



# NEWSLETTER

THE SOCIETY OF ARCHITECTURAL HISTORIANS

## SAH NOTICES

**1987 Annual Meeting—San Francisco, California (April 22-26).** General chairman of the meeting will be Richard Betts, University of Illinois. Local chairman will be Dell Upton, University of California, Berkeley. Headquarters for the meeting will be the Sheraton-Palace Hotel. The opening reception will be in the Garden Court of the Palace Hotel. Architectural tours will include San Francisco, the South Bay Area, Stanford, Santa Cruz, Monterey, Carmel and the East Bay Area. A two-day post-meeting tour to the Sacramento area is also being planned.

Note. Several guides of the San Francisco area are available from the SAH office: *A Guide to Architecture in San Francisco and Northern California*, *Architecture San Francisco—The Guide*, and *Splendid Survivors: San Francisco's Downtown Architectural Heritage* (see 1986 SAH Publications List).

**1988 Annual Meeting, Chicago, Illinois (April 13-17).** Richard Betts, University of Illinois, will be general chairman of the meeting. Wim de Wit, Chicago Historical Society, will serve as local chairman. Headquarters for the meeting will be The Palmer House.

**'Members are urged to submit session topics for this meeting by December 22, 1986. Suggestions should be sent to: Professor Richard Betts, School of Architecture, University of Illinois, 608 East Lorado Taft Drive, Champaign, IL 61820.**

**1987 Foreign Tour—Portugal (July 12-31).** Stephanie Maloney, University of Louisville, will be the leader of this tour. The tour will begin in Lisbon, and continue on to Cascais, Evora, Castelo da Vide, Bucaco, Guimaraes, Espinho and Caldas da Rainha.

**SAH Membership Pins.** 10K gold filled lapel pins, carrying the SAH logo, are available from the SAH office. Cost is \$10.00 which includes postage and handling.

**1987 Domestic Tour—North Carolina—Tentative dates: (October 20-25).** Catherine Bishir will be the leader of this tour, which will begin in Raleigh, and continue on to the Chapel Hill and Winston-Salem areas. An optional add-on tour to Asheville is being planned.

## JOURNAL ASSOCIATE EDITOR

The SAH is pleased to announce that Tod Marder, Associate Professor of Art History at Rutgers University, has been appointed Associate Editor of the *Journal*. Professor Marder received his Ph.D. from Columbia University in 1975, and since that time has been teaching at Rutgers. He was Chairman of the Department of Art History from 1984-86. Professor Marder has published articles on Italian Renaissance and Baroque architecture and town planning, and contemporary American architecture. He was Editor of *The Critical Edge: Controversy in Recent American Architecture*, published by MIT Press in 1985.

Professor Marder will succeed the present *Journal* Editor, Elisabeth MacDougall, in April 1987. All manuscript submissions for future issues of the *Journal* should now be sent to Professor Marder at the following address: Department of Art History, Rutgers University, Voorhees Hall, New Brunswick, NJ 08903.

Osmund Overby  
President

Act, which has since transformed American attitudes and reshaped the role that preservation and historic rehabilitation play in the environment and economy of the nation's big cities, small towns and rural areas. The Historic Kansas City Foundation and the city's Landmarks Commission, as well as other groups have helped plan ambitious conference programs. Write National Preservation Conference Registration, National Trust, 1785 Massachusetts Ave., NW, Washington, D.C. 20036 (202/673-4100).

A detailed description of sessions and programs for a conference to be held in Rome, June, 1987 to honor Richard Krautheimer on the occasion of his ninetieth birthday, was printed in the *College Art Association Newsletter*, Summer, 1986, p. 9. Also honored will be Leonard Boyle, Prefect of the Biblioteca Apostolica Vaticana. Entitled **Rome: Tradition, Renewal and Innovation**, this international conference is sponsored by The Canadian Academic Center in Rome in collaboration with The Universities Art Association of Canada. Sessions focus on the 12th century, on the relation of Rome and Venice, on recent restoration of Roman monuments, on collectors, antiquarians and dealers after 1500, on Rome as the new Christian capital from the late 16th to the mid-18th century, and on the urbanization of Rome in the light of its classical typography, modern archaeological discoveries and concepts of the ideal city. Clifford M. Brown is head of the Organizing Committee. Write him at Dept. of Art History, Carleton University, Ottawa, Ont. K1S 5B6. Submissions must be received by Nov. 1.

A call for **models**, not papers: The **San Antonio Museum Association**, P.O. Box 2601, San Antonio, TX 78299-2601 invites submissions to a juried national competition of professional architects for a Christmas exhibition entitled **Architectural Dollhouses**. The focus is on Texas history and future development. For details call Lisa Kelleher at the Witte Museum (512/226-5544, Ext. 225).

## CONFERENCES AND CALL FOR PAPERS

The **National Trust for Historic Preservation** will hold its annual meeting in Kansas City, MO, Oct. 15-19. It marks the 20th anniversary of President Lyndon B. Johnson's signing of the legislation, the National Historic Preservation

Apologies to all that we were not able to include the following in the previous issue. AVISTA, the **Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science and Art** will sponsor sessions at the 22nd International Congress of Medieval Studies at Kalamazoo, Michigan, May 7-10, 1987 on "The Use of the Wheel/Circle in the Middle Ages: Technological and Iconographic." One page abstracts were due by Sept. 1 to Dr. Yoshio Kusaba, Dept. of Art, Cal. State Univ., Chico, CA 95929. You may also address questions to Charles Stegeman or Mary-Therese Stegeman-Zenner at AVISTA, Haverford College, Dept. of Fine Arts, 2 College Circle, Haverford, PA 19041 (215/642-8287).

The **Vernacular Architecture Forum** is soliciting proposals for papers for its 1987 Annual Meeting to be held in Salt Lake City, Utah, May 6-9, 1987. Papers should be primarily analytical rather than descriptive in content and may also be devoted to technological issues. Topics concerning architecture in the western U.S. or communitarian settlements are especially welcome. Twenty minute papers or 10-minute reports on work in progress are welcome. Propos-

als due Jan. 1, 1987, in triplicate, maximum of 400 words, to Richard Longstreth, Graduate Program in Historic Preservation, American Studies/P 103, George Washington University, Washington, D.C. 20052.

The **Northeast Victorian Studies Association** calls for papers for its conference, "Victorian Pleasures: Food, Fun and Games," May 1-3, 1987. No deadline given. Prof. Judith Wilt, Dept. of English, Boston College, Chestnut Hill, MA 02167 (401/456-9842).

## MUSEUMS AND EXHIBITS

The Smithsonian Institution Traveling Exhibition Service will exhibit **Re-making America: New Uses, Old Places** highlighting the rebirth of America's architectural treasures, at the Cannon House Office Building, U.S. House of Representatives, Washington, D.C., Oct. 15-Nov. 9. This photography and text panel exhibition was curated by Barbaralee Diamond-Spielvogel, sponsored by The New York Landmarks Conservancy, and will travel under the auspices of SITES, Washington, D.C. 20560 (202/357-3168).

The **Architecture of Charles Moore: Buildings and Projects 1949-1986** can

be seen as the inaugural exhibit in his new building for the Williams College Museum of Art, Williamstown, MA 01267 (413/597-2429) Oct. 20-Dec. 19. More than 50 new ink-and-watercolor renderings, ten of which are over eight feet long, were designed by Moore especially for the exhibition. Eugene J. Johnson curated the exhibit and is editor of a new monograph on Moore. The show will travel to the Hood Museum at Dartmouth College (Jan. 17-March 15, 1987), The Farisch Gallery at Rice University in Houston (dates not listed) and the German Architecture Museum in Frankfurt (May 8-July 12, 1987).

**Samuel Yellin, Metalworker** is being circulated by the National Building Museum's Traveling Exhibition Program: until Nov. 17 it is at the Minnesota Historical Society, St. Paul; Jan. 19-March 2, 1987 at the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio; July 27-Sept. 7, 1987 at Leigh Yawkey Woodson Art Museum, Wausau, Wisc. Institutions interested in scheduling the show in 1987 should contact Carol E. Kleinert, National Building Museum, Judiciary Square, NW, Washington, D.C. 20001 (202/272-2448).

# FRANK LLOYD WRIGHT

1987 Classic Edition Wall Calendar ☐ 1987 Engagement Calendar ☐ Classic Edition Posters ☐

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The Classic Edition wall calendar measures 17 x 20" and presents twelve full color, elegantly designed reproductions of some of Wright's most impressive renderings. It is wyro-bound with heavy chipboard backing. The 1987 engagement calendar (9 x 6 1/2"), also wyro-bound, includes 53 full color plates accompanied by excerpts from Wright's letters and speeches about each project presented. The six Classic Edition Posters are printed on 80 lb. Vintage Velvet cover stock and feature Wright's work in striking designs, finely reproduced in standard frame sizes. Satisfaction guaranteed.

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We watch our **National Building Museum** with interest. The definition of its mission "to commemorate and encourage the building arts" as mandated by Congress in 1980, is reflected by the newly elected members of the Board of Trustees. They are: Richard F. Albosta, group vice president of Construction and Plant Services, Ebasco Services, Inc., a subsidiary of ENSERCH Corporation, an energy, engineering and construction company based in Dallas; William H. Choquette, vice president of Gilbane Building Company, construction manager for the Smithsonian's Air and Space Museum in Washington, D.C., and project manager for the 1980 Winter Olympics in Lake Placid, NY; Brendan Gill, writer, film and drama critic, and frequent contributor to the *New Yorker*; John T. Golitz, chairman of Ludowici Celadon Company, one of the oldest manufacturers of terra cotta in this country; Elliott H. Levitas, attorney and former congressman from Atlanta, Georgia (1974-1984) who served on the House Committee on Public Works and Transportation; Harry G. Robinson III, dean of the School of Architecture and Planning at Howard University in Washington, D.C.

Two special events are being sponsored by the Vassar College Art Gallery.

The first event was a symposium entitled **James Renwick, Jr., and Cultural Meaning in 19th-Century Architecture**, which was held at Taylor Hall auditorium, Vassar College, on Monday, October 6, at 3 p.m. Participants include: Selma Rattner, an authority on Renwick, who will speak on **Renwick at the Castle: A Washington Experience**; Jay Cantor, senior vice-president of American paintings at Christie's, who will discuss the friendship of Matthew Vassar and James Corcoran and their interest in creating images of "cultural" institutions; Bannon McHenry, who will give a lecture entitled **Renwick's Drawings for Main Building: A French Imperial Palace on the Hudson**; and Rosalie McKenna, who will moderate.

The second event is **Museums in Academe**, a symposium on the issues and ideas concerning the function, funding, and design of today's college and university museums and galleries. The symposium is being held in conjunction with the gallery's presentation of a special exhibition, entitled **A Center for the Visual Arts: The Ohio State Competition**. Participants in the two-day event, November 14 and 15, include: Ildiko

Heffernan, president of the Association of College and University Museums and Galleries; Frances Fergusson, president of Vassar College; Suzanne Delehanty, director of the Neuberger Museum at the State University of New York, Purchase; Coy Ludwig, director of the Tyler Art Gallery at the State University of New York, Oswego; Suzanne Stephens, New York critic and writer on contemporary museums; John Rosenfield, formerly acting director of the Sackler Museum at Harvard University; Ward Mintz, director of the museum aid program of the New York State Council on the Arts; Gail Gelburd, director of the Lowe Gallery at Hofstra University, and Judy Lewittes, executive director of development at Vassar.

Regarding the symposium on **Museums in Academe**, call Jan Adlmann, director of the Vassar College Art Gallery, at 914/452-7000 extension 2646. Regarding the Renwick symposium, Sandra Phillips, curator of the Vassar Art Gallery, 914/452-7000 extension 2645.

## SCHOOLS AND COURSES

The May/June issue of the **Harvard University Graduate School of Design News** focused on the use of computers in design education. The Computervision CAD system is being used for design and engineering as well as the analysis of historic structures. In Landscape Architecture the National Endowment for the Arts' Design Arts Program funded a study to document and digitize images of herbaceous perennial species commonly used in sunny gardens in the northeastern United States. The GSD Laboratory for Computer Graphics and Spatial Analysis has prepared research reports on microcomputer applications in design education. For price and availability contact the Laboratory at 48 Quincy Street, Cambridge, MA 02138 (617/495-2526).

The **National Building Museum**, Pension Building, Judiciary Square, NW, Washington, D.C. 20001, offers internships for students to research current exhibits, organize archival material, and work on fund raising. Internships are available in public programs, the Building Information Center, historical documentation, Public Relations and Development, and Publications. Preference is given to students receiving academic credit. No stipends are offered. Call Sarah Stromayer (202/272-7759).

SAH members are reminded that we offer a **subsidized membership for students**—only \$15. As former president Carol Krinsky points out, we think of our student members as our investment in the future. We want to give them every encouragement to contact older people in the field and to contribute new ideas. We also allocate proceeds of the Rosann Berry Fund to provide a scholarship for a graduate student to attend the Annual Meeting. Brochures on membership can be requested from the SAH office.

The **Annual Winterthur Winter Institute**, "Two Centuries of the Decorative Arts in America," will be held Jan. 8-30, 1987. This training program for Winterthur staff is open to a limited number of museum and university professionals, graduate students, docents and others with a proven interest in the decorative arts. The information did not arrive in time to meet the Sept. 15 deadline. Limited to 40 participants, tuition \$450, one full scholarship is provided. Lucinda Costin or Janice Roosevelt, Press Bureau, Winterthur Museum and Gardens, Winterthur, Delaware 19735 (302/656-8591).

## PRESERVATION

**St. Mark's Church-in-The Bowery** in **New York City** will celebrate the completion of an 8-year reconstruction effort. The Episcopal Bishop of New York, Paul Moore, Jr., will attend a Nov. 16 reception. As at St. John the Divine's construction of the towers, neighborhood youth have been essential to the work. St. Mark's Historic Landmark Fund is seeking the names of individuals who might help in the preservation effort. Contact Georgia Delano, St. Mark's, Second Avenue at Tenth St., New York, NY 10003 (212/674-6377).

In **Kansas City**, new commercial development has been announced by the **Historic Garment District Group**. A centerpiece will be the Poindexter Building, designed in 1901 by George Mathews. It is a monumental eight-story, grey brick Renaissance Revival building. It is listed on the National Register of Historic Places, along with 79 others in the area which was once the nation's top producer of textiles and designer garments.

The **Miami Beach City Commission** has created two historic districts encompassing the heaviest concentrations of Art Deco buildings. These cover parts of the one-square-mile district

listed in 1979 in the National Register of Historic Places: Espanola Way, portions of Ocean Drive and Collins Avenue.

New construction to expand the space of the Smithsonian and designed to preserve the historic structures on the Mall is underway by Jean-Paul Carlhian of Shepley, Bulfinch, Richardson and Abbott. The **Smithsonian Quadrangle** housing 2 new museums (National Museum of African Art and the Arthur M. Sackler Gallery) will be 96 percent below ground. Scheduled opening is June 1987.

The Society for the Preservation of New England Antiquities, 141 Cambridge St., Boston, MA 02114 has published a **House Guide** listing 24 House Museums with photographs, brief information on hours and history.

SAH members who wandered away from the session in Pittsburgh at our 1985 meeting may remember the **Fort Pitt Block House** (1764) at the conjunction of the Allegheny and Monongahela Rivers. It has been preserved with Wolman Clear from Koppers Company, Inc. This is a newly formulated wood preservative and water repellent.

After having seen the National Gallery and the Octogon Museum exhibits on British stately homes in Washington, D.C., and having listened to our British colleagues comment on the criteria for selecting historic properties, it is sad to read in the *New York Times*, Thursday, May 22, p. C7, that the effort to rescue the 1930s home **Monkton in West Sussex** has failed. The National Heritage Memorial Fund turned down a request from the Historic Buildings and Monuments Commission, known as English Heritage, to make a contribution to the \$2.5 million price of the house and its contents. They said the house was not of sufficient interest.

We hear of another English effort to rescue a building, via Charles F. Montgomery, Professor of American Decorative Arts at Yale University. Alison Kelly reports from London that one of **Benjamin Latrobe's** two English houses, **Hammerwood Park** of 1792, near East Grinstead, is in deep trouble. There is a description of the house, which has a Greek tetrastyle portico, based on the Basilica at Paestum, at each end, in Ms. Kelly's article on "Coade stone in Georgian Architecture" in *Architectural History*, 1985, *Journal of the Society of Architectural Historians*, G.B. Alison Kelly, Flat 8, 34 Phillimore Gardens, London, W8 7QF.

The **40th National Preservation Conference** will be held in Kansas City, MO, Oct. 15-19 to mark the 20th anniversary of the National Historic Preservation Act. National Preservation Conference Registration, National Trust for Historic Preservation, 1785 Massachusetts Ave., N.W., Washington, D.C. 20036 (202/673-4100).

## NEWS OF MEMBERS

MARY C. MEANS had a four week lecture tour of New Zealand and Australia as guest of the Australian Council of National Trusts. She was the keynote speaker at Australia's national historic preservation week ceremony in April. PETER C. PAPADEMETRIOU delivered papers at the College Art Association at the Buell Center for the Study of American Architecture in New York. He received a Guggenheim Fellowship to complete his work on the life and career of Eero Saarinen. CERVIN ROBINSON was honored by the AIA for his architectural photographs. PATRICK QUINN moderated a conference on "Making Cities Livable" held in Venice. DANIEL D. REIFF has been named to chair the art department of the State University of New York College at Fredonia. BERNARD ROTHZEID received the Augustus Saint Gaudens Award for Professional Achievement from the Alumni Association of Cooper Union. The Social Sciences and Humanities Research Council of Canada has awarded WARREN SANDERSON funding for the next three years to complete research on the frescoes of St. Maximin at Trier and Late Carolingian Art in Lotharingia. EDUARD SEKLER has been elected a lifetime Fellow of the U.S. Committee of the International Council on Monuments and Sites. GEORGE GREEN SHACKELFORD received the 1985 Allied Professions Award for Historic Preservation from the Virginia Society of the AIA. SHEPLEY, BULFINCH, RICHARDSON AND ABBOTT is planning the repair and renovation of Charles Bulfinch's Massachusetts State House, Boston. EGON VERHEYEN taught a seminar on Meaning in Early American Architecture at the School of Architecture of the University of Virginia. RICHARD GUY WILSON has been elected Honorary Member of the AIA. He also gave a lecture at Brown University on The Iconography of Power: Western Dams. This was part of a series on the exhibit "Fifty Years of TVA Architecture" (which SAH members saw at the National Building Mu-

seum in Washington in April). ROBERT WINTER is on the jury for the redesign of Pershing Square in Los Angeles. WILLIS C. WINTERS is the editor of the Dallas Chapter of AIA's newsletter. He was awarded an AIA award as Young Architect of the Year (1984).

## OF NOTE

*The Journal of Decorative and Propaganda Arts* has just come out: Number One, Spring, 1986. This quarterly published by The Wolfson Foundation, 2399 N.E. Second Ave., Miami, FL 33137, is intended to be a forum for scholars to explore decorative arts from 1875-1945, as well as propaganda arts, defined as "art in the service of an idea or an ideology." Articles in the first issue of interest to SAH members include Alastair Duncan, "Art Deco Lighting," David A. Hanks, "Herter Brothers: Art in Furniture Design," and Herbert Scherer, "Marquee on Main Street: Jack Liebenberg's Movie Theaters." Liebenberg was a Twin Cities architect who built and remodeled over two hundred movie theaters in the Upper Midwest. He was in the vanguard of the national switch to Art Deco.

A catalogue of books funded by the **Design Arts Program** of the NEA has been issued by the Publishing Center for Cultural Resources, 625 Broadway, New York City 10012. The booklet, published with NEA assistance, lists books published, generated or supported by the Design Arts Program, and is itself beautifully designed, with photographs from *Places as Art* by Mike Lipske.

**Urban Center Books**, 457 Madison Ave., New York, NY 10022, is a bookstore for architecture, design, urban planning and historic preservation. Current as well as classic books on the history, theory and design of the built environment are stocked. It offers an international selection of exhibition catalogues, periodicals, journals, and out-of-print books. Technical and professional books are also available. The store is located in the Villard Mansion, preserved as public spaces at the foot of the Helmsley Palace Hotel, behind St. Patrick's Cathedral. It is operated by the Municipal Art Society of New York with the support of the J. M. Kaplan Fund. Open 10 a.m. to 6 p.m., Mon. to Sat. (same hours of the exhibition galleries of the Municipal Art Society). The New York AIA offices are also here.



*Employment Development Department Building, 1983, Benham & Blair with Al Denis, Office of the State Architect.*

## UPDATE ON AMERICAN CITIES: RESURGENT SACRAMENTO—DOWNTOWN

*Editor's Note: We are pleased to announce that Assistant Editor Charles Savage will oversee the "Updates on American Cities." Suggested articles or manuscripts may be submitted directly to him. The following article was submitted previously, but its current publication is apt as we prepare for the 1987 Annual Meeting in San Francisco.*

Platted in 1848 by the eldest son of John Sutter, Sacramento City is best known today as downtown Sacramento—the core of a growing metropolitan area housing about 300,000 within the official limits and as many more in the immediately adjacent suburbs. A key trade center between San Francisco and the first gold districts in California, Sacramento became the state's capital also. The town was laid out on a grid system of numbered and lettered streets, but low-lying, it was subject to flooding. The American and the Sacramento Rivers, as well as the Sacramento Valley to the north and the great San Joaquin Valley to the south, further defined the site. The delta soil offered the promise of agricultural wealth long after the early Gold Rush years. As time passed Sacramento extended its boundaries well beyond the two rivers. Yet fate, in the guise of the California Division of Highways (currently, Caltrans), has isolated most of the 1848 site. Downtown remains delineated by its waterways and its freeways: I-80 and I-5 were under construction during the 1950s and 1960s—elevated freeways within only a few blocks of the

Sutter plat. Two other characteristics color Sacramento's downtown: the predominance of its trees, and the dry, intense heat of summer-autumn alternating seasonally with the rains and dense inland fog of winter-spring.

In 1967 the City of Sacramento established an Architectural Review Board for proposed new construction; in 1972, structural analysis revealed that the dome of the Capitol building, 1860-74, was unsafe. These two events, combined with a change from the Republican Reagan administration to that of Democrat Jerry Brown, signaled a turnabout for downtown. Scrapping a twin office towers scheme for the Capitol, the State of California undertook the full restoration of its historic building, 1975-81. In 1976, the City funded an historic residential survey, set up a Preservation Board (later merged with the Architectural Review Board), established an official register and began defining preservation areas. In 1977, the legislature adopted Assembly Bill 1211, creating the Capitol Area Plan. In 1978, a joint City and State authority, the Capitol Area Development Authority (CADA) was formed to develop the residential and commercial life of the 42 blocks of State-owned land surrounding the Capitol. In 1980, the City funded an historic commercial survey for the downtown; and, during 1981-84, the State of California erected four major office buildings. During the past five years downtown Sacramento has seen new life—life characterized equally by stunning rehabilitations and by provocative contemporary design.

On the West, downtown is defined by "Old Sacramento." Several blocks of the remaining, mid-to-late 19th century

commercial buildings fronting on the Sacramento River have been restored. Now partially a State Historic Park with the atmosphere of an elaborate stage set, the district has grown more dynamic with the additions of the California State Railroad Museum (Spencer Lee Bussie & Associates, Palo Alto), 1981, and the Sacramento History Center (Carissimi Rohrer Associates, Sacramento), 1985. The Railroad Museum is one of the finest in the country: the interior was considered first. A contemporary design, the structure with its huge trusses and bolts and brick round-house evokes railroading. Immediately to the west, the History Center is an interesting interior space also; the exterior of the structure is an accurate reconstruction of the City Hall and Water Works, designed by George Gordon and John Kirk in 1854.

Due to repeated flooding in the 1860s, Sacramento altered a section of its grid between Front and 12th, I and L Streets, elevating streets four to 14 feet. Within this area of downtown, particularly along J and K Streets, a second commercial district developed. In 1965, seven blocks between 5th and 13th were closed for the K Street Mall. Although the mall now extends to 3rd Street, K Street has never completely lost its character as a home for the homeless; indigents forced from "Old Sacramento" moved to K Street. Even so the district has seen substantial recasting in the past decade. In 1972-74, the Sacramento Community Center Complex (Pietro Belluschi, Portland, Oregon, with Sacramento Architects Collaborative), 13th, 14th, J and L, became the focal point at the head of the mall. By the end of the 1970s rehabilitation of the commercial structures began, building by building—from A. A. Cook's Hale Brothers & Co. Building, 1881, to William B. David's streamlined Esquire Theatre, 1940. Two new towers, the 16 story Hyatt Regency Hotel (Ellerbe Associates, Minneapolis) at 13th and K and a 25 story office tower (Anthony Lumsden of Daniel, Mann, Johnson and Mendenhall, Los Angeles, with Carissimi Rohrer Associates) at 8th and K are slated to open late in 1987. Through the mall itself will run the double track of Sacramento Light Rail, also due for completion in 1987.

The restoration of the Capitol (Welton Becket Associates, Los Angeles; Ray Girvagian, South Pasadena; John C. Worsley, Office of the State Architect), 1975-81, has triggered refurbishment of structures within the city's governmental core. A masterpiece of technology (earthquake proofing) and detailed preservation technique (especially the interior), the Capitol itself is a downtown highlight. The Senator Hotel (Kenneth MacDonald & G. Albert Lansburgh), 1923-24, on the periphery of Capitol Park, along L, 10th and N Streets, has been restored as offices (Carissimi Rohrer Associates). The Senator's tangible role in capital affairs suggested it as the political haunt of Walter Knight in Joan Didion's first novel about the Sacramento Delta, *Run River*. Also of note, the Library and Courts Building, 1924, and Office Building 1, 1928 (both Weeks & Day), and their landscaped setting in the circular drive fronting the Capitol, have been placed on the National Register of Historic Places. The Consumer Affairs Building (Arthur F. Dudman, Office of the State Architect), 1938, at 1020 N Street has been returned to its original paint scheme of WPA grays and silver (Bob Mackensen, Office of the State Architect). It is hoped the near twins at 1120 N and 1220 N (Caltrans and the Department of Agriculture) will follow suit.

The complex of buildings needed to house the State

government has continued to expand over the years. During the Reagan gubernatorial terms, 1966-74, extensive urban renewal projects for the downtown were planned—and partially carried out. Capitol Mall (M Street from Alfred Eichler's Tower Bridge, 1935, to the Capitol) is the processional way to the seat of power; originally platted 25 percent wider than the other downtown streets, it has seen additional widening. Corporate and governmental high-rise boxes line the avenue closest to the Capitol, although none of conspicuous height until 1984. The Capitol Bank of Commerce, a \$52 million structure (Kim Day, DMJM), is 19 stories; its expanses of emerald green glass, vertical and horizontal stepping and curved facades mark it as a major departure from the more restrained architecture of the mall. In direct contrast to the dazzling imagery and sheer presence of the Capitol Bank at the west end of the government-business corridor, however, are four low, block-large buildings, 1981-84, designed for the State during the Brown administration, 1974-82.

The Gregory Bateson Building (Glenn Hezmalhalch, Office of the State Architect), 1981, occupies the block between 7th, 8th, P and Q. Immediately opposite another State office complex, Office Buildings 8 and 9 (John Puisha, Office of the State Architect), 1969, the Bateson Building aptly illustrates a different design philosophy. The AIA Award winning pair of buildings at 714 and 744 P Street are each 17 stories high; the 1981 structure is only four. Breaking further with conventional office design, the Bateson Building is constructed around an interior plaza with intimately landscaped terraces. Active and passive solar devices determine its form, and color with textural detail is used emphatically. Also completed in 1981, the Energy Commission Building on the block bounded by 8th, 9th, O and P employs many of the same features, but is a rounded, streamlined form and more muted tones are used (Ivan Chew, Office of the State Architect, with Knacht & Lewis, Sacramento). Most recent of the State offices is the Paul E. Bonderson Building (MTB Associates, San Francisco, with John Puisha, Office of the State Architect, as project manager), 1983-84. The Bonderson Building, 9th, 10th, O and P, is a low structure also, similar to the other new State buildings.

The EDD Building (Benham & Blair, Los Angeles with Al Dennis as project manager in the Office of the State Architect), 1983, is the most provocative of the group; it covers both the block between 7th, 8th, N and O, as well as half of the block between 7th, 8th, Capitol Mall and N. The full-block portion is actually a single story below a landscaped park. Irregularly-shaped pools and geometric plantings enhance the long, subterranean atrium, while large sculptures, trees, lawns, walkways, and a grassy amphitheatre—reflecting an auditorium below—highlight the park. The second portion of the EDD Building is connected to the first via a walk and bikeway under N Street. The half-block structure rises six stories; its steeply sloped back and stairwells contribute to its streamlined character. Facing south, with its bands of movable metal louvers, the EDD Building is another solar-efficient structure. It is directly connected to the earlier EDD Building on the Capitol Mall. Beside it, along 7th Street will soon run Sacramento Light Rail in its turn from the K Street's Mall.

CADA's downtown residential work parallels the environmentally sympathetic new State offices. Assuming direct management of residential property in the Capitol Area in

1980, CADA's commitment to low-income housing, providing for the handicapped, neighborhood security, residential parking in the downtown, a mix of age and socio-economic status, and solar energy give its buildings a dynamism in direct contrast to earlier downtown residential construction: the combination low and high rise Capitol Tower Apartments at 1500 7th Street (Wurster, Bernardi, Emmons; Edward Larrabee Barnes; DeMars & Reay), 1958 and 1965, as well as low rise apartments of Governor's Square West, 3rd, 4th, N and P, and of Governor's Square East, 5th, 6th, P and Q (Donald Sandy, Jr.; James A. Babcock), early 1970s. Each was part of the earlier renewal plans, but designed for the high rent tenant.

From 1980 through late 1984, CADA provided 450 detached dwellings, town houses, apartments, and condominiums, helping to create a "24-hour community." Prominent rehabilitations include the 1930s apartments, Park Mansion and The Lombard, 1980, the Johnson House, 1983, and the Delta Victorians, 1984, originally single structures. New construction includes Somerset Parkside (Peter Calthorpe, Sausalito), 1983-85; Saratoga Townhomes (Sol-Arc, Berkeley), 1983; Seventeenth Street Commons (Mogovero, Perkins and Easton, Sacramento), 1984; Biele Place (Peters, Clayberg & Caulfield, San Francisco), 1984; and, Greentree Commons (Batey-Mack/Van der Ryn-Calthorpe Partners), 1984. All new construction is low—no more than four stories. Allusions to Post-Modern themes and adjacent surroundings are characteristic. CADA anticipates another ten years of downtown residential development.

Yet another dimension of the downtown resurgence are the former industrial districts. The two strip warehouse clusters along the Southern Pacific tracks (C and R Streets) are bustling with activity. The 1925 Cal-Pac Plant II of Del Monte's, located at 1721 C Street, has been rehabilitated as Almond Plaza (California's Almond Growers Exchange is adjacent), winning a State Preservation Award in 1985 (Edwin Kato Associates, Sacramento). At R Street and Alhambra Boulevard, the Libby, McNeil & Libby cannery and warehouse complex of 13 acres and nine buildings has become Alhambra Plaza (again Edwin Kato Associates), 1986. Moreover, these low groups of red brick appear to have inspired at least one new building complex, that of the Sacramento *Bee* newspaper at 2100 Q Street (Liske, Lionakis, Beaumont & Engberg, Sacramento), 1981. The Palm Iron Plaza, two five story office buildings connected by a covered arcade and landscaped court (Dreyfuss & Blackford Architectural Group, Sacramento), 1986, is on the old Palm Iron Works site, 15th, 16th, R and S. All the R Street structures will be serviced by the Sacramento Light Rail along the Sacramento Northern and Southern Pacific tracks. In addition to these strip districts, a "Docks Program" along the Sacramento River from the Tower Bridge to the Pioneer Bridge will be under construction by mid-to-late 1987. Included will be a large resort hotel on the water, restaurants, and boat slips. A maintenance facility for the live steam trains run in conjunction with the State Railroad Museum is projected. To the east the Old Tavern Building (Sacramento Brewery) at 2801 Capitol is undergoing rehabilitation as offices (McCabe Herrlinger, Sacramento). The original one story brick structure, 1849, with subsequent major Tudor Revival additions and remodeling, 1922.

The arts, too, are experiencing the heady mixture of rehabilitation and new building design. The Crocker Art

Museum (Seth Babson), 1883-84, celebrated its 100th anniversary by announcing a \$22 million improvement package. In 1980, interior and exterior rehabilitation of the Gallery won an AIA Award (Edward Larrabee Barnes, New York; Rosekrans & Broder, San Francisco). By 1995 restoration of Babson's adjacent E. B. Hastings house, 1852, a contemporary three story glass octagon designed by Barnes to connect the two original historic structures and two additional modern buildings will complete the complex located on the blocks bounded by 2nd, 3rd, N and P Streets.

Finally, there has been extensive rehabilitation in the residential sections, as well as a boom in office construction. In Alkalai Flat, the oldest residential area in the city, 1850s-1900, single owner restorations as well as building clusters have been under way for several years. Wheeler Row, c.1872, is a particularly striking example. The two pairs of houses at 608-10 and 612-14 10th Street, each with a central entrance stair between them, have been carefully restored by Sacramento architect Bob McCabe. No. 1010 F Street, an 1854 brick house, was the only one remaining in the Gothic Revival style when it was damaged by fire eight years ago. At the request of the Preservation Board the city purchased the structure and the process of National Register nomination, zoning changes and transfer of ownership to a private developer began. Today the building is open as professional offices. Nearby, the Gov. J. Neely Johnson house, early 1850s, has been restored by architect-owner Dan Hood. In the later residential sections along 21st and 22nd Streets, several turn of the century Colonial Revival and Craftsman houses have been renewed also; since 1981 four have opened as bed and breakfasts.

It is office construction, however, that is in the private-sector forefront. These are either tall buildings with glossy appeal or the low, understated forms characteristic of downtown Sacramento through most of its history. Some examples: the Gateway Professional Center, 1981, at 801 12th Street—six stories, partially stepped, horizontal banding with contrasting brick, lap siding and Post-Modern fenestration (Jim Purvis, Sacramento); Corporate Centre, 1983, at 5th, 6th, I and J Streets—six stories, broadly stepped back, silver bands alternating with dark glass (Leason Pomeroy, Los Angeles); Christofer Centre, 1983, at 1000 G Street—five stories, with irregular fenestration like Corbusier's chapel at Ronchamps (Allen Oshima, Sacramento); One City Center, 1984, at 8th and L Streets—13 stories, tightly stepped back on the corner site, beige banding alternating with dark glass (Jim Purvis); Lincoln Plaza, 1985, at 3rd, 5th, P and Q Streets—two to five stories, stepped back terraces with landscaping (Dreyfuss & Blackford). Be they high like the 19 story, emerald green Capitol Bank of Commerce, or low like the Lincoln Plaza, stepped back facades and horizontal banding are common architectural features of both.

Sacramento's four downtown renewal project areas, developed during the 1960s, are still functionally alive, although now combined into one area under the tentatively adopted Downtown Redevelopment Area Update (John Sanger Associates, San Francisco, 1985). Hard questions shall continue to face planners and citizens alike; height limitations, density, as well as where and how to provide for a viable mixed use within the city core, shall continue to shape downtown Sacramento.

Karen Weitze  
University of California at Davis



*Ji Xian. Dule Si. Main hall, 984 A.D.*



*Ying Xian. Wooden pagoda, 1056 A.D.*

### SAH 1986 FOREIGN TOUR REPORT: THE PEOPLE'S REPUBLIC OF CHINA

Those among the sixteen men and sixteen women who went to China for the first time with the SAH in June knew that they were in for surprises, but they couldn't have known how many there would be. While everyone expects the first sight of a pagoda to be unforgettable, the great variety among pagodas was probably unknown to the inexperienced members of the group. And the subtle changes within the strong traditions of Chinese monastery and temple design must have been remarkable even to those who had read a great deal before the trip, or who had been to China before. The similarities among the cities we saw during the first two weeks surely surprised those familiar with the differences among European cities that are even closer geographically. Having seen the standard type heightened our awareness of the strong individuality of Kaifeng, Suzhou, and Shanghai where we spent our last few days.

The surprises in architecture and city planning were minor, though, in comparison to the shock of arriving in a country where most of us could neither read nor understand a word, where the hundreds of thousands of people who passed us each day were almost all traveling on foot or on bicycles, and where we were made constantly aware of a culture and an economy in transition. We were allowed to visit places where western groups have rarely—and sometimes never—been accommodated, and some places where even our

obligatory local guides had never been; that meant a view of unfamiliar parts of China as well as places that all tourists want to go. Throughout the trip, we saw fascinating combinations of old and new technology, ancient and modern customs, and eastern and western culture. The stately movements of wheat-threshing, and the sweeping of threshing floors with brooms made of twigs took place at the edges of roads being paved with modern asphalt-spreading machinery. Women whose feet were bound (a practice which survived until 1949 in some places) could be seen watching communal television sets that showed recent advances in science and technology, accompanied by elderly war veterans who may well join them in watching the ubiquitous soap operas from Japan. High-rise hotels of reinforced concrete are built by men on scaffolds of bamboo. Our air-conditioned bus deposited us for lunch at a guest house located behind a wood-working factory where the workmen were using methods found at all dates during the past hundred years. Former villas of Mao Zedong and Lin Biao are now hotels occupied largely by foreign capitalist visitors. While one cannot, we heard, buy a round-trip railway ticket, a one-way ride in a top class compartment includes amenities such as a little table spread with a lacy cloth under a potted plant, covered teacups, and a vacuum bottle of boiled water for tea.

Few of us seemed to expect the extraordinary changes in China's scenery. At times, the gold and green colors, and the hot, dry land recalled parts of Italy, at other times, Spain. Some areas reminded us of the American west and

the Rockies, while other regions were more like the Adirondacks and the Great Smoky Mountains. In each district, the vernacular architecture, building materials, and occupations varied, too, of course. The occasional mud brick, the baked brick, and the semi-cylindrical concrete houses encased in earthen walls and roofs for insulation that are found in Shanxi and Shaanxi Provinces yield to whitewashed walls and rectilinear buildings from Henan Province to the coast at Shanghai. We were present for the winter wheat harvest north of the Yellow River, and saw a great many rice paddies being cultivated especially south of it. The intensity of land cultivation was most impressive, with the famous terraced hills of China much in evidence. And some of us city slickers had a first close look at fields of millet and sorghum, or glimpses of small market gardens in which were sprouting various leafy plants, all known as Green Vegetable (or so we were told).

But back to architecture. The first thing that must be said is that the exceptional itinerary, the abundant literature sent to us before the trip, and the serious instruction during the tour were all the gift to the Society of Dr. Nancy Shatzman Steinhardt, of the Department of Art at the University of Pennsylvania. She earned the warm thanks of all the tour members—and, no doubt, the students whom they can now instruct—for enormous amounts of information imparted unpretentiously, and for the resourcefulness that enabled her to devise the itinerary and get us where people had promised we could go but didn't always want to let us go.



*Luoyang. Typical recent architecture of hotels and apartment houses.*



*Suzhou, Forest of Lions garden with typical pool, eccentric rocks, pavilions.*



*Suzanne Lown as English teacher in Chinese TV drama.*

Because in "socialist" countries groups are often required to listen only to local guides at each site—some were actually quite good—Nancy carried slides to use in evening lectures to prepare us close to the spots, if not on them. We were so eager to learn from a teacher who offered so much that just about everyone came to each lecture, even if the day had been tiring. We assembled on well-stuffed Russian-style chairs decorated with antimacassars; at our feet might be vacuum flasks of boiled water, and even spittoons, following local customs of gracious living. On one occasion, Nancy invited a distinguished guest lecturer, Professor Liu Kai-ji, Deputy Director of the Institute of Architecture in Beijing, who discussed issues and approaches in contemporary Chinese architecture.

Our route took us to monasteries and temples of Taoist, Confucian, and several Buddhist types; to pagodas, shrines, and parks everywhere; and to the unforgettable gardens of Beijing, Suzhou, and Shanghai. We experienced a wide range of post-1949 hotel and restaurant buildings and railway stations, and an exceptional range of dynastic tomb architecture. Not only did we see the Ming and Qing tombs in the vicinity of Beijing, but also Song, Tang, and some Han and other monuments. (Yes, of course we saw the immense clay army at Xian, but we also saw miniature armies in museums and tombs in



*Beijing: Trees with eye-like markings on the bark. Photo by Hans Noë.*

other towns.) And the Great Wall, whether or not it's really visible from space vehicles, is one of the most extraordinary sights on earth. Not all of us chose the harder ascent of the Wall, but all of us got plenty of exercise on it, and on pagoda staircases elsewhere.

The fingers that pushed our camera buttons got more exercise than anything else. One of us brought over a hundred rolls of film; someone else brought eighty. As a result, there is scattered around the country an enormous archive of photographs, which it may someday be possible to winnow, compile, and copy for teaching purposes. We were not permitted to take pictures of many building interiors, the "world-class" sculpture of the Ming Dynasty at the Shuanglin Temple, and the Liao Dynasty statues in the great Timber Pagoda at Yingxian. Nevertheless, there was a great deal left to photograph. If you need pictures of any of the following sites, images taken with perspective correction, telephoto, and normal lenses may someday be available through the SAH office (the *Newsletter* will tell you when, but don't expect it to be very soon):

Beijing, Fragrant Hills religious architecture and I.M. Pei's hotel, Ming Tombs, Cloud Terrace Pass, Qing Tombs, Ji Xian, Datong, the Yungang Caves, the Hanging Monastery at Hunyuan, religious architecture at Taikuai and Wutaishan, Taiyuan, Ying Xian, Pingyao and vicinity, Yongle Gong, Xi'an, Banpo Neolithic village, Tang tombs, Xianyang, Zhaoling, Luoyang, Longmen Caves, Gong Xian, Shiku Caves, Song tombs, Zhengzhou, Kaifeng, Han tombs, Yuan observatory and Songshan pagoda near Dengfeng, Suzhou, Shanghai.

The outline of the itinerary is right there. What isn't visible is the work that went into making Nancy's vision into a SAH tour. All the passengers have David Bahlman to thank, as well as Camille Pello and René Edmonds, a hero and heroines who toil in the Philadelphia office to make everything run well. David was able to accompany the group this year, applying his diplomatic skills, and soothing ruffled (Beijing Duck) feathers when necessary, so that our congenial passengers never experienced the slightest preventable irritation. Fortunately, too, our President, Professor Osmund Overby of the University of Missouri, was able to participate in the tour that he initiated; his official expertise was often in demand

and much appreciated. We hope that he and David and Nancy enjoyed themselves after working hard for us all; we think they did, as it would have been difficult not to.

Individual SAH members enjoyed speaking with young Chinese citizens who, eager—or instructed—to practice English, accosted us in public parks. John Ashmead, however, was able to converse in Chinese! Others will have strong memories of photographing people and scenes of rural life, and Stephen Harby filled his notebook with architectural drawings and watercolors. Paul Campagna visited the church and successor school to one established in Shanghai by his missionary grandparents, and Carol Krinsky had the opportunity to lecture at universities in Beijing and Shanghai. Suzanne Lown's was surely the most amusing experience: In Taiyuan, she was unexpectedly invited by a Chinese television crew to play the role of English teacher to the Chinese literary figure, Lu Shin, in a documentary drama.

For those who could not travel with the SAH to China, but who expect to visit the country someday, our itinerary is available from the SAH office, along with a list of guide books and other literature, and a list of things that one might need to pack for a visit to that developing nation. It is, however, unlikely that individual travelers can imitate this itinerary, in part because many sites could be reached only by a specially chartered bus.

Travel in China was more comfortable than some of us expected, and tourist amenities increase each year. The food was abundant, hotels were adequate, and one can find Coca-Cola, alcohol, Japanese film, soap, and some signs in Roman letters. All you'll be missing—which, alas, is a lot—is a group of SAH friends and Nancy Steinhart.

Carol Herselle Krinsky

### SPECIAL NOTICE

Members of Academia Sinica in China are currently trying to raise international support for the formation of a group that they would call The Research Society for Chinese Ancient Architecture. This organization would continue the work initiated by the long defunct Society for Research in Chinese Architecture founded in the 1930's by Liang Sicheng and others. For more information, Mr. Zhang Yuhuan, Institute for the History of Natural Sciences, Academia Sinica, Beijing, China.

### RECORDS AND ARCHIVES

The Northwest Architectural Archives at the University of Minnesota has acquired an estimated **60,000 sets of plans** which were deposited in the office of the **Building Inspector of the City of Minneapolis** between 1909 and 1983. One of only a very few such collections from a major city, it will be completely inventoried in about 2 to 5 years. Curator of the Archives is Alan Lathrop, c/o Northwest Architectural Archives, University of Minnesota, 826 Berry St., St. Paul, MN 55114.

The **Society for the Preservation of New England Antiquities draws attention to its Archives** (formerly called Library) which is an eclectic yet highly specialized mix of photographs, architectural drawings, manuscripts, rare books, builders' guides, house plans, trade catalogues and ephemera. The reason for the change in name is that the purpose of the collection is not the collection of published works, except those relating to New England local and architectural history. The Archives will continue to be open by appointment, and its staff will assist researchers from many fields to locate and interpret primary source materials. Society for the Preservation of New England Antiquities, 141 Cambridge St., Boston, MA 02114.

The largest and most comprehensive collection of historic preservation materials in the U.S. has been donated to the **University of Maryland College Park Campus** by the **National Trust for Historic Preservation**. The collection will be located in the School of Architecture Library, The University of Maryland, College Park, Maryland 20742. Included are 11,000 books, 500 periodical titles, extensive vertical file material arranged under 13,000 topics, locations and organizations, close to 100 16mm films, an extensive collection of audio cassettes, over 18,500 postcards printed from 1903-14, and a collection of microfiche newspaper clippings.

The Athenaeum of Philadelphia announces the publication by G. K. Hall (70 Lincoln St., Boston, MA 02111) of its **Catalog of Architectural Drawings** compiled by architectural archivist Bruce Laverty. The **Catalog** lists 39,322 drawings representing the work of 383 American architects and firms by architect or firm name, building or client name, building type, location, and special headings such as competitions, student work, restoration, gardens, and furniture. The **Catalog** (2 vols., \$275

prior to Aug. 1, 1986 and \$300 after that date) also includes an introduction by Athenaeum Executive Director Roger W. Moss (SAH) that traces the collecting of architectural records at The Athenaeum over the past 172 years. The collection ranges from Stephen Hallet's manuscript specifications for the United States Capitol (1794) and Robert Mills' rendered elevation of the Pennsylvania State House (Independence Hall)—the earliest drawing by an architect of that national shrine—through Thomas Ustick Walter's presentation renderings for the dome and wings of the United States Capitol, to Ritter and Shay's Art Deco Market Street (Philadelphia) National Bank building of 1929. The bulk of these records have been acquired since 1973 and are now available for the first time in cataloged form for research, exhibition, and publication. Contact Roger W. Moss, The Athenaeum, East Washington Square, Philadelphia, PA 19106.

News on **America's Ten Best Buildings: 1885 and 1985**, as reported in an AIA press release:

The "10 most successful examples of architectural design in this country" have been selected by Fellows of The American Institute of Architects in a poll conducted last year by the AIA Foundation's Forum for Architecture.

The report, published in the Forum newsletter, contrasts the results of the 1985 poll with those of a similar survey conducted in 1885 by the magazine *American Architect and Building News*.

Based on 170 responses from members of the AIA College of Fellows, the 10 best buildings (in order of preference) for 1985 are

- Falling Water, Bear Run, PA, designed by Frank Lloyd Wright, 1937 (named by 64 percent of the voters);
- Seagram Building, New York City, by Ludwig Mies van der Rohe with Philip Johnson, 1958;
- Dulles Airport, Chantilly, VA, by Eero Saarinen, 1962;
- University of Virginia, Charlottesville, by Thomas Jefferson, 1817-26;
- Robie House, Chicago, by Frank Lloyd Wright, 1909;
- Trinity Church, Boston, by H. H. Richardson, 1872-77 (the only building named in both polls);
- East Wing, National Gallery of Art, Washington, D.C., by I. M. Pei & Partners, 1969-78;
- Rockefeller Center, New York City, by Reinhard & Hofmeister; Corbett, Harrison & MacMurray; Hood &

Fouilhoux, 1931-40;

- Johnson Wax Building, Racine, WI, by Frank Lloyd Wright, 1936-39 and 1950;
- Monticello, Charlottesville, by Thomas Jefferson, 1769-82 and 1793-1809.

In the 1885 poll, *American Architect and Building News* asked its readers to mail in postcards with nominees for "the ten buildings which the subscriber believes to be the most successful examples of architectural design in this country." There were 75 responses. The top 10 vote-getters were overwhelmingly from the East Coast, and half were designed by one architect, H. H. Richardson.

In order of preference, the favorite buildings of America's architects in 1885 were

- Trinity Church, Boston, by H. H. Richardson, 1872-77 (nominated by 84 percent of the voters);
- U.S. Capitol Building, Washington, D.C., designed by William Thornton, Benjamin Latrobe, Charles Bulfinch, Thomas U. Walter et al., 1800-present;
- W. K. Vanderbilt House, New York City, by Richard Morris Hunt, 1881;
- Trinity Church, New York City, by Richard Upjohn, 1839-46;
- Third Judicial District Courthouse ("Jefferson Market Courthouse"), New York City, by Frederick C. Withers and Calvert Vaux, 1874-77;
- Connecticut State Capitol, Hartford, by Richard M. Upjohn, 1878-85;
- Albany City Hall, Albany, by H. H. Richardson, 1880-82;
- Sever Hall, Harvard University, Cambridge, MA, by H. H. Richardson, 1880;
- New York State Capitol, Albany, by Thomas W. Fuller, Leopold Eidlitz, H. H. Richardson, Isaac Perry, 1867-98;
- Town Hall, North Easton, MA, by H. H. Richardson, 1879-81.

The Forum report features a commentary by Spiro Kostof, who analyzes results of the 1885 and 1985 polls.

Copies of the latest issue of Forum are available from the AIA communications department (202/626-7508). American Institute of Architects, 1735 New York Ave., N.W., Washington, D.C. 20006.

## FILMS ON ARCHITECTURE

The **Metropolitan Museum of Art** and the **Getty Trust** have initiated the Criti-

cal Inventory of Films on Art. It will be a comprehensive, international compilation of information about films and videotapes on the visual arts, decorative arts, architecture, archaeology, photography, and related arts. Productions are evaluated by panels of experts in art history, art education, film and television in order to identify outstanding works. In addition to this Critical Inventory, the **Program for Art on Film** (as it is called) will undertake a second project—a Production Laboratory. Working with the research of the Critical Inventory, the Production Laboratory will enable art historians and other art experts to collaborate with filmmakers, experimenting with innovative ways to present art on film. By 1987 the Critical Inventory anticipates computerization of 10,000 titles which can be searched in a variety of ways. The screenings for experts (a recent one included your editor) focus on productions of the last 10 years. For instance, a 75 minute film on **The Architecture of Frank Lloyd Wright** (1983), narrated by Anne Baxter was evaluated by the panel. Its strengths were the excellent views of his works, inside and out, in different seasons. Biography and chronology, development of style, construction techniques and patrons all emerge vividly. The people in costume wandering around Unity Temple made a point, as did the vintage cars driving in and out of the Johnson Wax Building. (The U.S. distributor is ABC Video Enterprises). The Program for Art on Film is under the direction of Karl Katz, Consultant for Film and Television at the Metropolitan Museum, and Dr. Wendy A. Stein is Production Manager. Nadine Covert is the Special Consultant for the Critical Inventory. Program for Art on Film, 980 Madison Ave., 2nd floor, New York, NY 10021 (212/988-4878).

## QUERIES

The **International Survey of Jewish Monuments** is always grateful for information regarding still existing or former or lost or given up synagogues, Jews' Quarters and cemeteries—their history and their fate. In addition to serving as a clearinghouse for information, they wish to prepare bibliographies of books and articles. Contact Editor Maria Raina Fehl, University of Illinois at Urbana Champaign School of Art and Design, 408 East Peabody Drive, Champaign, IL 61820.

## POSITIONS AVAILABLE ACADEMIC

● Wisconsin, Milwaukee 53201. University of Wisconsin-Milwaukee, Department of Architecture. MAJOR PROFESSOR in PhD program. Successful applicant will conduct research in environment and behavior studies and teach related courses in other areas of the curriculum. Candidates should possess a PhD or have equivalent experience, and preferably have a degree in Architecture and research and experience in environment and behavior studies, preferably in applied culture and environments. Appointment will be made at Associate or Full Professor rank, and will commence in the Fall of 1987. Application deadline October 31, 1986. AA/EOE. A complete application should include a letter of interest, names, addresses and phone numbers of three references, curriculum vitae and portfolio.

Apply to: Robert Greenstreet, Chair, Department of Architecture, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, WI 53201.

● Wisconsin, Milwaukee 53201. University of Wisconsin-Milwaukee, Department of Architecture. ASSISTANT, ASSOCIATE OR ADJUNCT PROFESSOR. Successful applicant will be expected to deliver lectures and teach in design studios at both the graduate and undergraduate levels. Candidates should possess a professional degree in Architecture and have a demonstrated interest in teaching, research or theoretically-orientated practice. Preferential consideration will be given to candidates with a background in design theory, real estate development, computer-aided design or structures. Position will commence in the Fall of 1987. Application deadline October 31, 1986. AA/EOE. A complete application should include a letter of interest, names, addresses and phone numbers of three references, curriculum vitae and portfolio.

Apply to: Robert Greenstreet, Chair, Department of Architecture, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, WI 53201.



*Smithsonian Institution's New Quadrangle. In foreground two pavilion entrances to the new underground museums, by Shepley, Bulfinch, Richardson and Abbott.*

● Waterloo, Ontario, Canada N2L 3G1. University of Waterloo, School of Architecture. FULL-TIME TEACHING POSITION. School's programme of study consists of four related disciplines: Culture, design, ecology and technology. Cultural History is considered a unique and essential element of the professional education in Architecture provided at Waterloo. The courses are interdisciplinary, involving material drawn from many areas in the Arts and Humanities, though specialization takes place in upper years. Successful applicant will teach courses in Medieval and/or Renaissance and/or Classical studies. Must have a strong background in the Humanities and a demonstrable scholarly, critical or creative base. Experience in teaching and a Master's degree are necessary although a PhD is preferred. Two year appointment beginning in 1987 with possibility of renewal. Application deadline October 30, 1986.

Apply (with letter of interest, curriculum vitae, and names of three references to): Larry

Richards, Director, School of Architecture, University of Waterloo, Waterloo, Ontario, N2L 3G1. In accordance with Canadian immigration requirements, this advertisement is directed to Canadian citizens and permanent residents. Applications from women candidates are particularly welcome.

## BUSINESS AND PROFESSIONS

● New York, New York 10019. The Museum of Modern Art. CURATORIAL ASSISTANT. Requirements include MA or equivalent degree or commensurate experience in Architecture and Design. Fluency in German is essential. Responsibilities include researching materials for Architecture and Design exhibitions, entering catalogue information into a computer and organizing and maintaining Archives, slide collection and library materials.

Apply (with resume) to: Personnel Department, The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019.

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