



JOURNAL OF THE SOCIETY OF ARCHITECTURAL HISTORIANS
Founded as American Society of Architectural Historians, 1940
Incorporated as Society of Architectural Historians, 1947
Published quarterly in March, June, September, and December
Volume 68, Number 1 / March 2009



VOLUME 68 NUMBER 1 MARCH 2009

4 In This Issue

5 Field Notes

A Dinner at the Café d'Orsay, Paris, on Washington's Birthday, 1889
HOWARD DEVOE

Articles

10 Masters of the Trade: Native Artisans, Guilds, and the Construction of Colonial Quito
SUSAN VERDI WEBSTER

30 Political Renewal and Architectural Revival during the French Regency:
Oppenord's Palais-Royal
JEAN-FRANÇOIS BÉDARD

52 All a Matter of Taste: The Problem of Victorian and Edwardian Shop Fronts
JULIA SCALZO

74 H. H. Richardson's House for Reverend Browne, Rediscovered
MARK WRIGHT

Exhibitions

100 Vauban bâtisseur du Roi-Soleil; REVIEWED BY EMILIE D'ORGEIX

Quand Versailles était meublé d'argent; REVIEWED BY GUY WALTON

Architectural Shades and Shadows: The Continuing Tradition of the Beaux-Arts;
REVIEWED BY WITOLD RYBCZYŃSKI

Future City: 20/21: New York Modern; REVIEWED BY PATRICIA CONWAY

Books

108 Makers of Modern Architecture from Frank Lloyd Wright to Frank Gehry, *by Martin Filler*;
REVIEWED BY SUZANNE FRANK

The City's Pleasures: Istanbul in the Eighteenth Century, *by Shirine Hamadeh*;
REVIEWED BY GLAIRE D. ANDERSON

The Renaissance Hospital: Healing the Body and Healing the Soul, *by John Henderson*; REVIEWED
BY EUNICE D. HOWE

The Building of Elizabethan and Jacobean England, *by Maurice Howard*;
REVIEWED BY ROBERT TITTLER

Japan-ness in Architecture, *by Arata Isozaki*
Japanese Interior Design: Its Cultural Origin, *by Shigeru Uchida*;
REVIEWED BY MARC TREIB

The Exchange Artist: A Tale of High-Flying Speculation and America's First Banking Collapse,
by Jane Kamensky; REVIEWED BY JACK QUINAN

From Agit-Prop to Free Space: The Architecture of Cedric Price, *by Stanley Mathews*; REVIEWED
BY HADAS A. STEINER

Inventing American Modernism: Joseph Hudnut, Walter Gropius, and the Bauhaus Legacy at
Harvard, *by Jill Pearlman*

The Pan Am Building and the Shattering of the Modernist Dream, *by Meredith L. Clausen*;
REVIEWED BY KAREN KOEHLER

Russian Architecture and the West, *by Dmitry Shvidkovsky*;
REVIEWED BY KRISTOFFER NEVILLE

New Orleans 1867: Photographs by Theodore Lilienthal, *by Gary A. Van Zante*;
REVIEWED BY JOHN C. FERGUSON

Multimedia

125 The Epic of the Marseilles Block through the Eye of the Camera;
REVIEWED BY VERONIQUE BOONE

Varèse in Nederland, *directed by Willem Hering and Hank Onrust*
"Virtual Electronic Poem" Project (www.edu.vrmmmp.it/vep);
REVIEWED BY JEANNIE KIM

Une ville à Chandigarh, *directed by Alain Tanner*; REVIEWED BY VIKRAMĀDITYA PRAKĀSH

135 Letter to the Editor

In This Issue

In **Masters of the Trade: Native Artisans, Guilds, and the Construction of Colonial Quito**, Susan Verdi Webster questions the received wisdom about the nature of indigenous participation in colonial Latin American architecture by examining the city of Quito. Her findings transform the traditional image of educated Spanish overseers directing native manual laborers. Systematic study of archival records demonstrates for the first time that numerous native masters and professionals were active—indeed dominant—in the building trades of Quito during the busiest period of the city’s construction (circa 1580–1720). An exploration of the training, architectural work, and social status of several of these indigenous professionals illuminates their identities and contributions.

Eighteenth-century critics and some contemporary historians have characterized the work of the Parisian architect Gilles-Marie Oppenord (1672–1742) as representative of the French rococo. However, an analysis of his designs demonstrates their more complicated character, including an interest in seventeenth-century classicism, French and ultramontane. In **Political Renewal and Architectural Revival during the French Regency: Oppenord’s Palais-Royal**, Jean-François Bédard shows that Oppenord’s “revivalist” attitude matched the novel political project of his patron, Philippe II, duc d’Orléans, regent of France between 1715 and 1723. In the early years of Philippe’s regency, he returned the focus of political power to Paris from Versailles, where the court had settled in 1682. Oppenord borrowed from earlier royal architects to implement the regent’s wish to endow the capital with a worthy palace, transforming the Palais-Royal into a surrogate Versailles. Oppenord’s lavishly furnished *appartement de parade* at the Palais-Royal, decorated with the regent’s outstanding collection of six-hundred paintings, asked to be compared to the royal apartments in the chateau at Versailles. In 1991 the Musée Carnavalet in Paris acquired eight important drawings by Oppenord for the Palais-Royal. Most of them are previously unpublished and unstudied; they form the basis of this discussion.

Throughout the Victorian period, when architecture in Britain was generally exuberant, many architects and critics complained about the excessive exuberance of shop fronts and commercial buildings, which were seen to affront traditional architectural propriety. The critics blamed these violations of taste and decorum on merchandizing strategies that pandered to popular taste and ignored the refined sensibilities of the cultural elite, which many architects aspired to join. As Julia Scalzo demonstrates in **All a Matter of Taste: The Problem of Victorian and Edwardian Shop Fronts**, in order to raise the status of their newly defined profession and distance their work from the taint of commercialism, architects railed against the vulgarity of commercial architecture in speech and print. While their actions had little or no effect on the design of commercial buildings, architects sustained the idea of gentlemanly restraint in architecture until the twentieth century, when it resonated in the rhetoric of modern architecture and the modernist criticism of Victorian design in its entirety.

In **H. H. Richardson’s House for Reverend Browne, Rediscovered**, architect Mark Wright presents one of Richardson’s most enigmatic and consequential works. Wright offers a reconstruction of the Browne house, built in 1881–82, supported by newly identified nineteenth- and early twentieth-century photographs, archival research, and close examination of the surviving, altered building. To fill the house with the family for whom it was created, he briefly explores the lives of its first owner and his neighbors. This perspective enlivens our picture of the house’s place in the physical and social landscape of a fashionable resort, and leads to a better understanding of the commission and how the design influenced the architect’s rivals and followers, and their clients. Wright’s consideration of the Browne house in the context of Richardson’s contemporary work demonstrates that this tiny commission was central to the development of the primitive strain that energizes the designer’s mature architecture.