin, Summer 2006

Journey to Japan: Modernist Visions, 1-12 September 2006

Architecture of the Hudson Valley, 5-9 October 2006



Correction

We failed to note that the cover photograph for the October 2005 *SAH Newsletter* was taken by New Orleans architect Richard Koch. The editors would like to thank John Ferguson for noting this omission. He adds: "Koch was perhaps the first architect in the state to take an active interest in historic preservation, later working with Samuel Wilson, Jr. in the firm of Koch and Wilson, Architects. Koch was one of the members of the early HABS teams in Louisiana, and that is how his work wound up in that collection."

This issue features another cover photograph by Richard Koch, who supervised the restoration of the La Rionda cottage on behalf of the City of New Orleans in 1940.

Cover image: Antonio La Rionda Cottage, New Orleans, 1811 [photograph: Richard Koch, 1938, Historic American Buildings Survey (Library of Congress)]

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POSITION ANNOUNCEMENT



The Society of Architectural Historians seeks a new editor or editors for the *SAH Newsletter* beginning with the August 2006 issue. Responsibilities include organizing and editing monthly content, coordinating content and deadlines with the Chicago office, and overseeing production. Candidates should be familiar with Microsoft Word. Please send any inquiries to news@sah.org.

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