



SAH News

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Charnley-Persky House *photo: David Schalliol Photography*

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SAH EXECUTIVE DIRECTOR'S UPDATE



Pauline Saliga, SAH Executive Director *Photo: Roark Johnson*

Scholarly Communications Institute

This July SAH President Dianne Harris and I attended the 9th and final Scholarly Communications Institute (SCI) which brought together scholars, publishers, funders, and representatives of learned societies to discuss the challenges and opportunities for producing humanities scholarship in the digital age. SCI 4 in 2006, which focused on architectural history, resulted in two paradigm-shifting SAH digital projects, namely creating the multimedia edition of *JSAH*, which has now been adopted by JSTOR, and developing SAHARA, a system for uploading and sharing images for teaching and research, which now has been adopted by ARTstor. Those digital projects, along with SAH Archipedia, the online edition of the Buildings of the United States project which will be released in 2012, have made SAH a leader among learned societies that are trying to provide their members with tools to publish new research despite the shifting landscape of print and digital publishing. SCI 9 assessed the progress made in the digital humanities in the past nine years, identified the unmet needs, and posed potential solutions. We will inform SAH members when the final SCI 9 report and recommendations are published in the coming months.

Building Bridges to SAH Chapters

In response to feedback from the SAH Chapters, when you renew your membership in the national SAH for 2012, you also will have the opportunity to join a local SAH Chapter. With more than 25 regional Chapters nationwide, the national office of SAH is trying to build closer ties to the Chapters which focus on regional history and preservation issues. If you join one or more Chapters when you renew your SAH membership, SAH will take care of the rest including sending the Chapters your contact information, processing the payment and sending your dues to the local Chapter.

Joining a local SAH Chapter will give you additional opportunities to attend lectures and tours; to publish, as in the *SESAH's* journal, *Arris*; and to deliver papers at conferences sponsored by *SESAH*, the New England Chapter, and the Marion Dean Ross/Pacific Northwest Chapter. A complete list of Chapters will be detailed on the BACK of the SAH membership invoice and on the online renewal form. If you would like to see a complete list of SAH

Chapters and visit their websites, go to the SAH website at www.sah.org

Changes in SAH Publications

The 2012 SAH renewal also will give you the choice of receiving *JSAH* in electronic only or paper plus electronic formats. The paper edition of *JSAH* will cost an additional \$10 per year, a pass through expense from University of California Press to cover the cost of postage and handling. For those of you who pay an additional \$35 for international postage, choosing the "electronic only" option will provide you with significant savings.

In an effort to lower expenses and to provide you with timely news, in 2012 SAH is going to discontinue its print newsletter. At its meeting in April 2011, the SAH Board agreed that the current quarterly newsletter simply doesn't deliver important news often enough and that a more frequent, electronic newsletter, with hyperlinks and additional content, would be more beneficial. We anticipate producing a monthly electronic newsletter that retains many of the features you've come to rely on, such as the Booklist and the new Exhibition Catalog list, as well as expanded coverage on opportunities, lectures, exhibitions, preservation issues and the like. We are currently developing a strategy for integrating the Society's online communications which now include the SAH Listserv for quick, informal communications [email to SAHLISTSERV@listserv.brown.edu]; a weekly email blast from the SAH office for regular reminders about deadlines; and SAH Communities www.sahcommunities.groupsite.com, where members can share their own news and communicate within smaller special interest groups.

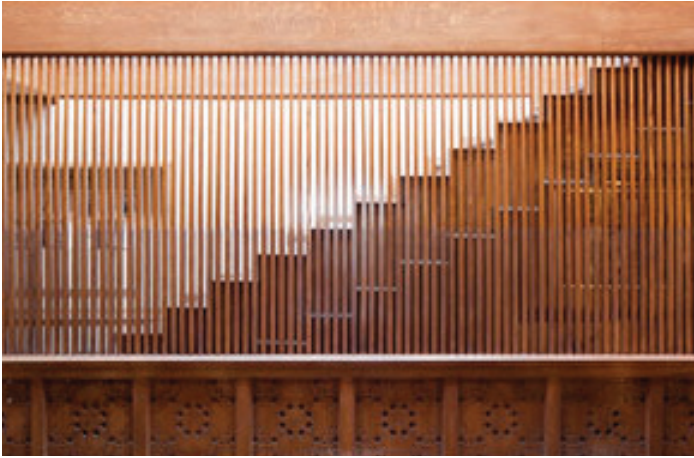
2012 Dues Increase / 2012 Fellowship Increases

Finally, the SAH membership dues for 2012 will increase by \$5.00 (4%) per person. We hope our members will understand the necessity for this modest increase, the first for individuals since 2009.

At the same time, in 2012 SAH will increase funding for research, the annual meeting, and travel fellowships to more than \$51,000. This is the highest level of funding SAH has ever been able to provide to its members. The reasons for the increase include good performance of the Society's endowment, despite the dismal economy; new fellowships such as the Peterson Fellowship which is funded by the Athenaeum of Philadelphia; and the continued generosity of our members and foundation partners, such as the Kress Foundation, the Keepers Preservation Trust and the Beverly Willis Foundation, which continue to support travel to the SAH annual meeting. We anticipate that in 2013 or 2014 SAH will be able to inaugurate the H. Allen Brooks Travelling Fellowship enabling a recent graduate to travel for a year following graduation. To all our fellowship supporters, including SAH's own members who contribute to the Berry, Kostof and Collins funds, we sincerely thank you for your generosity.

Pauline Saliga
*Executive Director SAH and
Charnley-Persky House Museum Foundation*

SEYMOUR PERSKY MAKES LEAD GIFT TO ESTABLISH ENDOWMENT



Second Floor Balusters, Charnley-Persky House
Photo: David Schalliol Photography

In April of this year, Seymour H. Persky, the Chicago attorney and philanthropist who enabled SAH to purchase the Charnley-Persky House in 1995, made a lead gift of \$50,000 to establish a Charnley-Persky House Museum Endowment. The gift, the first installment of a \$250,000 pledge, will support both educational programs focusing on the house and its continued restoration.

Designed by Louis Sullivan at the time that Frank Lloyd Wright worked for the Adler and Sullivan firm, Charnley-Persky House displays the combined talents of both Sullivan and Wright. This revolutionary house, which is a Chicago Landmark and a National Historic Landmark, is a turning point in modern residential architecture. Its design combines 19th century domestic traditions, such as servants' stairs, a basement kitchen and service courtyard, with 20th century innovations such as an open floor plan and a complete rejection of European-inspired ornament and forms. Scholars long have attributed the symmetrical, open floor plan, with one room arranged on either side of a central three-story atrium, to Sullivan, an influence of his short-lived education at the École de Beaux-Arts. Although Wright claimed to have designed the house entirely on his own, historians now believe that Wright's design contributions include the flat geometric panels that cover the exterior balcony and the second floor interior atrium, as well as the row of balusters that function as an open "scrim" to visually separate the second floor landing and the third floor stairs without sacrificing light or transparency. See photo above.

Built in 1891-1892, the house was commissioned by James and Helen Douglas Charnley, who lived in many locations on the north side of Chicago in the late 19th century, including in a Burnham and Root house on Lake Michigan that they commissioned. James Charnley, who was in the steel and lumber businesses, was a personal friend of Louis Sullivan and they built adjoining vacation cottages in Ocean Springs, Mississippi in the late 19th century. The Charnleys were daring clients, in that they agreed to let Sullivan incorporate a soaring three-story atrium and skylight in the center of their house, thereby devoting one third of the house's floor space to light and air. The Charnleys lived in the house for only ten years before retiring to Camden, South Carolina.

Seymour Persky likens Charnley-Persky House to a miniature Auditorium Building (1886-1890), also designed by Adler and Sullivan and draftsman Frank Lloyd Wright. Both buildings feature stark exteriors, a projecting second-floor balcony, round-arched doorways and ornament throughout that interweaves foliate and geometric patterns. In 1995 Persky, then a board member of SAH, had the option to purchase the James Charnley House, but decided a better use would be as offices for the Society of Architectural Historians. In the same year, Persky donated \$1.65 million to SAH to purchase the house. Over the years, the Society has raised more than \$500,000 for restoration projects throughout the house, including a 2002 basement waterproofing project that unearthed a large 19th century midden which was excavated in 2010. (See September 2010 *SAH News* for details at www.sah.org).

The new Charnley-Persky House Museum Endowment will enable the Society to continue to be good stewards of this important house and will help fund three immediate priorities: consolidating and painting the wooden balcony which shows the signs of water damage; installing eco-friendly insulation in the attic to cut down on heating costs; and scraping and repainting the dining room. We at the Society are greatly indebted to Seymour Persky, both for making the initial gift that enabled the Society to purchase Charnley-Persky House, and for making the lead gift to ensure its ongoing restoration. We hope Charnley-Persky House will remain a fitting tribute to Mr. Persky's generous philanthropy and love of Adler and Sullivan's architecture. The Society's goal is to raise a \$2 million endowment for the programs and ongoing maintenance of the house. Those wishing to make a contribution or a planned gift to the endowment should contact me at 312.573.1365 or psaliga@sah.org.

Pauline Saliga
*Executive Director, SAH and
Charnley-Persky House Museum Foundation*

For additional insights into Seymour Persky's love of architecture, read Pauline Saliga's 2008 oral history interview with him. An illustrated transcript of the interview is on the Charnley-Persky House website, www.charnleyperskyhouse.org, under "Resources."

UPDATE ON THE ANNUAL MEETING FROM THE LOCAL COMMITTEE



Minoru Yamasaki, Wayne State University. *Photo: David Schalliol Photography*

The 65th annual meeting of the Society of Architectural Historians will be held in Detroit, Michigan, April 18-22, 2012. This is an ideal opportunity to visit a city in transition and to see firsthand what has been covered in *The New York Times*, *Time* magazine, and other publications – that Detroit is beginning to experience a creative resurgence.

This annual meeting will have an unprecedented 35 paper sessions that will include 5 open sessions and a graduate student lightning round. SAH sees this as a way to expand the meeting and to bring as many interesting topics as possible to our members.

Over the next few months SAH will be expanding communication efforts around the meeting so that you are able to plan in advance, as well as see, that this meeting has much to offer.

The Local Committee has been very active in planning the tours, seeking locations for our offsite events, and lining up the many volunteers who help make this meeting a success. The local committee is led by Dale Gyure, Lawrence Tech; Kathryn Eckert, author *Buildings of Michigan* (revised edition to be published for the annual meeting); Janet Kreger, fundraising and sponsorship; Kristine Kidorf, volunteer coordinator; and Karen Nagher, tour coordinator. The local committee has been putting together a vast array of annual meeting tours and some of the topics include the following: Frank Lloyd Wright, Yamasaki buildings in Detroit and on the Wayne State University campus, GM Tech Center, Cranbrook, and historic neighborhoods such as Indian Village and Boston-Edison. At this time the local committee is finalizing the itineraries and working with the tour leaders so that they understand the caliber of tours our members have come to expect.

Another event to look forward to during the annual meeting is a Friday Night Pub Crawl – a great way to experience the city and what it has to offer.

The host hotel is the Westin Book Cadillac Detroit. It is a historically significant hotel that is three blocks from COBO Conference/Meeting Center. The paper sessions, exhibit (book fair) and mid-day meetings will be held at COBO, and the check-in and information desk will be located there. For your convenience, we also will host an information desk at the conference hotel. The room rate at the Westin Book Cadillac is \$180 per night/

single occupancy. If you plan to share a room the price is \$90 each per night/double occupancy. SAH will create a forum on SAH Communities (www.sahcommunities.groupsie.com) so that attendees who want to save on the price of the hotel room can connect with each other to find roommates.

The Westin Book Cadillac Detroit is a renovated historic hotel. Located at the corner of State Street and Detroit's Washington Boulevard, once dubbed the Fifth Avenue of the Midwest, the hotel first opened in 1924 as the tallest hotel in the world with 33 floors and 1,136 guestrooms. Presidents, entertainers, major sports celebrities like Lou Gehrig and Babe Ruth, and many other notables were guests of Book Cadillac.

Transportation

The city uses cabs, buses and a People Mover elevated tram. You can catch the People Mover a short distance from the hotel and it will drop you off inside COBO and steps from the SAH check in/Information desk. A map and other transportation details are available on the annual meeting website (www.sah.org/2012) under "Transportation."

Beginning this year, we will be asking you to note your mobility level on the online registration form. We also will be noting the mobility level for the tours.

Canada

There are currently no plans to host tours in Canada. The city of Windsor, Ontario is a short distance from Detroit, located on the opposite bank of the Detroit River. If you are planning to visit Canada before, during, or after the SAH annual meeting, please be sure you have a current and valid passport. That is the only way you will be able to gain entry to/from Canada.

Be sure to visit the SAH Annual Meeting website often to learn of any updates related to the meeting and to read the latest news about Detroit. We look forward to seeing all of you in The Motor City!

www.sah.org/2012

Kathryn Sturm

SAH Director of Programs



Louis and Emily Kling Kamper House, Detroit.
Photo: David Schalliol Photography

MAISON DE VERRE STUDY DAY

Report by Fellowship Recipient Robert Wiesenberger, Columbia University

Robert Wiesenberger is a rising second year doctoral candidate in the Department of Art History and Archaeology at Columbia University. His focus is on the history and theory of 20th century architecture and design, primarily in pre-war Germany. Robert holds a B.A. in History and Germanic Studies from the University of Chicago. He has worked at the design firms MetaDesign and Ammunition in San Francisco, and as an intern in the Department of Architecture and Design at MoMA. He is the recipient of a Jacob K. Javits Fellowship from the U.S. Department of Education.

Mr. Robert Rubin, who so generously opened his home to us this past Saturday, has asked that we not make interior photography of the Maison de Verre (MdV) freely available online. So, this article and blog post will be light on images. On the one hand, this is too bad: I was surprised to discover that, as much as the MdV interior has been beautifully documented in photographs, the wealth of ingenious details that abound—from the spring-loaded closures of the cabinetry, to the tiered bookshelves, to the removable chromed treads of the stairs—exceeds all the published photography I have seen.

On the other hand, photography (and certainly not mine) would not capture the subtlety of these details, and no still medium could capture their animation—the lively way they swing, articulate and pivot along their prescribed planes and arcs. Nor could photographs suggest their remarkable feel—the close tolerances, precise weighting and positive click that the furniture and cabinetry still have after 80 years; the way the doors close slowly by themselves. And the MdV is as much a house of grand, spatial gestures, as it is of minute, artisanal details. These too escape my photographs. So it really is for the best: I will try to describe here how the MdV feels.

The only photographs that I was able to post in the SAH tour blog are of the facade, which is the aspect of the house I least want to illustrate. This is not because it is uninteresting, but rather because the MdV's titular feature is so widely exposed. It does give me an opportunity, however, to discuss how the house has been represented photographically. For example, one of the best is a shot by François Hallard, included in Nicolai Ouroussoff's *New York Times* review, "The Best House in Paris":[1]

This lovely image is typical of recent representations of the home: a dead-on elevation of a monumental, glowing lantern. Yet my experience approaching the MdV that Saturday morning belied the expectations set by heroic images like these. Passing through the unassuming street entrance to 31 Rue-St. Guillaume, and into the small courtyard, the view surprised me. It is cropped out of these photos (even more by the NYT than in Halard's original), but the MdV only occupies about two thirds of the vertical real estate of the masonry structure into which it is inserted. Its scale feels like an almost humble intervention—except, of course, for its formal audacity.

The dead-on treatment also collapses perspective on a house one might expect to project into the courtyard. Yet on foot it becomes

clear how much the MdV is truly built into its 19th century host, complicating the narrative of a monumental modern icon. (It should be noted that the upstairs neighbors, whose refusal to vacate introduced the peculiar construction challenge of the MdV, some years ago renovated their facade to widen the windows and jettison a mansard roof, slightly lessening the starkness of the original stylistic disparity, and bowing to the modern character of the new construction they had resisted.)

Perhaps the greatest surprise in approaching the presumably luminous "House of Glass" is that, by the light of an overcast Parisian morning, the glass facade appears quite dull, even muddy—not far off, tonally, from the gray plaster of the adjacent wall. This quality changed with exposure to high sunlight, which emphasized the geometry of the circles inscribed within the glass brick lenses. These bricks have been replaced, after some cracking, with an approximation of the original sand-cast Nevada blocks produced by Saint-Gobain, which remain on the better-protected rear facade. The original glass has a slightly greener cast, thanks to its iron content, and creates a more intense dappling effect across a concave surface dimpled like a hammered metal bowl.

It is by night that the MdV famously glows. Light from within meets large floodlights attached to tracks projecting from the facade. Our tour leader, Mary Vaughn Johnson switched these lights on during the afternoon of our visit, so we could see their yellow-gold effect inside and out. Elevations of the facade foreshorten this scaffolding. In person, the projection of these tracks flanking the entry is hard to ignore, and creates the impression of approaching from behind-the-scenes of a stage set. Critics have observed not just the choreography of circulation in the MdV, but also the cinematic character of its interior.[2] It is striking, then, that even after seeing the apparatus of this home's cinematic effects as one approaches, its immersive, dematerializing quality and intoxicating cinematic glamour are undiminished once we have set foot inside.[3]

After ringing one of the doorbells to adapt the home's programmatic function to the visitor (patient, guest or service call), all entrants pass down a narrow hall walled in glass to a secretary, who provides another sorting function. I will not attempt to describe the circulation of patients through Dr. Dalsace's ground-floor medical practice in detail (he was a preeminent gynecologist, later nationally recognized for championing birth control), as it is better seen in plans. Yet I would like to comment on the remarkable choreography of privacy, professionalism and respect staged on this floor. A series of sliding doors, metal screens and different treatments of glass work as layers and veils to balance privacy and openness. Dr. Dalsace's consultation room—backed by a double-height glass brick wall that telegraphs transparency and trust—has a desk with a rolling leaf on casters, so that he could maintain professional distance or lean in to hear patients' privileged information, whispered in confidence. Seeing his patients out of the room, Dr. Dalsace was forced to bow deeply, as he ran the lock from high to low down its arc-shaped track.

The most dramatic experience of the home begins when social visitors turn a sharp left down the entry hall. An ostentatiously

delicate hinge mounted on the ceiling slides a semicircular screen away, and leads to the grand, ship-ladder staircase, which faces the main facade's double-height wall of glass. Mrs. Dalsace was said to receive visitors from the landing, silhouetted before a wall of glass, as her guests climbed the wide, railing-less stairs, which drop off vertiginously to either side—cinematic to be sure. Walking up myself, and convinced no one was looking, I had the urge to throw my arms out to either side while climbing these stairs—probing the space, and perhaps mimicking a tightrope walker, as one thinks keenly of balance.

I was not able to capture the quality of light in the grand salon, though some very fine photographs do justice to the space. Analogies to a massive cinema screen are not far off, and the diffuse yet intense quality of light made me squint by midday. The effect is of natural daylight, albeit severed from the cues or distractions of nature—"a world within a world," as Kenneth Frampton put it. The house feels clean, with light playing off every surface, and a sense of crisp clarity even affects the acoustic space. Mary Vaughn Johnson told us that by night the projector lights on the facade make it feel like a casino, in which it becomes difficult to note the passage of time. We took lunch in the grand salon, sitting on Mr. Rubin's newer furniture (most of the originals are now in the collection of the Pompidou), but still resting our drinks on Chareau's handmade brass fan table (I searched desperately for a coaster).

Mary urged us, during her excellent slideshow in the introduction, to resist coldly aestheticizing the house—seeing only line, light, shadow, and the industrial quality of the materials. This is surely the nature of most representations of the house, such as those of architectural photographer Todd Eberle.[4]

I have to confess, though, that it is difficult not to aestheticize the house in this way. The module of the glass bricks in the facade corresponds to the proportions in the furniture and even to the squares of round stud rubber flooring that resemble my childhood kitchen tiles—except these are now cracked like a rhino's skin, with each tile progressing at a different rate of decay depending on its original batch of natural rubber. This geometry contributes to a sense of harmony in the house—that everything fits together in a certain way. This is what Chareau, Dalbet and Bijvoet were working out over the four-year, on-site design and construction process. The Maison de Verre reflects this precision, but never at the cost of warmth, lyricism, and even wit

[1] Nicolai Ouroussoff, "The Best House in Paris," *The New York Times*, August 26, 2007.

[2] Paul Nelson, "La Maison de la Rue Saint-Guillaume," reprint of review in *L'Architecture d'Aujourd'hui* (November 1933) no. 9, in *Pierre Chareau, La Maison De Verre, 1928-1933: Un Objet Singulier*, ed. Olivier Cinqualbre (Paris: J.-M. Place, 2001), 28.

[3] Alice Friedman, who has given some architectural credence to the notion of "glamour" in mid-century American design (see *American Glamour and the Evolution of Modern Architecture*, Yale 2010) was also on the tour. She would occasionally turn to me and remark, with adulation, "glam," as new details or vistas presented themselves.

[4] Alastair Gordon, "The Court of Modernism," *wsj.com*, February 25, 2011 <http://online.wsj.com/article/SB10001424052748704364004576132362050145514.html>.

SAH is extremely grateful to its Board member, Robert Rubin, for having opened Maison de Verre for two study days. Rubin's painstaking restoration of the house was the perfect case study for historians, architects, preservationists and others to experience in person. The response we've received from participants is that it was nothing short of transformative. We also extend our sincere appreciation to Mary Vaughn Johnson, who led the tours and discussion on both study days.

To read more of Robert Wiesenberger's article, visit the SAH Study Tours Blog at <http://sahstudytours.wordpress.com/>

SAHARA NEWS

MIT Contributes Architectural Plans and Drawings to SAHARA

The MIT Libraries recently contributed 182 architectural plans and drawings to SAHARA, predominantly of sites in the Islamic world. The contribution includes mosques, tombs, madrasas, and other monuments in Egypt, Algeria, Morocco, Turkey, and Moorish Spain, as well as a small number of non-Islamic sites in those regions, largely pyramids and tombs in Egypt. Many of the plans complement visual images of the sites already contributed to SAHARA by SAH members and MIT.

The images consist of ground plans, sections, elevations, and, in many cases, full plates scanned from folios. Of particular interest both for their architectural depictions as well as for their visual beauty are 23 full-color plates from Pascal Coste's *Architecture arabe; ou, Monuments du Kaire, mesurés et dessinés, de 1818 à 1826* depicting interiors and exteriors of Islamic sites in Cairo in the early 19th century.

The contribution required collaborating with staff across the Libraries system. Andrea Schuler and Patsy Baudoin worked together to identify out-of-copyright books held by Rotch Library of Architecture and Planning and to select plans, drawings, and plates from the volumes; and Andrea subsequently cataloged the images for submission to SAHARA. The images were digitized by the Libraries' in-house scanning service. Because of their age, all of the books were routed to Preservation and Conservation Services at MIT both before and after scanning, where they were assessed, stabilized, and repaired as necessary.

Andrea Schuler

Aga Khan Visual Archivist

Specialized Content and Services, MIT Libraries

SAHARA Interview: Dell Upton



Nurney House Photo: Dell Upton

Dell Upton is a Professor of Architectural History in the Department of Art History at the University of California, Los Angeles. Upton's work focuses on the history of architecture, cities, and material culture in the United States and globally. He is the author, most recently, of *Another City: Urban Life and*

Urban Spaces in the New American Republic (Yale University Press, 2008), winner of the 2011 Spiro Kostof Publication Prize of the Society of Architectural Historians, as well as *Architecture in the United States* (1998), a volume in the Oxford History of Art series. Upton's current projects include a study of civil-rights and African-American history monuments and contemporary urban politics in the American South.

How does your collection of contributed images relate to your research/interests?

They are images collected over many years of field research on American architecture and cities, as well as others collected in more recent years for a textbook of world architecture that I am writing.

Many architects, architectural historians, and those interested in the built environment use photography as an extension of their research or work. How do you use photography? Is it for general documentation, to remember specific architectural details, to gather images for lectures, or some other reason?

I use photography for a variety of reasons: for lecture images and for research publication, but also as a form of notetaking. One of the advantages of digital photography is that there is no cost for film or developing, so one can take dozens of photographs that may be unpublishable and unusable in a lecture, but that serve as quick records of particular details or contextual circumstances. In a current project on monuments, for example, I photograph details of the work, the signatures of sculptors and fabricators, lists of donors and committee members, and nearby streetscapes, few of which would ever be interesting enough to publish, but which are very important to my method.

Do you have a specific methodology or artistic practice when it comes to taking photos, e.g. photographing every exterior façade, then moving to the interior and to details?

Ideally, I circle the building or monument first, then move methodically through the interior, space by space. This is a habit I developed on projects that involved field drawings and careful measurements, and when I did both slides and black-and-white photographs, which involved at least two circuits.

What is your favorite photograph or series of photographs that you've shared on SAHARA and why?

Two groups. The first are images of Virginia vernacular buildings that I took in the 1970s. I am enjoying posting them both because I often have vivid memories of the circumstances in which they were taken and because it is jarring to me to see how much that landscape has changed in ensuing decades. It wouldn't be possible to do that work now. The second group includes images of pre-Columbian architecture in Peru. As I have prepared the images for posting, I learned a lot from my own photographs, seeing patterns and connections that I hadn't noticed when I first shot the pictures.

How do you envision your photos being used on SAHARA?/How do you use SAHARA?

I hope that people will use them for lectures, and particularly for getting away from the relatively narrow canon that we tend to use when we lecture outside the Euro-American tradition. For example,

I have placed many images of Inca monuments on SAHARA. To see chestnuts such as Machu Picchu as one of many kinds of monuments built by the Inca gives one a very different sense of what it means than standard texts, even specialized ones, convey.

I also hope to build up a large enough sample of certain kinds of works – traditional sculptural monuments, for example – that may not be individually noteworthy but that may be of interest to scholars and teachers looking to understand large-scale patterns.

Similarly, I hope to use SAHARA to understand buildings that I teach in surveys but haven't yet seen. It's often difficult to get a clear sense of them from the relatively limited and standardized images in published texts or commercial image banks. I hope people will post a wide variety of images, even idiosyncratic ones.



Machu Picchu *Photo: Dell Upton*

SAH ANNOUNCES NEW PARTNER ORGANIZATIONS

SAH is pleased to announce the following new partner organizations: Docomomo US, Italian Arts Society, Visual Arts Resource Association, and Society of Architectural Historians Australia and New Zealand. SAH's mission is to advance knowledge and understanding of the history of architecture, design, landscape, and urbanism among scholars, professionals in allied fields (including architecture, historic preservation and planning), and the interested general public. In order to fulfill its mission more effectively, the Society is interested in forming mutually supportive partnerships with organizations pursuing similar goals. The intention is to share information and facilitate participation in activities and events sponsored by partner organizations, including the SAH. Ideally, our partnerships will also spark new and mutually beneficial collaborations between our organizations, thus enhancing the effectiveness of both. You can learn more about these new partner organizations by reading their missions and visiting their websites:

DoCoMoMo US

www.docomomo-us.org

Founded in 1988 in the Netherlands, DoCoMoMo (DOcumentation and COnservation of buildings, sites and neighborhoods of the MODern MOvement) is dedicated to the

promotion, study, and interpretation of architecture and design of the Modern Movement. Their mission promotes a legacy which incorporates all design, from planned cities to individual homes. DoCoMoMo works internationally with partner organizations, national governments, and within their region and nation.

The US chapter, founded in 1995, is organized through local regional chapters. Through public lectures, walking tours, advocacy efforts to protect sites, these chapters promote the continued preservation and interest in Modern design.

Italian Arts Society

www.italianartsociety.org

Beginning with an idea at the 1986 International Conference on Medieval Studies in Kalamazoo, Michigan, Anne Derbes and Julia Miller organized the Italian Arts Society in 1987. Dedicated to the study of Italian visual arts and architecture, the Society is now affiliated with organizations such as the College Arts Association and the Renaissance Society. Aside from sponsoring sessions at the CAA, in 2010 the IAS began an annual conference in Italy in order to bring American scholarship to Italian audiences. With more than 300 international members, the IAS is growing each year.

Visual Resources Association

www.vraweb.org

The Visual Resources Association is a multi-disciplinary organization dedicated to furthering research and education in the field of image management within the educational, cultural heritage, and commercial environments. The Association is committed to providing leadership in the visual resources field, developing and advocating standards, and offering educational tools and opportunities for the benefit of the community at large. The VRA implements these goals through publication programs and educational activities. The Association offers a forum for issues of vital concern to the field, including: preservation of and access to digital and analog images of visual culture; cataloging and classification standards and practices; integration of technology-based instruction and research; intellectual property policy; and other topics of interest to the field. Through collaboration, partnership, and outreach with the broader information management and educational communities, the Association actively supports the primacy of visual information in documenting and understanding humanity's shared cultural experience.

Society of Architectural Historians, Australia and New Zealand

www.sahanz.net

Founded in 1984, the Society of Architectural Historians of Australia and New Zealand is dedicated to supporting and connecting the community of architectural historians and general architectural enthusiasts in Australia and New Zealand. Through annual conferences and the publication of a journal, SAHANZ encourages debate, discussion, and criticism of architectural history. They also work to support education of architectural history and conservation projects.

PRESERVATION NEWS

SAH Supports Preservation and Landmark Status of Bertrand Goldberg's Prentice Hospital

Dear Alderman Reilly:

I am writing on behalf of the Society of Architectural Historians (SAH) in support of any and all efforts to save and re-purpose Bertrand Goldberg's 1974 Prentice Women's Hospital. Prentice is a striking, original building of a type developed by Goldberg that was unique in the history of architecture. Along with his iconic Marina City Towers of 1961 – close by along the Chicago River, Prentice is one of Goldberg's most widely known and admired structures, and Goldberg himself one of Chicago's best and most famous architects of the mid-20th century. Programmatically innovative in its day, it is distinguished by a striking seven storey quatrefoil concrete tower that rises out of an elegant Miesian steel and glass clad base. Each floor plate of the tower features a radial design with an efficient, minimal footprint that facilitates close interaction between the patients and the nursing staff. The central core design also allows for a column free space that permits flexibility in the internal arrangements.

Despite this flexibility, changing practice and regulatory requirements persuaded Northwestern University to build a new Women's Hospital, which opened in 2007. Although the base remains in use for the Stone Institute of Psychiatry, that facility is intending to relocate in 2011, which would then leave the whole building empty by the end of next year – and subject to an uncertain future.

The SAH therefore enthusiastically endorses and supports the campaign that has been launched by Landmarks Illinois, the National Trust for Historic Preservation, Preservation Chicago, docomomo-Midwest and other organizations to encourage Northwestern University and the City of Chicago to be pro-active in finding a useful new purpose for a major milestone in the history of hospital design, a stunning example of the work of an internationally known architect, and a significant component of the architectural legacy of mid-20th century Chicago.

Very truly yours,

David N. Fixler, FAIA, LEED AP

Preservation Officer, Society of Architectural Historians

JSAH NEWS

Learn How to Take and Use Panoramic Photographs for JSAH Online

Now viewable on the SAH website is the third in the series of instructional videos that *JSAH* has produced to guide authors who are preparing illustrations that make use of the new capabilities of the online edition. The latest video stars former SAH president Dietrich Neumann of Brown University, who explains how to create panoramic photographs.

Neumann sets up his camera and tripod in the spectacular reading room of Frank Furness's University of Pennsylvania Library, shows how to take the seven required photos, and then moves to his computer to "stitch" the photos together with software that creates a comprehensive view of the interior. Along the way, he explains the fascinating prehistory of panoramic imagery, compares his work to the "street views" of Google Maps and the interiors shown on real estate websites, and offers insights into the use of this technology in teaching.

Like the other two videos in the series, devoted to making videos and 3-D models, this latest video was created by Christopher Cook of the Penn Video Network at the University of Pennsylvania. The Andrew W. Mellon Foundation supported the project.

You can find a link to all the instructional videos by clicking "*JSAH*" under the "Publication" menu on the SAH website.

2011 SAH GALA BENEFIT

On Saturday, November 12, 2011 SAH will hold its second annual Benefit Gala in Chicago. Last year's successful benefit at the Merchandise Mart raised \$60,000 to support the ongoing educational mission of SAH, current research for the Buildings of the United States series, and the continued restoration of the Society's headquarters, Charnley-Persky House. This year's benefit, which will support the same three needs, will be held at The Casino, a private social club with magnificent Art Deco interiors, which is located in the shadow of the John Hancock Tower on Chicago's Magnificent Mile. This year's honorees will be designated "Cornerstones of Chicago Culture" and include architect John Vinci who is the co-author of the magnificent tome, *The Complete Architecture of Adler & Sullivan* (2010), Chicago theater director and playwright Mary Zimmerman, and other leaders in the city's cultural community. We hope you will join us. To purchase tickets, or to make a contribution, visit the SAH website beginning October 1, 2011.

BUILDINGS OF THE UNITED STATES NEWS



SAH Releases *Buildings of Hawaii*

Buildings of Hawaii is the latest volume in the Society of Architectural Historians' highly acclaimed Buildings of the United States (BUS) series. In this volume Don Hibbard presents the architecture of the six major islands in the Hawaii chain, delving into the development of the state's distinct blending of the building traditions of the East and West within

a subtropical island context. The first in-depth examination of the architecture of the Islands, *Buildings of Hawaii* covers buildings from the early nineteenth century through the first decade of the new millennium. Included within its spectrum are Japanese temples, Chinese society halls, and the only royal palaces in the United States. Not only are masterworks of C. W. Dickey, Vladimir Ossipoff, and Hart Wood discussed, but also such mainland architects as Bertram Goodhue, Julia Morgan, Ralph Adams Cram, SOM, Edward Killingsworth, and I.M. Pei. In addition, Hibbard's entries examine the various distinct regional designs continued or developed over the course of the twentieth century, including vernacular single-wall building traditions. Brief biographies of Hawaii's major architects are included. *Buildings of Hawaii* includes an introduction that gives a comprehensive overview of Hawaii's architectural development, as well as more than 250 illustrations (photographs, maps, and drawings) that give further detail to the more than 400 entries, a bibliography, a glossary, and an index.

BUS volumes are available from your favorite bookstore. Or, if purchased from the University of Virginia Press (website: <http://www.upress.virginia.edu>; phone: 800-831-3406), there is a 20% discount for SAH members.

The Charles E. Peterson Fellowship of the Buildings of the United States and the Athenaeum of Philadelphia

In a joint program with the Athenaeum of Philadelphia, the Society of Architectural Historians is pleased to offer an annual fellowship that supports the participation of a graduate student in research for a volume in the Buildings of the United States (BUS) series. This fellowship was established in 2008 in honor of Charles E. Peterson, FAIA, founder of the Historic American Buildings Survey. The recipient will research some aspect of American architecture prior to 1860, to be determined in consultation with authors of forthcoming BUS books. The prize will be presented at the Society's annual meeting in April and will be announced in the *Journal of the Society of Architectural Historians* and the SAH newsletter following the meeting.

Criteria for Application

The fellowship is intended for students currently enrolled in graduate programs in art or architectural history, theory or criticism, architectural design, urban planning, historic preservation, American studies, or related disciplines. Preference will be given to SAH members.

Applications will be reviewed by a committee composed of BUS editors and Athenaeum staff. Applicants must include a cover letter discussing their research interests and professional goals, a CV or résumé, a brief writing sample (5-10 pages), and a letter of recommendation from their advisor or principal professor.

The Award

The fellowship will be awarded in January 2012, after which the committee and recipient will discuss possible topics with BUS authors. The fellowship grant of \$2,000 will be contingent upon the recipient's completion of the project, which is expected to require no more than 100 hours of work. The completed project must be submitted to SAH by August 31, 2012.

Applications must be postmarked no later than January 2, 2012, and sent to:

The Peterson Fellowship
Society of Architectural Historians
1365 N. Astor Street
Chicago, IL 60610

Questions may also be sent to Brian Clancy at bcclancy@myfairpoint.net

CALL FOR SESSION PROPOSALS

Call for Session Proposals

**Society of Architectural Historians 66th Annual Meeting
Buffalo, New York
April 10–14, 2013**

At its 2013 annual meeting in Buffalo, New York, the Society of Architectural Historians will offer seven concurrent paper sessions. If you have been interested in chairing a session at an SAH meeting, this is an excellent time to submit a session proposal.

Members of the Society, representatives of affiliated societies, partner organizations, and other scholars who wish to chair a session at the 2013 annual meeting are asked to submit proposals by January 2, 2012, to Prof. Kenneth A. Breisch, General Chair of the SAH 66th Annual Meeting, (University of Southern California, Watt Hall, 204, Los Angeles, California, 90089-0291, breisch@usc.edu).

As SAH membership is required to present research at the annual meeting, non-members who wish to chair a session or deliver a paper will be required to join the Society and to pre-register for the meeting in August 2012. SAH will offer a limited number of travel fellowships (with a value of up to \$1000) for speakers participating in the annual meeting; session chairs are not eligible for these awards. The deadline for applying will be in September 2012.

CHAPTER NEWS

Southeast Chapter of SAH (SESAH)

The Southeast Chapter of the Society of Architectural Historians (SESAH) will hold its 29th Annual Meeting in Charleston, SC, from October 26-29, 2011.

The 2011 SESAH Annual Meeting will consist of paper sessions, a plenary session, a walking tour and a study tour. On Thursday morning, longtime mayor of Charleston and urban visionary, Joseph P. Riley, will deliver the welcome remarks on Charleston urbanism at the Charleston Museum. A reception will be held Thursday evening and a business lunch meeting and awards ceremony will take place Friday afternoon. On Friday evening, Witold Rybczynski, Martin and Margy Meyerson Professor of Urbanism, Professor of Real Estate and author of *Makeshift Metropolis* will speak about cities and urban life. Tours of the city, museum properties, and plantation landscapes will also be held on Saturday. Special SESAH hotel rates are blocked for SESAH guests at the Francis Marion Hotel on King Street.

For more information, please visit www.SESAH.org

Bethune Chapter

On Thursday, June 21, approximately 50 members of the Bethune Chapter of the Society of Architectural Historians and the American Institute of Architects Buffalo/WNY Chapter, gathered in the historic chapel in Forest Lawn in Buffalo, NY for a special birthday celebration to honor Louise Bethune on what would have been her 155th birthday.

Born on July 21, 1856, Louise Bethune graduated from high school in Buffalo and went to work for several local architectural firms, where she mastered her drafting and architectural design techniques. She is credited with the design of the Hotel Lafayette in downtown Buffalo (for which she earned a commission equal to \$1 million today), as well as Offerman Stadium and more than 18 schools in the area. Her professional reputation brought her enthusiastic admission to the Western Association of Architects in 1885. Bethune was a major organizer in 1886 of the Architects Association in Buffalo, called the Buffalo Chapter of the American Institute of Architects. In 1891 when it became the Buffalo Chapter of the American Institute of Architects. In 1888, she was elected to membership in the American Institute of Architects; in 1889, she became its first woman Fellow when the Western Association of Architects was merged with the Institute. She was an active AIA member throughout her career and held chapter office as vice president and treasurer.



Members of SAH Bethune Chapter celebrating Bethune's 155th birthday.

Since the principal purpose of the annual meeting is to inform the Society's members of the general state of research in architectural history 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 not longer than 62 characters) should summarize the subject and the premise. Include your 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 SAH 2012 meeting in Detroit. The 2012 call for papers is available on the SAH website at www.sah.org. To find the call for papers, visit the Publication section of the website, click Newsletter, Recent, and then March 2011. Complete paper session descriptions are also available on the annual meeting website: www.sah.org/2012. Proposals and CVs should be submitted by e-mail. E-mail submissions should include the text of the proposal both in the body of the email and as an attachment.

Proposals will be selected on the basis of merit and the need to organize a well-balanced program. Proposals for pre-1800 topics and topics exploring the architecture of the Buffalo area are especially encouraged, as are those dealing with related fields of urban and landscape history around the world. Since late proposals cannot be considered, it is recommended that proposals be submitted and their receipt 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 published in the March 2012 SAH newsletter.

SAH CALENDAR OF EVENTS

SAH Study Programs

National SAH Chapter and DOCOMOMO Study Day
Columbus Day Weekend, October 8, 9 and 10, 2011

3 Capitals: New Delhi, Chandigarh, & Dhaka
December 27, 2011 – January 9, 2012
Sold Out

65th Annual Meeting
Detroit, Michigan
April 18 – 22, 2012

66th Annual Meeting
Buffalo, New York
April 10 – 14, 2013

OBITUARIES

Dr. Jessie J. Poesch

Jessie J. Poesch, the foremost scholar of the arts of the South, died on April 23, 2011 in New Orleans from complications following surgery.

Dr. Poesch was born in Postville, Iowa, on May 19, 1922. After earning a B.A. from Antioch College in Ohio, she served as a relief worker for the American Friends Service Committee in post-World War II France and Germany. Upon her return, she earned her M.A. from the University of Delaware, and her Ph.D. from the University of Pennsylvania. From 1963, she taught at the Newcomb Art Department of Tulane University, where she inspired and trained hundreds of students until her retirement in 1992.

Her pioneering research was as broad in its time range as it was in subject matter. Among her many publications is *The Art of the Old South: Painting, Sculpture, Architecture and the Products of Craftsmen, 1560-1860* (1983; reprint 1989), which remains the definitive survey of the work of early Southern art and design. Dr. Poesch's long-term interest in the art pottery of Newcomb College was realized in a pivotal exhibition and catalogue, *Newcomb Pottery and Crafts, An Enterprise for Southern Women, 1895-1940* (1984). It is a classic in decorative-arts monographs and sparked renewed appreciation for the now-famous Newcomb pottery. A second, expanded edition was published in 2003.

Dr. Poesch was a guest curator for several major exhibitions of Southern art and wrote or co-authored their catalogues, including *Arthur Wesley Dow and American Arts and Crafts* (1999). More recently she was a curator for *Jefferson's America, Napoleon's France* (2003). In April 2011 she published on Will Henry Stevens in *American Art Review* and an exhibition catalogue on Stevens for the Spartanburg Art Museum.

Dr. Poesch served on numerous boards in Louisiana, and for the Victorian Society of America and the Society of Architectural Historians. For SAH she was also an editorial board member for the Buildings of the United States series. She received many awards and honors, including being named Humanist of the Year by the Louisiana Endowment for the Humanities and, in 2011, a Fellow of SAH. She is survived by nieces and nephews. Jessie Poesch is sorely missed by them and her many friends and colleagues.

Karen Kingsley
Professor Emerita, Tulane University

NEH SUMMER PROGRAMS OPPORTUNITIES FOR DIRECTORS AND SCHOLARS

In addition to its well-known fellowship program, another hallmark of NEH is its longstanding program of summer seminars and institutes. Known for their high quality academic content and interdisciplinary focus, their ability to meet on location provides a singular opportunity for the study of architecture and related aspects of the built environment.

NEH staff are available to provide ongoing consultation to potential directors of summer 2013 programs well in advance of the early March 2012 application deadline. Though discussion can begin most any time, it is ideal to start early in the fall of 2011, with an initial proposal draft submitted in December, followed by continued conversation and revisions before the March 2012 deadline. Funding levels to direct a program range from \$150,000 to \$200,000.

Applications to participate in a program as an NEH Summer Scholar are submitted directly to program directors in early March. These applications, however, are for the summer immediately following. (A March 2012 Summer Scholar application is for participation in a summer 2012 program). Stipends range from \$1200 to \$3900.

Seminars and Institutes are intensive residential programs designed for a group of higher education faculty or primary/secondary teachers. Directed by leading scholars, Seminars and Institutes foster collegial study of significant texts and topics in the humanities and encourage direct access to significant research collections and sites. Seminars are smaller and have a greater research emphasis, while Institutes generally involve a larger team of faculty and allow more of a comparative study of various aspects of a topic. Ranging from two to five weeks in length, they can be held most any place in the world. Examples of Seminars and/or Institutes offered in 2011 are Art, History and Culture in Rome, 1527-1798 (Rome), Rethinking the Land Ethic: Sustainability and the Humanities (Flagstaff, AZ), and The Cultural and Historical Development of Modern India (New Delhi).

Landmarks of American History and Culture are one-week residential programs designed for community-college faculty or primary/secondary teachers. Also encouraging the study of significant texts and topics in the humanities, they are specifically dedicated to the study of American history and culture. Although Seminars and Institutes may involve site study, site study is integral to all Landmarks workshops. In this regard, every funded program involves direct engagement with buildings, landscapes, or other aspects of American material culture. Examples of Landmarks workshops offered in 2011 are The Chicago Lakefront as Public Space and The Hudson River in the 19th Century and the Modernization of America.

For more information, consult <http://www.neh.gov/grants/grantsbydivision.html#education>, OR contact Deborah Hurtt (dhurtt@neh.gov; 202/606-8432).

GIFTS AND DONOR SUPPORT

1 April 2011 – 30 June 2011

On behalf of the SAH Board and members, we sincerely thank the members listed below who, in April, May and June, made gifts to a variety of funds including the Annual Appeal, Study Tours, Annual Meeting Fellowship Funds and the Charnley Persky House Museum. We are extremely grateful to all of you for your generosity and your willingness to help the Society fulfill its scholarly mission.

CHARNLEY-PERSKY HOUSE MUSEUM

Gift of \$50,000

Seymour H. Persky

Gifts under \$250

Anonymous

Liliana Gaubin

SAH ANNUAL APPEAL

Gifts of \$250 – \$999

Ann Masson

Robert Rubin

Gifts under \$250

Christopher Long

Margherita Azzi Visentini

STUDY TOURS

Gifts under \$250

Stanley Abercrombie

Peter Ambler

Christopher Drew Armstrong

Ramla Benaissa

Jose Calvo-Lopez

Constance Clement

Anne Englot

Emine Eyuce

Alice T. Friedman

Robert Graham

Jennifer Gray

Mary Hunting

Ela Kacel

Eric LaPierre

Peggy Loar

Desley Luscombe

Ernie Mellegers

Richard Nettler

Jacques Peters

Barbara Pine

Judith Rohrer

Phyllis Ross

Chris Szczesny-Adams

John Tracey-White

Klaus Tragbar

Frederick Vogel

Bartholomew Voorsanger

Jonas Weber

Edward Wolner

FELLOWSHIP FUNDS

Rosann S. Berry Annual Meeting Fellowship Fund

Whitten Overby

George R. Collins Memorial Fellowship Fund

Whitten Overby

Spiro Kostof Annual Meeting Fellowship Fund

Emine Eyuce

Whitten Overby

Charles E. Peterson Fellowship Fund

Athenaeum of Philadelphia

Beverly Willis Architecture Foundation Fellowship Fund

Beverly A. Willis

KEEPERS PRESERVATION FELLOWSHIP AWARD

Gifts of \$1,000

Keepers Preservation Education Foundation

Parent, Claude, *Claude Parent: L'oeuvre Construite, L'oeuvre Graphique (Claude Parent: Architectural Work, Graphic Work)*. Cité de l'architecture & du patrimoine, Paris, 2010. Published in association with Éditions HYX, Orléans. 400 pp. with 701 ills. ISBN 9782910385613 \$75.00

Falconi, Laura, *Gio Ponti: Interiors Objects Drawings 1920-1976*, Milan: Electa, 2011. Exhibition catalogue 255pp. ISBN: 9788837078348 \$67.50

Giorgio Vasari 1511-2011, Milano: Skira, 2011. Exhibition to be held at Galleria Comunale d'Arte Contemporanea, Arezzo. 240pp. ISBN: 9788857209180 \$85.00

Kevin W. Tucker, *Gustav Stickley And The American Arts & Crafts Movement*. et al. Newark Museum of Art, 2010. Published in association with Yale University Press, New Haven, 2010. 272 pp. ISBN 9780300118025 \$60.00

Ruschi, Pietro, *Michelangelo architetto nei disegni di Casa Buonarroti*, Milano: Silvana, 2011. Exhibition held at Castello Sforzesco, Milano. 63pp. ISBN: 9788836619733. \$67.50

Gady, Benedicte, *Pietro Da Cortona dessins*, Milan: 5 Continents, Editions musée du Louvre, 2011. Exhibition held at musée du Louvre, Paris. (Louvre Cabinet des Dessins.) 83pp. ISBN: 9788874395996 \$38.50

Nerdinger, Winfried, *Wilhelm Wichtendahl 1902–1992: Architekt der Post, der Rüstung und des Wiederaufbaus*, Berlin: Reimer, 2010. Exhibition catalogue. 180pp. ISBN: 9783496014379 \$92.50

Architecture, Modern – 20th century

Jean-Louis Cohen, *Architecture in Uniform: Designing and Building for the Second World War*, Paris: Editions Hazan. 2011. 448pp. ISBN: 978-2754105309 \$31.50

Juliet Kinchin and Aidan O'Connor, *Counter Space: Design and The Modern Kitchen*, New York: The Museum of Modern Art. 2011. 88pp. ISBN: 9780870708084 \$16.47

Architecture-Afghanistan

Hiebert, Fredrik; Pierre Cambon, *Afghanistan: Crossroads of the Ancient World*, London: British Museum Press, 2011. Exhibition catalogue. 303pp. ISBN: 9780714111728 \$50.00

Architecture, Buddhist

Katherine R. Tsiang, *Echoes Of The Past: The Buddhist Cave Temples Of Xiangtangshan*, David and Alfred Smart Museum of Art, University of Chicago, 2010. 270pp. ISBN 9780935573503 \$45.00

Landscape Architecture

Marchesseau, Daniel, *Jardins romantiques français : Du jardin des Lumieres au parc romantique (1770-1840)*, Paris: Paris musées, 2011. Exhibition held at Musée de la Vie romantique, Paris. 256pp, ca. 140 color illus ISBN: 9782759601592 \$58.50

Becker, Annette and Schmal, Peter Cachola, *Stadtgrün: Europäische Landschaftsarchitektur Für Das 21. Jahrhundert/Urban Green: European Landscape Design For The 21st Century*, Palmengarten, Galerie am Palmenhaus, Frankfurt am Main, 2010. Organized and published by Deutsches Architekturmuseum, Frankfurt. Published in association with Birkhäuser-Verlag fürArchitektur, Basel. 248 pp. ISBN 9783034603133 \$79.95

ARCHITECTURAL EXHIBITION CATALOGS, A SELECTIVE LISTING, JUNE 2011

Barbara Opar, Architecture Librarian, Syracuse University

Catalogs not available through Amazon.com may be available through either World Wide Books (<http://www.worldwide-artbooks.com>) or Michael Shamansky (<http://www.artbooks.com/wc.dll?ab-home>)

Architects

Adjaye, David, *Geo-Graphics: A Map Of Art Practices In Africa, Past And Present*, Palais des Beaux-Arts, Brussels, 2010. Published in association with Silvana Editoriale, Cinisello Balsamo. 384 pp. ISBN 9788836616589 \$55.00

BOOKLIST JUNE, 2011

Recently published architectural books and related works, selected by **Barbara Opar**, Architecture Librarian, Syracuse University Library.

NOTE: Links to purchasing information taken from Amazon, Actar Birkhauser Distribution, or Michael Shamansky Bookseller(artbooks.com)

Architects

Furlan, Francesco and Gianni Venturi, eds. **Leon Battista Alberti: Actes du Congrès International Gli Este e l'Alberti: tempo e misura, Ferrara, 29 novembre - 3 dicembre 2004.** Pisa-Roma: Serra, 2010. 624 pages. ISBN: 9788862272278 \$380.00 (Search Item 112579)

Le Corbusier Plans (Vols. 1-16): Complete Collection 1905-1965. New York: Tokyo: Echelle-1, 2011. \$9600 (DVD set, 350 projects)

Loos, Claire Beck. **Adolf Loos: A Private Portrait. English Edition.** Los Angeles: Doppelhouse Press, 2011. ISBN: 9780983254003 \$24.95

Page, Max and Timphy Mennel, eds. **Reconsidering Jane Jacobs.** APA Planner Press, 2011. 204 pages. ISBN: 978-1932364958 \$29.95

Pazzona, Giuseppe. **Giuseppe Cominotti: Architetto e pittore (1792-1833).** Sassari, Italy: Carlo Delfino, 2011. 179 pages. ISBN: 9788871385907 \$112.50 (Search Item 113051)

Rault, Jasmine. **Eileen Gray and the Design of Sapphic Modernity: Staying In.** Aldershot, England: Ashgate, 2011. 196 pages. ISBN: 9780754669616 \$104.95

Ryan, Zoe, ed. **Bertrand Goldberg: Architecture of Invention.** New Haven, CT: Yale University Press, 2011. 192 pages. ISBN: 9780300167047 \$60.00

Sadao, Shoji. **Buckminster Fuller and Isamu Noguchi: Best of Friends.** Milan: 5 Continents, 2011. 255 pages. ISBN: 9788874395439 \$65.00

Safont-tria, Jordi. **Steven Holl – Color, Light, Time.** Baden, Switzerland: Lars Muller Publishers, 2011. 160 pages. ISBN: 9783037782521 \$60.00

Stewart O'Donnell, Anne. **C.F.A. Voysey: Architect, Designer, Individualist.** San Francisco: Pomegranate, 2011. 108 pages. ISBN: 9780764958847 \$29.95

Van Zanten, David. **Marion Mahoney Reconsidered.** Chicago: University of Chicago Press, 2011. 192 pages. ISBN: 9780226850818 \$45.00

Wolner, Edward W. **Henry Ives Cobb's Chicago: Architecture, Institutions, and the Making of a Modern Metropolis.** Chicago: University of Chicago Press, 2011. 400 pages. ISBN: 9780226905617 \$45.00

Architectural Design

Mohstafavi, Mohsen, ed. **Implicate & Explicate 2010: Aga Khan Award for Architecture.** Baden, Switzerland: Lars Muller Publishers, 2011. 352 pages. ISBN: 9783037782422 \$50.00

Architectural Drawing

Frasconi, Marco. **Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination.** New York: Routledge, 2011. 213 pages. ISBN: 9780415779258 \$155.00

Architectural Practice

Awan, Nishat, Tatjana Schneider and Jeremy Till. **Spatial Agency: Other Ways of Doing Architecture.** New York: Routledge, 2011. 224 pages. ISBN: 9780415571920 \$155.00

Architectural Theory

Lavin, Sylvia. **Kissing Architecture (Point: Essays on Architecture).** Princeton, NJ: Princeton University Press, 2011. 136 pages. ISBN: 9780691149233 \$16.95

Architecture – United Kingdom

Garner, Lori Ann. **Structuring Spaces : Oral Poetics and Architecture in Early Medieval England.** Notre Dame, IN: University of Notre Dame Press, 2011. 367 pages. ISBN: 9780268029807 \$45.00

Architecture – Iran

Rizvi, Kishwar. **The Safavid Dynastic Shrine: Architecture, Religion and Power in Early Modern Iran.** London: IB Tauris, 2011. 269 pages. ISBN: 9781848853546 \$92.00

Architecture – Italy

Bruzelius, Caroline. **Medieval Naples: An Architectural & Urban History.** New York: Italica Press, 2011. 160 pages. ISBN: 9781599102030 \$30.00

Karmon, David. **The Ruin of the Eternal City: Antiquity and Preservation in Renaissance Rome.** Oxford, England: Oxford University Press, 2011. 320 pages. ISBN: 9780199766895 \$65.00

Architecture – New Zealand

Gatley, Julia. **Group Architects: Towards a New Zealand Architecture.** Auckland: Auckland University Press, 2011. 272 Pages. ISBN: 9781869404666 \$44.95

Architecture – North Africa

Godoli, Ezio, Silvia Finzi, Milvia Giacomello, and Ahmed Saadaoui, eds. **Architectures et architectes italiens au Maghreb: Actes du colloque international tenu aux Archives Nationales de Tunisie.** Florence, Italy: Polistampa, 2011. 256 pages. ISBN: 9788859607267 \$36.50 (Search Item 112188)

Architecture – Spain

Ingrosso, Chiara. **Barcellona: Architettura, città e società, 1975-2015.** Milano: Skira, 2011. 191 pages. ISBN: 9788857200897 \$61.95

Architecture – United States

Albrecht, Donald. **The American Style.** New York: Monacelli Press, 2011. 224 pages. ISBN: 9781580932851 \$50.00

Masson, Kathryn. **The California House: Adobe, Craftsman, Victorian, Spanish Colonial Revival.** New York: Rizzoli, 2011. 256 pages. ISBN: 9780847835850 \$60.00

Architecture, Gothic

Bork, Robert. **The Geometry of Creation: Architectural Drawing and the Dynamics of Gothic Design.** Aldershot, England: Ashgate, 2011. 450 pages. ISBN: 9780754660620 \$119.95

Chatenet, Monique. **Le gothique de la renaissance: IVe Rencontres d'architecture européenne, colloque international juin 2007.** Paris: Picard, 2011. 320 pages. ISBN: 9782708408685 \$100.00

Kasarska, Iliana, ed. *Mise en oeuvre des portails gothiques: Architecture et sculpture*. Paris: Picard, 2011. 155 pages. ISBN: 9782708408913 \$66.50

Architecture, Modern

The Modernist (magazine). Manchester, England: Manchester Modernist Society. ISSN: 20462905 \$6.25/1 issue, plus postage. \$25.00/annual 4 issue subscription, plus postage

Architecture and Literature

Handa, Rumiko and James Potter, eds. *Conjuring the Real: The Role of Architecture in Eighteenth- and Nineteenth-Century Fiction*. Lincoln, NE: University of Nebraska Press, 2011. 218 pages. ISBN: 9780803217430 \$35.00

Modena, Letizia. *Italo Calvino's Architecture of Lightness: The Utopian Imagination in an Age of Urban Crisis*. New York: Routledge, 2011. 284 pages. ISBN: 9780415880381 \$125.00

Architecture and Society

Brillembourg, Alfredo, Hubert Klumpner, and Patrick Coulombel. *Beyond Shelter: Architecture and Human Dignity*. Los Angeles: Metropolis Books, 2011. 304 pages. ISBN: 9781935202479 \$35.00

Burdett, Ricky and Deyan Sudjic. *Living in the Endless City*. London: Phaidon Press, 2011. 512 pages. ISBN: 9780714861180 \$69.95

Osman, Suleiman. *The Invention of Brownstone Brooklyn: Gentrification and the Search for Authenticity in Postwar New York*. New York: Oxford University Press, 2011. 360 pages. ISBN: 9780195387315 \$29.95

Art and Architecture

Abadie, Daniel. *Dubuffet as Architect*. New Haven: Yale University Press, 2011. 192 pages. ISBN: 9780300176612 \$40.00

van Eck, Caroline and Stijn Brussels. *Theatricality in Early Modern Art and Architecture*. Malden, MA: Wiley-Blackwell, 2011. 200 pages. ISBN: 9781444339024

Holl, Steven. *Scale*. Baden, Switzerland: Lars Muller Verlag, 2011. 480 pages. ISBN: 9783037782514 \$60.00

Manacorda, Francesco and T.J. Demos. *Radical Nature: Art and Architecture for a Changing Planet, 1969–2009*. Köln: Walther König, 2010. 256 pages. ISBN: 9783865606082 \$64.00

Building Types

Berger, Molly W. *Hotel Dreams: Luxury, Technology, and Urban Ambition in America, 1829–1929*. Baltimore: Johns Hopkins University Press, 2011. 318 pages. ISBN: 9780801899874 \$60.00

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