



NEWSLETTER

THE SOCIETY OF ARCHITECTURAL HISTORIANS

SAH NOTICES

1992 Annual Meeting - Albuquerque, New Mexico (April 1-5). Christopher Mead, University of New Mexico, will serve as local chair of the meeting. Headquarters for the meeting will be the Doubletree Hotel. A program announcement has been sent to the membership. Members are reminded that this program should be brought with them to the meeting in April. Please note cut-off dates for reserving rooms at the Doubletree Hotel.

1993 Annual Meeting - Charleston, South Carolina (April 14-18). Franklin Toker, University of Pittsburgh, will be general chairman of the meeting. Kenneth Severens, University of Southern Maine, will serve as local chairman. Headquarters will be The Mills House Hotel. A call for papers will be published in the April *Newsletter*.

1992 Foreign Tour - City and Country Architecture in Sweden: 250 Years (May 28-June 14). Guy Walton, New York University, will lead this remarkable tour of Sweden's cities, castles, manors and villages of the countryside. It will feature Swedish architecture from the founding of the present kingdom by Gustaf Vasa in the 1520s to the present day.

It is a pleasure to announce that this year, for the first time, a scholarship will be available for a member of the SAH to join the Society's Foreign Study Tour. Generous donations from Skanska (USA) and IKEA have made this possible. Applicants should be Ph.D. candidates or recent Ph.D. degree holders. A complete application should contain a statement explaining the relevance to his/her studies of this tour and a paragraph describing why financial support by the SAH is necessary. This letter should be accompanied by two letters of recommendation and a

recent academic transcript. All of these should be sent to the Society of Architectural Historians, 1232 Pine Street, Philadelphia, PA 19107-5944. Deadline for submissions is **March 31**.

A second grant has been received by the Society from the Swedish Institute (Stockholm) to enable Lars Sjöberg, a noted restorer of historic houses and a curator of the Royal Castles' Collections Department of the Nationalmuseum in Stockholm, to accompany the tour. Furthermore, Ms. Mari Ann Walz, head of the Institute's Department for Study Visits and Seminars is helping to organize a series of special events during the tour, including meetings with prominent Swedish architects, lectures, etc. Tour brochures are now available from the Society's office.

1992 Domestic Tour - Connecticut River Valley (August 22-29). The tour leader will be Kenneth Hafertepe of Historic Deerfield. The tour will begin in Hartford and will proceed north along the Connecticut River to Hanover, New Hampshire. Cities to be visited will include Middletown, Holyoke, Amherst, Northampton, Historic Deerfield, Woodstock, and Hanover.

To enable an outstanding student to participate in this tour, the Society will hold a competition for a student scholarship. To be eligible, a student must be engaged in graduate work in architecture or architectural history, city planning or urban history, landscape or the history of landscape design. Qualified students—who must be SAH members—should write the SAH office (1232 Pine Street, Philadelphia, PA 19107-5944) for an application. Completed applications with required vitae and a minimum of two departmental recommendations, should be returned to the SAH office by **May 15, 1992**.

CONFERENCES AND SYMPOSIUMS

The Cooper-Hewitt Museum and Parsons School of Design Masters Program in the History of the Decorative Arts are sponsoring a symposium at the Cooper-Hewitt Museum on **March 20-21, 1992**, where graduate students from a number of American universities will present their latest research on Renaissance and later decorative arts of Europe and the United States. Philippa Glanville, Head of the Metalwork Department, Victoria and Albert Museum, will deliver the keynote address on the achievements of English and American women silversmiths. Reservations to attend the symposium are required by **March 9** at (212) 860-6344/6345.

The American Architectural Foundation (AAF) and the **Pacific Preservation Consortium** of the University of Hawaii will co-sponsor a national conference on "Blueprint for Adaptive Use/Restoration Success: Historic Buildings as Museums," **March 23-27, 1992**, at the Old Archive Building on the Iolani Palace grounds in Honolulu, Hawaii. The conference, to be conducted by experienced restoration architects and historians from Hawaii and the West Coast, will explore the 50-year history of historic structures reports: what they are, why they are needed, the process that creates them, their formats, and the various philosophical approaches related to them. For program information, contact: William J. Murtagh, Director, Pacific Preservation Consortium, University of Hawaii, Honolulu, (808) 956-8570, FAX (808) 956-4733. For registration information, contact: Lonnie Hovey, AIA, Preservation Coordinator at the Octagon, Washington, D.C., (202) 638-3221.

The Temple Hoyne Buell Center for the Study of American Architecture has announced its 1992 series of "Buell Talks on American Architecture," which will be held on Saturday, **April 25, 1992**,

at Columbia University. This event will bring together a select group of doctoral students working under the broad rubric of American architectural history. The program is structured to strengthen the intellectual and academic qualifications of these emerging scholars by providing a forum for collegial discussion of their work, as well as by associating them collectively and individually with some of the finest teaching scholars in American architectural history.

Partners for Sacred Places and Jubilee Baltimore, Inc. are sponsoring **Sacred Trusts V**, the fifth national conference on the care of older churches and synagogues, to be held **May 6-9, 1992**, in Baltimore. The program, which will bring together clergy, lay leaders, denominational staff, preservationists, community activists, and building professionals, is organized around three central tracks: one focusing on building repair, maintenance, and management; the second on the historical and contemporary role of the religious institution and its buildings in sustaining community life; and the third on fundraising strategies for capital projects. A special theme will emphasize how underutilized space in religious properties can be better used to benefit both congregations and the greater community. For more information contact: Partners for Sacred Places, 1616 Walnut Street, Suite 2210, Philadelphia, Pennsylvania 19103, (215) 546-1288.

The Aga Khan Program for Islamic Architecture at Harvard University and the Massachusetts Institute of Technology are sponsoring a symposium on **Pre-Modern Islamic Palace Architecture**, to be held **May 15-16, 1992**, at the Harvard Graduate School of Design, Gund Hall. For more information contact: Professor Gulru Necipoglu, Sackler Museum, 485 Broadway, Cambridge, Massachusetts 02138, (617) 495-0872/2355.

The Association for Gravestone Studies will hold its fifteenth annual conference at Union College in Schenectady, N.Y., on **June 25-28, 1992**. It will bring together those interested in historic gravestones for scholarly lectures, guided cemetery tours, restoration workshops, and exhibits. For more information contact: Association for Gravestone Studies, 30 Elm Street, Worcester, Massachusetts 01609, (508) 831-7753.

CALL FOR PAPERS

The Society for Commercial Archeology is seeking proposals for papers to be presented at a conference, "Driving In and Moving Out: Auto Mobility in Post-war America," to be held August 6-8, 1992, in Los Angeles. The conference will examine the transformation of the American cultural landscape and built environment after World War II, emphasizing the roles played by the automobile and the highway. The postwar "American Dream" embodied itself in an animated built environment that expressed the freedom and mobility of the times. An enthusiastic reliance on the automobile, the promise of a limitless future, and a fascination with science and "modern" living all combined to impart a unique look and feel to structures, neighborhoods, and cities. Papers exploring this transformation in Southern California are especially welcome. Two copies of an abstract of no more than 400 words should be submitted by **February 28, 1992**, to: Rebecca Shiffer, Society for Commercial Archeology, P.O. Box 1948, Philadelphia, Pennsylvania 19105-1948, (215) 732-4616.

Papers are sought for the 18th annual **Byzantine Studies Conference** to be held October 8-11, 1992, at the University of Illinois (Champaign-Urbana). One-page abstracts must be submitted by **March 15, 1992**, to: Alice-Mary Talbot, Program Chair, Dumbarton Oaks, 1703 32nd Street, N.W., Washington, D.C. 20007.

The tenth annual conference of the **South Eastern Society of Architectural Historians (SESAH)** is to be held October 8-10, 1992, in Charlotte, North Carolina. Sessions will be organized around the following areas: methodology and theory of history, history of technology, vernacular issues, urban and landscape history, American architecture, European architecture, preservation, gender and ethnic issues in architecture, and open sessions. Scholars and graduate students are invited to submit three copies of a 250-word abstract and curriculum vitae, for juried review, by **March 15, 1992**, to: SESAH '92 Conference, College of Architecture, UNC-Charlotte, Charlotte, N.C. 28223.

The **Society for Utopian Studies** is seeking papers for its 17th annual meeting to be held November 19-22, 1992, in Baltimore, Maryland. The Society is an international, interdisciplinary organization devoted to the study of both literary and experimental utopias. Proposals are due no later than **June 15, 1992**, to: Lise Leibacher, Department of French and Italian, University of Arizona, Tucson, Arizona 85721, (602) 621-7350 or (602) 299-8727.

FELLOWSHIPS

The **Cooper-Hewitt Museum** has announced the **Peter Krueger/Christie's Fellowship** for a scholar with the M.A. degree to undertake a research project in a field collected by the Cooper-Hewitt: drawings and prints, textiles, wall-coverings, European and American decorative arts. The fellow will conduct research on the his/her project, working with the museum's research staff for guidance. In addition, the fellow will be assigned to a curatorial department and will assist in daily curatorial duties. The stipend will be \$15,000 for a maximum of twelve months with a \$2,000 travel allowance. Application deadline: **March 15, 1992**. For further information and an application, contact: Caroline Mortimer, Cooper-Hewitt Museum, 2 East 91st Street, New York, N.Y. 10128.

Historic Deerfield is seeking undergraduate applicants for its Summer Fellowship Program in Early American History and Material Culture. Students will undertake an intensive examination of early American history, architecture, decorative arts, museum interpretation, and museum operations, through lectures and field trips to other museums. Fellows will also undertake a research project utilizing the rich museum and library collections of Historic Deerfield. Each fellow is awarded a \$4100 stipend, which covers tuition, books, and field trip expenses. Room and board for nine weeks (mid-June through mid-August) is \$1400; financial aid is available. For a fellowship brochure and application contact: Dr. Kenneth Hafertepe, Director of Academic Programs, Historic Deerfield, Inc., Deerfield, Massachusetts 01342, (413) 774-5581. Completed applications will be reviewed after **April 1, 1992**.

BOOKS

February 1992

- 50 years of the National Buildings Record 1941-1991*. London: Royal Commission on the Historical Monuments of England, 1991. 68 p. L14.95. ISBN 0-904929-27-2
- Adams, William Howard. *Nature perfected : gardens through history*. New York: Abbeville Press, 1991. 356 p. \$49.95. ISBN 0-89659-919-1
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- Allibone, Jill. *George Devey architect 1820-1886*. Cambridge, Eng.: The Butterworth Press, 1991. 189 p. L25.00. ISBN 0-7188-2785-6
- Architekten Schweger + Partner : Bauten und Projekte*. Stuttgart: Hatje, 1991. 320 p. ISBN 3-7757-0304-7
- Bachler, Hagen and Monika Schlechte. *Führer zum Barock in Dresden*. Dortmund: Harenberg, 1991. 230 p. DM34.80. ISBN 3-88379-611-5
- Bechmann, Roland. *Villard de Honnecourt : la pensée technique au XIIIe siècle et sa communication*. Paris: Picard, 1991. 384 p. F370. ISBN 2-7084-0367-2
- Benevolo, Leonardo. *La cattura dell'infinito*. Rome: Laterza, 1991. 137 p. L25000. ISBN 88-420-3746-X
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- Bianca, Stefano. *Hofhaus und Paradiesgarten : Architektur und Lebensformen in der islamischen Welt*. Munich: C.H. Beck, 1991. 305 p. DM88. ISBN 3-406-34919-6
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- Bruegmann, Robert. *Holabird & Roche, Holabird & Root : an illustrated catalog of works / in cooperation with the Chicago Historical Society*. New York: Garland Publ., 1991. 3 vols. \$750.00. ISBN 0-8240-3974-2
- Les chantiers de la Renaissance : actes du colloques tenus à Tours en 1983-1984*. Paris: Picard, 1991. 287 p. (De architectura) F320. ISBN 2-7084-0406-7
- Chernikhov, Iakov Georgievich. *Konstruktion der Architektur und Maschinenformen*. Berlin: Birkhauser, 1991. 232 p. + 40 pls. DM118. Reprint of 1931 ed. ISBN 3-7643-2497-X
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- Cuff, Dana. *Architecture : the story of practice*. Cambridge, MA: MIT Press, 1991. 306 p. \$24.95. ISBN 0-262-03175-2
- Delehanty, Randolph. *In the Victorian style*. San Francisco: Chronicle Books, 1991. 180 p. \$35.00, \$22.95. ISBN 0-87701-750-6, 0-87701-741-1
- Denyer, Susan. *Traditional buildings and life in the Lake District*. London: Victor Gollancz, 1991. 208 p. L18.99. ISBN 0-575-04552-3
- Dutton, Thomas A., ed. *Voices in architectural education : cultural politics and pedagogy*. New York: Bergin & Garvey, 1991. 295 p. (Critical studies in education and culture) ISBN 0-89789-253-4
- Emmerson, Roger. *Winners & losers : Scotland and the architectural competition : an exhibition for the Edinburgh International Festival*, RIAS Gallery, August 12 to September 1991. Edinburgh: RIAS Gallery, 1991. 43 p. L2.95. ISBN 1-873190-03-4
- Farel, Alain. *Le troisième labyrinthe : architecture et complexité*. Montreuil/Bois: Les Editions de la Passion, 1991. 230 p. F169. ISBN 2-906229-12-1
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- Marrey, Bernard and Marie-Jeanne Dumont. *La brique à Paris*. Paris: Picard/Editions du Pavillon de l'Arsenal, 1991. 219 p. F240. ISBN 2-7084-0414-8
- McGrew, Patrick. *Landmarks of San Francisco*. New York: Abrams, 1991. 304 p. \$49.50. ISBN 0-8109-3557-0
- Meehan, Patrick J. *Frank Lloyd Wright remembered*. Washington, D.C.: Preservation Press, National Trust for Historic Preservation, 1991. 254 p. \$29.95. ISBN 0-89133-187-5
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- Ritz, Richard E. *An architect looks at downtown Portland*. Portland, OR: The Greenhills Press, 1991. 104 p. \$19.95. ISBN 0-9629661-1-8
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ALBUQUERQUE 1992: A BRIEF ARCHITECTURAL HISTORY OF NEW MEXICO

Albuquerque is in many respects a particularly appropriate city in which to hold the 1992 annual meeting of the Society of Architectural Historians. The 400th anniversary of the discovery of America by Christopher Columbus in 1492 finds many in the Western Hemisphere less interested in one-sidedly celebrating Europe's discovery of the Americas than engaged in attempts to understand what has happened since the cultures of two profoundly different worlds were so irrevocably brought together. Albuquerque and the state of New Mexico, which has one of the longest, continuous architectural records of habitation in North America, has also been directly shaped since the 16th century by the meeting of Native American and European cultures. Those attending the annual meeting who take the time to participate in the tours or visit the state on their own will find ample, and eloquent, testimony to what we are trying to understand in 1992.

The history of architecture in New Mexico dates back at least to 350 A.D. when, forsaking cave dwellings, indigenous inhabitants of the Southwest first constructed shallow pit houses with earth and wood roofs. Labeled "Basket Maker"

by archeologists because of their skill in weaving fiber baskets, these people belonged to the initial phase of a prehistoric Native American civilization now called Anasazi, the Navajo word for "ancient ones." By 700 A.D., the Basket Maker had evolved into the second phase of Anasazi culture, called by the Spanish term, Pueblo, after the villages that were and are one of its most characteristic features.

The Pueblo world, originally concentrated in the Four Corners region where New Mexico now meets Colorado, Utah, and Arizona, is divided by archeologists into five periods. Pueblo I (700-900 A.D.) saw the construction of surface buildings with horizontal masonry walls in place of excavated dirt walls; first used as storage rooms, they gradually replaced pit houses as the primary dwellings, while the pit house became the ceremonial kiva. During Pueblo II (900-1100 A.D.), these surface houses were clustered into linear units of rooms without any exterior doors or windows: one entered from above, descending by a ladder through the smoke hole in the roof. Anasazi culture reached its height at the time of Pueblo III (1100-1300 A.D.) when, particularly in the area of Chaco Canyon, a well-organized agrarian society erected geometrically planned, multi-storied pueblos composed of as many as

800 rooms built of beautifully coursed ledgerstone around monumental plazas containing one or more "great" kivas. Pueblo IV, usually dated from 1300 A.D. to the arrival of the Spanish in 1540, was marked by a widespread dispersal of people from the Four Corners region to the Rio Grande Valley, possibly in response to a persistent drought. Named Tiguex by the Spanish after the local Pueblo language of Tiwa, the area of Albuquerque was settled at this time with a string of villages that ran along the Rio Grande from south of the present city to the Coronado State Monument (Kuaau Pueblo) at Bernallillo to the north; the living pueblos of Acoma to the west of Albuquerque and of Taos in northern New Mexico, as well as the abandoned Salinas pueblos of Quarai, Abo, and Gran Quivira, were also founded at this time. Though still characterized by impressively large, multi-storied structures, Pueblo IV architecture reveals nonetheless a decline in masonry techniques from the standard achieved during Pueblo III.

The arrival of the Spanish, as the first in a series of incursions by people of European origin, was sufficiently cataclysmic to distinguish as Pueblo V (1540-present) the final, historic, and post-occupation phase of Pueblo culture. Originally, as can still be seen at Acoma and Taos, the historic pueblos took shape as asymmetrical, multi-story room blocks grouped around several plazas; since 1900, as can be seen at Isleta Pueblo south of Albuquerque, the villages have tended to break down into single-story, single-family dwellings. Equally important has been the introduction, dating back to the Spanish, of windows and doors, which have replaced the traditional roof openings reached by ladders.

Lured by the persistent fable of the seven cities of gold, a small party led by Friar Marcos de Niza briefly and without success explored New Mexico in 1539. A second, well-armed expedition under Francisco Vázquez de Coronado was then launched from Mexico in 1540; no more successful than Friar Marcos at finding any gold, Coronado's expedition did explore large areas of New Mexico, including much of the Rio Grande Valley, before returning to Mexico in 1542.



Ruins of surface houses, Santa Clara Pueblo.



Entrance to Kiva, Santa Clara Pueblo.

Less happily, this army of some 300 Spaniards accompanied by 800 Indians forcibly occupied the Tiwa pueblo of Alcanfor, north of Albuquerque, as winter quarters in 1540-41; resistance by the evicted inhabitants provoked a cycle of bloody retaliation by the Spaniards, which only ended when the Tiwa temporarily abandoned most of their villages. Subsequent, equally abortive expeditions of 1580 and 1590 led finally to Juan de Oñate's successful expedition of colonization in 1598.

Claiming all of New Mexico for Spain on April 30, 1598, Oñate established the settlement of San Gabriel del Yungue, first at San Juan Pueblo (in the Española valley north of Santa Fe) and then at an abandoned pueblo across the Rio Grande. San Gabriel was itself abandoned when the new governor, Don Pedro de Peralta, founded the Villa de Santa Fe in 1610. This city was laid out according to the town planning ordinances of the Laws of the Indies issued in 1573 by Phillip II of Spain. Based equally on Renaissance (and Roman) urban theory and on the experience gained from colonizing the Americas, the ordinances provided detailed instructions for the creation of new cities. The result at Santa Fe was a regularly gridded city with a central plaza on which faced such major institutional structures as the governor's palace and

(originally) the cathedral.

Santa Fe has remained the capital of New Mexico ever since, except for the brief hiatus in colonial rule that resulted from the Pueblo revolt of 1680. This revolt had two immediate causes: religious persecution of the Pueblo people by the Catholic Church; and the *encomienda*, a system that granted to Spanish settlers the right to levy on pueblos a tax of either labor or goods in exchange for protection and conversion to Catholicism. Added to the hardships of intermittent droughts and Apache raids, these abuses provoked the simultaneous revolt of all the Pueblo peoples on August 10, 1680, when the missionaries and colonists were either killed or driven out. Not until 1692-93 did the Spaniards reconquer New Mexico and reoccupy Santa Fe with an army led by the new provincial governor, Don Diego de Vargas.

Until the 18th century, the Spanish presence in New Mexico outside of Santa Fe was largely restricted to scattered ranches and to the pueblo missions. Typically, as can be seen in a ruined state at Abo and Quarai (1630s) and preserved at Isleta (1613) and Acoma (1629), these missions consist of large, single nave churches with a flanking *convento* or residential complex organized around a cloister courtyard. While Abo and Quarai use the indigenous technology of ledge-

stone laid in a *caliche* (clay) mortar, most missions (including Isleta and, originally, Acoma) were built with the adobe bricks of sun-dried clay introduced by the Spanish; the nave, almost never wider than 33 feet, is spanned by an earth-covered roof supported by *vigas* (beams) on corbels. Interior lighting comes from small windows placed high on (usually) one side of the nave as well as — at Abo, Quarai, and Isleta — from a transverse clerestory between the lower nave roof and the higher roof at the east end. Though found at both Abo and Quarai, transepts were rare in the mission churches, where instead the nave tends to focus dramatically on the apse.

Spanish settlement of New Mexico took place through land grants, for which either an individual or a community petitioned the Crown (to which all the land belonged by virtue of Oñate's claim of 1598). Both El Cerro de Chimayó (1730) and Las Trampas (1751) in northern New Mexico were established as community land grants. As at the missions, construction was adobe with earth and timber roofs, and Spanish colonial churches like San José de Gracia de Las Trampas (1761) exhibit many of the features found in the mission churches — including transverse clerestories and the more consistent presence of transepts — though generally on a smaller scale and without the *convento* (sometimes replaced by a rectory). Wealthy landowners erected *haciendas*, houses with a single file of multi-purpose rooms facing inward to a central *placita*, with a second enclosed space of the *corral* in back. Much more common were houses that began as a single room, to which other rooms could be added over time for form a single file, L-, or U-shaped units; as can still be seen at El Cerro de Chimayó, several families could also cooperate to build their houses as a single fortified village around a central plaza (planned according to the Laws of the Indies).

Albuquerque came into existence as a *villa* like Santa Fe. During the 17th century, some ten *ranchos* were settled in the area, including an orchard, El Paraje de Huertas, that was planted in 1632 on the future site of Albuquerque's Old Town. In 1706, Don Francisco Cuervo y Valdez, the interim governor of New Mexico, authorized the creation of another *villa* or



Entrance to Kiva, Santa Clara Pueblo.

Less happily, this army of some 300 Spaniards accompanied by 800 Indians forcibly occupied the Tiwa pueblo of Alcanfor, north of Albuquerque, as winter quarters in 1540-41; resistance by the evicted inhabitants provoked a cycle of bloody retaliation by the Spaniards, which only ended when the Tiwa temporarily abandoned most of their villages. Subsequent, equally abortive expeditions of 1580 and 1590 led finally to Juan de Oñate's successful expedition of colonization in 1598.

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regional center of government in the Rio Abajo (downriver) area of the Rio Grande. Cuervo named the new city the Villa de San Francisco de Albuquerque after the Spanish viceroy, the duke of Albuquerque — since the 19th century, the city has been known more simply as Albuquerque (without the initial “r”). At first, however, the city existed more in name than in fact, since it was not until 1779 that a defensible plaza was built around the church of San Felipe de Neri (1706). In 1790, this original and very modest church on the west side of the plaza collapsed, and was replaced in 1793 by the more monumental structure that stands today on the plaza’s north side.

The 1821 declaration of Mexican independence from Spain eliminated the restraint of trade with foreign countries that Spain had imposed on Mexico and its provinces (including New Mexico) and permitted the opening of the Santa Fe Trail from Independence, Missouri. The architectural changes initiated by the importation of window glass and bricks were then accelerated when New Mexico was annexed as a United States Territory in 1848 as a result of the Mexican War of 1846; along with portable saw mills, the

U.S. Army brought the Greek Revival style to New Mexico as a politically appropriate expression of the territory’s Americanization. Such typical details as brick dentilated cornices, pedimented door and window frames of sawn boards, and square columns with schematized classical bases and capitals were applied to the local adobe vernacular to produce the Territorial style; Our Lady of the Angels School (1877) just off Albuquerque’s plaza is a fine example of the idiom. Still other architectural historicisms were introduced as a result of the transfer during the 1850s of Catholic authority in New Mexico from the Mexican Diocese of Durango to the new Diocese of Santa Fe. Jean Baptiste Lamy, a French priest and the new Bishop of Santa Fe, inaugurated a medievalizing reform of the territory’s ecclesiastical architecture. The Romanesque-inspired Cathedral of Saint Francis in Santa Fe was erected by the architect-builders Antoine and Projectus Mouly between 1869 and 1894, and in the mid-1860s, the facade of San Felipe de Neri in Albuquerque was remodeled with two Gothic Revival towers.

The transformation of New Mexico from a Spanish province to an American

territory was confirmed by the construction of the Atchison, Topeka and Santa Fe Railroad in 1879-80. Despite its name, this railroad bypassed Santa Fe (to which it was connected only by an 18-mile spur) and chose Albuquerque instead as the location for its repair shops (the industrial sheds built in the 1920s still stand). This effectively identified Albuquerque as the territory’s economic center even as it turned Santa Fe into a commercial backwater; it also split Albuquerque’s development between the two poles of the Hispanic “Old Town” and the American “New Town” laid out in a neat grid alongside the tracks one and a half miles to the east. Paralleling the arrival of such recent architectural fashions as the Italian Revival, the Queen Anne style, and Richardsonian Romanesque, the railroad brought cast-iron columns, pressed metal facades, window frames, and cornices, corrugated iron roofing, and factory-made wooden trim and flooring. As New Mexico progressed toward statehood, granted in 1912, it increasingly remade its urban centers in the image of a typically American “Main Street.”

New Mexico’s Americanization soon provoked a response from a group of



San José de Gracia de Las Trampas, 1761; Las Trampas.

archeologists, artists, and writers who worried that the state was losing its distinctive regional character. In 1912, the newly formed Santa Fe Planning Board adopted what would become the Spanish Pueblo Revival style as the standard for new construction. This was the first step in a successful campaign to halt the city's economic decline by fostering tourism. A composite style synthesized, as its name suggests, from elements of the Pueblo and Spanish Colonial architectures, the Spanish Pueblo Revival was inaugurated in 1913 with the restoration by the Museum of New Mexico staff of the *portal* (portico) of the Palace of the Governors (dating to 1610 and rebuilt in 1693) on the Santa Fe Plaza. The architects Isaac Hamilton Rapp and William Morris Rapp codified the style by combining the forms and details of Spanish mission churches with those of the pueblos in the Fine Arts Museum of 1916-17 and La Fonda Hotel of 1920-21. John Gaw Meem, an engineer and an Easterner who came to New Mexico in 1920 to be cured of tuberculosis, switched careers to become the state's leading architectural practitioner of the Spanish Pueblo Revival from the 1930s through the 1950s. Besides playing an instrumental role in Santa Fe's picturesque retransformation into a seductive if largely fictional image of New Mexico's past, Meem shaped the development of the University of New Mexico campus in Albuquerque with such classic statements of the Spanish Pueblo Revival as Scholes Hall (1934-36) and Zimmerman Library (1936-39).

The 20th century has brought more than tourism to New Mexico. While Santa Fe became a resort for wealthy Easterners and Midwesterners, Albuquerque continued to develop as the state's economic and industrial center. The arrival of the automobile in the 1920s and 1930s encouraged the city's linear expansion along such transportation spines as the north-south running Fourth Street and the east-west running Central Avenue. Meeting in downtown Albuquerque, these streets were respectively integrated with the transcontinental thoroughfares of the Pan-American Highway in the 1920s and Route 66 in 1937; the city's role as the state's transportation hub was confirmed when the Pan-American Highway and Route 66 were suc-



Church of San Felipe de Neri, 1793 and later; Albuquerque.

ceeded in the mid-1960s by Interstates 25 and 40. Albuquerque again found itself in the middle during World War II, when the Manhattan Project moved to Los Alamos in 1941 to create the atomic bomb that it first detonated at the Trinity Site of White Sands in 1945; all men and materials connected with the project arrived through Albuquerque's airport. After the war, the booming military-industrial complex of Kirtland Air Force Base and Sandia National Laboratories (set up during the war) helped to finance the city's growth, whose population rose from 35,449 in 1940 to 331,767 in 1980. Modernism, banned in Santa Fe by the Historic Styles Ordinance of 1957, flourished in Albuquerque where a new generation of architects countered Meem's "re-

gressive" historicism with such technologically and aesthetically progressive versions of the International Style as the Simms Building of 1952 by Flatow, Moore, Bryan & Fairburn, architects.

The excesses of 1960s urban renewal, which robbed downtown Albuquerque of some of its most significant historic buildings, combined with a growing concern over the rampant suburban development of New Mexico's beautiful yet fragile landscape to provoke Antoine Predock's now-famous La Luz housing estate of 1967-74. Returning to New Mexico's regional idiom, Predock modernized the vernacular of adobe building by abstracting its cubical forms, by substituting concrete lintels and *canales* (gutters) for the traditional wood, and by dra-

matically opening the interiors to sweeping views through large expanses of glass. Equally important, the estate's clustered plan offered a clear (if, unfortunately, ignored) alternative to the usual suburban development by concentrating the housing into a tightly planned "village" while leaving much of the project's 500 acres in its natural state. The implications of Predock's La Luz have since been extended by architects like Robert Peters, who has investigated the possibilities of a climatically responsive passive solar architecture. Finally, there is the work of Bart Prince. This great-grandson of a territorial governor of New Mexico, and fluent successor to the Organic tradition of Frank Lloyd Wright and Bruce Goff, argues in works like his own house of 1983-84 in Albuquerque that the real history of architecture is understanding how humans continuously reinvent their world to answer and express their present needs. The same might be said of the history of New Mexico.

Christopher Mead
1992 SAH Local Chairman

URBAN UPDATE: PHILADELPHIA

In 1991 historic preservationists across the country were celebrating the 25th anniversary of the passage of the National Historic Preservation Act that gave federal-level sanction to the preservation of our historic, architectural, and other cultural resources. It was this federal legislation that promoted state and local preservation legislation as well. Ironically, it was in this silver anniversary year that historic preservation was dealt perhaps its most devastating legal defeat to date—by the Pennsylvania Supreme Court.

The unprecedented decision handed down on July 10, 1991, by the Supreme Court declared the Philadelphia Historic Preservation Ordinance unconstitutional. In the Court's opinion the designation of private property as historic without owner consent is a "taking" under Pennsylvania's Constitution. The ramifications of the decision affect not only Philadelphia but other local governments in Pennsylvania that have historic preservation ordinances.

The case involved the designation by the Philadelphia Historical Commission of the Boyd Theater in Center City Philadelphia as an historic landmark. The Boyd, constructed in 1928, is the last of the large, downtown movie palaces in Philadelphia boasting elegant Art Deco interiors—lobby, corridors and auditorium. In 1987, after almost a year of negotiations, the Philadelphia Historical Commission designated the Boyd (now the Sameric Theater) an historic landmark over the objections of its owners. During the appeal process the Sameric Corporation sold the structure to United Artists Theater Circuit, Inc. The owners' appeal of the designation was dismissed by a trial court and, subsequently, by the Commonwealth Court. At that point, the United Artists' attorney took the case before the Pennsylvania Supreme Court.

The Philadelphia Historic Preservation Ordinance requires that structures "historically certified" need to have proposed changes reviewed and approved by its Architectural Committee. This body is comprised of professional architects, ar-



Courtyard of the Fine Arts Museum, 1916-17, Rapp & Rapp; Santa Fe.

chitectural historians, and historians and is assisted by the Commission staff. The Committee's recommendations are passed on to the full Historical Commission. An appeal process is spelled out in the ordinance, beginning with the review board of the city's licensing agency. The preservation ordinance addresses the physical appearance, form and maintenance of a certified structure. It does not touch upon the possible uses of certified properties.

In reversing the two lower court decisions, the Pennsylvania Supreme Court ruled that:

[By] designating the [Boyd] theater building as historic, over the objections of the owner, the City of Philadelphia through its Historical Commission has "taken" the appellee's property for public use without just compensation in violation of Article I, Section 10 of the Pennsylvania Constitution.

Article I, Section 10 states that private property shall not "be taken or applied to public use, without authority of law and without just compensation ..." In its ruling, the Pennsylvania Supreme Court determined that the Philadelphia Historical Commission "... is forcing the owner of the property to bear a public burden, ostensibly to enhance the quality of life of the public as a whole." This decision was made despite the provision of Article I, Section 27 of the Pennsylvania Constitution which states:

The people have a right to clean air, pure water, and to the preservation of the natural, scenic, historic and esthetic values of the environment ... As trustee of these resources, the Commonwealth shall conserve and maintain them for the benefit of all the people.

In what is considered a broadly-written decision, the Court also raised issues of: the use of police power for aesthetic purposes;¹ historic designation restricting a property owner's uses of land or buildings;² the requirement that the owner of a designated property seek Historical Commission approval for any change to the structure and to adhere to prescribed maintenance guidelines;³ historic designation of individual buildings as spot zoning, an impermissible practice;⁴ and the process by which buildings are added to the city's historic register, believing

that by making the process internal to the Commission, the Commission is acting too much as an advocate.

The cumulative impact of the issues raised by the Court are extremely serious for the City of Philadelphia and its 13,000 designated historic landmarks, other local governments in Pennsylvania, and fearfully, may be precedent-setting for the nation.

Recourse for the City of Philadelphia

As the Pennsylvania Supreme Court's decision was tied to the Pennsylvania Constitution, the City of Philadelphia and the Historical Commission were prohibited from any higher-level appeals, e.g., the U.S. Supreme Court. The latter has consistently ruled in favor of historic preservation values, most recently in March 1991. The City's only recourse was to petition the Pennsylvania Supreme Court for an opportunity to reargue the case.

This request was filed in late July. However, the general opinion of legal experts was that there was little likelihood of the reargument being granted—possibly a ten percent chance. In late August the Supreme Court did agree to hear a reargument which subsequently was held on October 23, 1991. At press time, the Court has not handed down its decision.

The Historical Commission based its petition for reargument on four points raised in the July 10 Supreme Court decision. These included the substantial body of federal and state case law that has, without exception, upheld landmark designations under similar ordinances; the legal precedents at the federal and state levels that establish a basis for a "taking"; that the determination of a "taking" in the case of the Boyd Theater is premature since the appellant had never sought nor been denied approval for any modifications to the theater; and that the Philadelphia ordinance is a valid exercise of the police power under Article I, Section 27 of the Pennsylvania Constitution. In granting the rehearing, however, the Court allowed only the second point to be addressed—the basis for a taking.

Five *amici curiae* briefs were filed in support of the Philadelphia Historical Commission's petition. These allies included the Pennsylvania Historical and Museum Commission; the Pennsylvania

League of Cities; the National Trust for Historic Preservation (including The Preservation Coalition); the Attorney General of Pennsylvania; and Congressman Thomas F. Foglietta and members of the Congressional Arts Caucus.

The private sector united to support the Historical Commission's petition, also. A coalition of private-sector interest groups organized to bring the Supreme Court's decision to the attention of the statewide preservation community. This coalition of organizations included Preservation Pennsylvania, the Pennsylvania Historical and Museum Commission, the Foundation for Architecture, the National Trust for Historic Preservation Mid-Atlantic Office, the Philadelphia Historic Preservation Corporation, and The Preservation Coalition of Greater Philadelphia which hosted a rally in Philadelphia on August 13th.

The purpose of this rally was to thoroughly present the issues and implications of the case to a statewide constituency of historic preservation and allied interests. The rally was attended by an overflow audience, received extensive media coverage (newspapers, TV, and radio), and concluded with a march down Chestnut Street to the Victory Building, a ca. 1875 Second Empire commercial structure designed by Henry Fernbach and currently threatened with demolition without the protections afforded by the preservation ordinance.

Immediate Impacts of the Court's Decision

The Supreme Court's decision has cast a long and deep shadow over the Historical Commission's ability to act. Within four months of the decision, three Italianate commercial structures designed by Stephen Button and dating from the 1850s, were demolished. The historic designation of these buildings had been opposed by their owner, and the Historical Commission had no recourse but to grant the demolition request. Another late nineteenth-century building is to fall to the wrecking ball as a consortium of interest groups recently lost an appeal to halt its demolition. At the time the Supreme Court's decision was handed down, five proposed local historic districts were pending before the Historical Commission. The public hearing for the

first of these districts was scheduled for mid-August; property owners in several of the other proposed districts had been waiting for as many as three years for approval. Due to the ambiguities in the Court's decision, the Commission suspended further actions on these districts indefinitely and halted reviews of buildings within their boundaries. As a result, an early twentieth-century commercial structure will be lost also and other structures abused. The impact of the Supreme Court decision has been felt not only in Philadelphia but across the state. At least two communities have tabled pending preservation ordinances while several other governmental agencies have had legal challenges brought against historic designations.

The principal theme of the 41st annual National Historic Preservation Conference, held in San Francisco this past October, had been to celebrate the array of preservation accomplishments since the passage of the 1966 Historic Preservation Act. Instead, almost every speaker touched upon the "situation in Pennsylvania" while attendees shifted nervously in their seats. Many of the individual sessions used the Pennsylvania Supreme Court action as a spring-board for discussion. Nationwide, there is concern that the "situation in Pennsylvania" may be a bellweather for as yet unresolved state and federal court decisions that concern historic preservation, environmental protection and urban planning/land use control issues.

As we said back in the 1960s, "the times they are a changin'"; however, in 1992 that phrase has an entirely new meaning.

Notes

1. The Court ignored the historic and cultural purposes of historic preservation ordinances as spelled out in the Pennsylvania constitution.

2. The Philadelphia ordinance does not restrict or even address issues of use and does outline a process to demonstrate why demolition of a certified structure may be the only practicable solution for an owner.

3. Philadelphia building and zoning codes also require administrative approval or inspection prior to structural

changes as well as adherence to specified maintenance codes.

4. In a most unusual stroke of jurisprudence, the Court cited the dissenting opinion in the U.S. Supreme Court's decision on Penn Central Transportation Company v. New York City (1978), which upheld the landmark designation of individual historic sites.

Howard J. Kittell
Executive Director
The Preservation Coalition of Greater Philadelphia

DEATH

The Society expresses its deep regret at the death of Spiro Kostof, a member since 1962 and president of the Society from 1974 to 1976. A professor of architectural history at the University of California at Berkeley, Kostof authored many books, including *The Caves of God*, *The Architect: Chapters in the History of the Profession*, *The Third Rome*, and *A History of Architecture: Settings and Rituals*. In addition, he hosted the Public Television series, "America by Design," in 1987. In 1988, he received an Institute Honor from the American Institute of Architects for his teaching and writing. His two-volume study of urban form, *The City Shaped* and *The City Assembled*, is to be published in 1992 and 1993.

COURSES

The New York Academy of Art's Institute for the Study of Classical Architecture is offering a six-week program in the theory and practice of classical architecture, to be held at the Academy **June 13-July 25, 1992**. Aimed at architects, interior designers, historians, historic preservationists, students, and others who seek in-depth supplemental training in classical architecture, the program will cover such subject areas as the elements and theory of classical architecture, traditional construction, interior design and decoration, and rendering. Further information may be obtained from: New York Academy of Art, 419 Lafayette Street,

New York, N.Y. 10003, (212) 505-5300.

The Pacific Preservation Consortium (PPC) of the University of Hawaii is offering its **Pacific Preservation Field School** to be held **July 6-31, 1992** at Ewa Village and Plantation on the island of Oahu. This potential National Historic Landmark complex consists of approximately three villages with 300 buildings developed on 41,000 acres purchased in 1877 by Scottish immigrant James Campbell, 15 miles west of downtown Honolulu. The field site is situated in the middle of a massive planned development proposed to house 200,000 people, referred to locally as "Oahu's Second City." The Ewa Village and Plantation Site offers direct work study and project concentration in many aspects of the preservation process: historical research and documentation; archeology; building analysis; interpretive planning; landscape and plant material analysis; financial and master planning; area preservation, adaptive use and historic district practice. The institute fee is \$1550; tuition is \$371 for residents and \$731 for non-residents. Scholarship assistance is available. Applications, to be postmarked no later than **March 2, 1992**, must include: name, address, day and evening telephone, a brief description outlining career aims, any preservation work-related experience, and how this field study will contribute to your educational and career goals; and names, addresses, and phone numbers of two faculty or professional associates who can make critical comments about your scholastic abilities, motivation, and ability to work in group situations. For further information contact: William J. Murtagh, Director, Pacific Preservation Consortium, Pacific Preservation Field School, University of Hawaii at Manoa, Department of American Studies, 1890 East West Road, Moore Hall 324, Honolulu, Hawaii 96822-2318, (808) 956-8570; FAX (808) 956-4733.

QUERY

Information is sought on the work of **Burton Schutt** (c.1904-1952) and **Denman Scott** (1904-1948). Schutt & Scott were active in the Los Angeles area during the 1930s and 1940s and also had commissions in Hawaii and Dallas. Contact: Peter Flagg Maxson, 4212 Avenue F, Austin, Texas 78751, (512) 474-1912.

SAH PLACEMENT SERVICE BULLETIN*

*Dot indicates first listing.

Deadline for submission of material to the Placement Service Bulletin is the 15th of the preceding even-numbered month. Contact the SAH office in Philadelphia for full information about the categories and conditions for inclusion in the listings.

ACADEMIC

• Tucson, Arizona 85721. University of Arizona, Department of Art. DEPARTMENT HEAD. Candidates will need to be skilled in managing fiscal affairs, day-to-day collegial business, conduct effective meetings, maintain open communications between faculty and administration, and expand faculty resources. Candidate must also have an innovative approach to problem solving and the ability to resolve conflicts effectively. In conjunction with the new Dean, a primary goal will be to develop and implement a Faculty of Fine Arts strategic plan to incorporate the Department of Art into a School of Art with separate departments. Other duties include recruiting and sustaining outstanding faculty, expanding local and national fundraising opportunities, activating local human resources to aggressively promote faculty and student interaction with visiting experts. The position will require skill in the utilization of University resources and in working with Community Advisory Boards. University also encourages nominations from the field. Apply (with vitae and names, addresses, and

phone numbers of at least four references) to: Harold Jones, Chair, Department of Art Search Committee, Office of the Dean of Fine Arts, University of Arizona, Tucson, AZ 85721. EEO/AA Employer.

• New Orleans, Louisiana 70148. University of New Orleans, Department of Fine Arts. SCULPTOR, tenure track position commencing mid-August, 1992. Salary commensurate with experience. Duties are to head the area of concentration in sculpture, oversee the operation of the sculpture studio, and teach undergraduate and graduate students. Other departmental duties associated with a tenure track position expected. Candidates must hold an MFA degree or have equivalent experience, minimum of one year teaching experience at college level, experience in organizing/maintaining a sculpture studio, and experience in all fundamental sculpture processes. Interest in computer aided design and fabrication preferred. To apply, submit brief statement of teaching philosophy, resume, three letters of recommendation, ten slides of recent work (slides will be returned if a stamped self addressed envelope is included) to: Doyle Gertjeansen, Chairman, Sculpture Search Committee, Department of Fine Arts, University of New Orleans, New Orleans, LA 70148. Deadline for submissions is **March 13, 1992**. AA/EEO.

• New York, New York 10019. Solow Art and Architecture Foundation. ARCHITECTURAL HISTORIAN. Postdoctoral fellowship available beginning Fall, 1992. Full-time, one-year position. Foundation is establishing several programs, including an architectural prize for excellence in the design of public use buildings; an assistance program for the publication of exemplary writings in art/architectural history; and development of a collection that will include architectural drawings. Purpose of the post-doctoral fellowship is twofold. First is to facilitate publication of the Fellow's outstanding dissertation on late twentieth-century architecture, and Foundation will provide general assistance toward this end; and second purpose is to obtain assistance in the planning and

execution of Foundation programs. Equal emphasis is placed on both responsibilities. Candidates must have a Ph.D. in hand by June, 1992, and must be nominated by their doctoral-degree departments (one nomination per department). Preliminary applications should include a cover letter, resume, precis of dissertation, and names of three references; department should send letter of nomination under separate cover. All materials should be sent by **March 20** to: Vicki Porter, Solow Art and Architecture Foundation, 9 West 57th Street, New York, NY 10019.

• Marina del Rey, California 90292. The Getty Conservation Institute. TRAINING PROGRAM COORDINATOR. The Training Program organizes short courses, workshops, and professional meetings and conferences. Program collaborates with other institutions in the development of these activities, and in the creation of degree granting conservation training programs and the production of teaching materials. Coordinator is expected to develop an ongoing international program of activities in his/her areas of expertise. These activities are aimed at furthering education/training of professional conservators, archivists, archaeologists, cultural property managers, etc. Coordinator is responsible for organization of training activities, preparing project proposals, budgets and reports, and will be under the direction of Training Program Director. Coordinators are expected to maintain close professional ties with the conservation field through meetings, conferences and publications. Qualifications should include training in conservation, archaeology, ethnography, architecture, or museum studies. Advanced arts or science degree, and a minimum of five years of professional conservation work, proven managerial skills, and experience in teaching or training are required. Knowledge of foreign languages desirable. Must be free to travel frequently. Salary commensurate with exp. and qualifications. Excellent benefits. EOE Apply to: Personnel, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292-6537. FAX 310-821-9409.

Society of Architectural Historians

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