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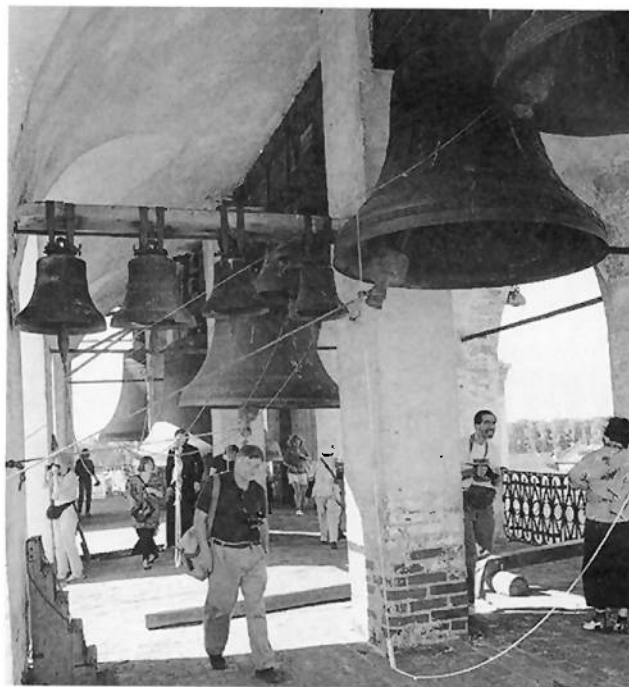
Russia Tour Provides Enriching Experiences

The murkiness and torpor of Moscow's Sheremetevo Airport in no way forecast the brilliance of the architectural panorama that awaited members of the SAH foreign study tour, "Russia: Medieval and Modern," led by William Brumfield, Professor of Slavic Studies at Tulane University. From June 23 until July 8, twenty-nine SAH members explored the riches of a millennium of Russian architecture. After several days in Moscow, the group boarded a bus and set out for the "Golden Ring" of sites to the north and east of the capital, cities especially rich in medieval architecture and culture: Pereslavl-Zalesskii, Rostov, Iaroslavl, Suzdal, Iurev-Polskoi, Bogoliubovo, and Vladimir. Circling back through Moscow, we then proceeded along the main road to the northwest, through rolling countryside, to Tver, Torzhok, Novgorod, and St. Petersburg. Our expert and spirited bus drivers took us along roads little traveled by Western tourists. The long daylight hours of the northern summer gave us ample time, after full days of sightseeing, for after-dinner walks through the streets of Moscow or, in Iaroslavl, along the Kotorosl River to its confluence with the Volga.

A great many buildings were in one stage or another of restoration, and this gave us opportunities to examine aspects that otherwise would have been obscured. In Russian churches, the iconostasis typically isolates the eastern bays from the larger space to which worshipers and visitors are admitted; but in churches that were not in active use because of restoration, we could penetrate those areas. For example, at the late seventeenth-century Church of St. John the Baptist at Tolchkovo in Iaroslavl, we were able to explore the eastern apsed chapels, with doorways, wall niches, and stair emplacements as clues to usage. Similarly, in the Church of St. Theodore Stratilates on the Brook in Novgorod, we could study at close range the fourteenth-century frescoes in the choir gallery. A special treat was our visit to the Moscow suburban estate of Ostankino, where a curator conducted us through the palace and the delightful private theater around which it was constructed (not normally open to visitors, because of the restoration in progress); she was able to reveal to us not only the readily visible architectural features but also details of the conservation of the wood, stucco, and papier-mâché construction.

However intellectually satisfying such abstracted investigations may be, surely more powerful were our experiences of buildings in the fullness of their use. With thousands of intent or distracted Muscovite commuters, we leapt onto rapidly moving escalators and descended to the concourses of the Metro, where classical splendor or inspiring social-realist sculptures accompanied our dash to the noisy underground trains. We took our seats in the Renaissance-revival interior of the Bolshoi Theater and watched as the brocade curtain, adorned with (outdated) hammers, sickles, and stars, went up. We shopped in the skylit galleries of the Upper Trading Rows (GUM) in Moscow or bought raspberries in an open market in Iurev-Polskoi. We entered in silence among Sunday worshipers at the towering Church of the Ascension at Kolomenskoe. The little Church of the Nativity of the Virgin at Peryn, near Novgorod, in disrepair and filled with scaffolding, is not currently in use, but it was brought to life and sanctified for us by the song of Mother Valentina, the solitary nun at the site, who stood within the door and sang a hymn to the Virgin as we entered.

In Rostov, after lunch in the Red Chambers (the metropolitan's residence) and a rambling tour of the galleried passageways and two gate-churches of the Kremlin, we entered the precinct of the Cathedral of the Dormition and its great four-arched belfry just as the master bell-ringers were beginning their late-afternoon chimes. We stood transfixed as



SAH members in the belfry of the Cathedral of the Dormition, Rostov. Photo by William Brumfield.

Cover Photo: Church of the Intercession on the Nerl, near Bogoliubovo. Photo by William Brumfield.

they swung the clappers of the thirteen ancient bells—the largest weighing thirty-six tons—to spell-binding rhythms, the tones enriched by the resonance of the bell chamber as well as by that of nearby Lake Nero. At the close of the concert, our enthusiasm for the chimes was rewarded by an invitation to ascend the belfry. The steep, narrow, and dark stair, built into the thickness of the lower walls, led to the airy bell chamber—the space of the bells and their masters. Here our previously aural experience was augmented by a physical component. As a bonus, the belfry gave us splendid views of the cathedral, the Kremlin, the city, the resonating lake, and the landscape beyond. As we emerged from our steep descent, Father Roman opened another small door at the base of the belfry, which led to a tiny shop, where we quickly bought out his supply of CD recordings of the chimes.

Time, place, experience, and architectural design all came together in our visit to the exquisite twelfth-century limestone Church of the Intercession on the Nerl, near Bogoliubovo. We arrived at midday on the festival of the Icon of the Bogoliubov Mother of God, left our bus behind, and walked a mile along the edge of a new-mown field toward our destination—the precisely proportioned church, elevated on an artificial mound and surmounted by a single dome. An ox-bow lake—a fragment of the earlier course of the Nerl River—held us back from the church and concentrated our attention on its overall form, articulated in the sunlight by continuous vertical shafts and an intermediate arcaded band. Circling around the lake, we drew near to examine the carved limestone capitals and brackets and the relief figures in the upper fields. Then, along with holiday worshipers, we passed through the recessed portal to the narrow, intensely vertical interior.

Single buildings, like the Church of the Intercession on the Nerl, commanded our attention, but so did ensembles. The

Kremlin in Moscow comprises a stunning assembly of churches, palaces, walls, and towers, as does the Kremlin and cathedral complex at Rostov. Monasteries, too, typically contain a number of distinct but interrelated buildings within their walls. Parish churches were frequently built in pairs—a lofty structure for use in summer and a lower, more easily heated church for winter; we saw several modest pairs in Suzdal and a more elaborate grouping, with a gate toward the river and a tall bell tower, at Yaroslavl. The streets of St. Petersburg especially challenged our tendency to think of buildings as discrete monuments, isolated and framed in photographs: the *style moderne* apartment buildings that line Kamennooostrovskii Prospekt or the stylistically diverse turn-of-the-century commercial buildings along Nevskii Prospekt are interesting in themselves, but they take on greater meaning as part of the formal and historical development of the whole street.

The architecture of the twentieth century seemed a direct reflection of Russia's turbulent modern history: stylistic explorations at the beginning of the century; Constructivism in the optimistic 1920s; the large scale and oppressively rich ornament favored by Stalin; the almost-complete rebuilding of cities like Tver after the destruction of World War II; countless war memorials recording the human suffering of the war; the stripped-down five-story apartment blocks of the Krushchev



Three churches and a house, Museum of Wooden Architecture, Novgorod. Drawing by Stephen Harby.

era, followed by shoddily constructed, prefabricated, high-rise apartment buildings (often in park-like settings, latter-day evocations of Le Corbusier's *ville radieuse*) of the 1970s and 1980s, intended to cope with the pressing need for housing; and poetic forms in concrete, like the Monument to the Conquest of Space in Moscow. We dedicated a day to Constructivist architecture in some of Moscow's industrial neighborhoods. Judging from the few illustrations reproduced in most textbooks, one might think of Russian Constructivism as a brilliant but fleeting moment of architectural theory, but instead we saw many buildings actually constructed during the 1920s and 1930s, throughout Moscow, and continuing in use up to the present. Indeed, the enduring vitality of the Constructivist workers' clubs that we visited was brought home to us by the pungent smells of the day's lunch that permeated the halls.

The architecture of wood was a recurring theme in our tour. Although only a few wooden structures survive in cities, we found the traditional vernacular in smaller towns and throughout the countryside to be almost entirely of log construction. Trucks laden with logs already shaped and notched for assembly, passing our bus on the highway, signaled the ongoing vitality of the tradition. In outdoor

museums of wooden architecture in Suzdal, Mitino, and Novgorod, as well as in monasteries, we saw the sometimes-elaborate forms of wooden churches, with external galleries, belltowers, tiered construction, aspen-shingled cupolas, and polygonal apses. Houses were simpler in their overall form but varied in their finishing details: the rounded faces of the logs either revealed or sheathed in planking, the projecting log-ends sometimes faced to resemble classical pilasters, the edges of eaves and frames of windows (always double-glazed) either simply banded, carved, or cut into elaborate lace-like patterns. At the Moscow suburban estate of Kuskovo, the elegant pink-and-white neoclassical manor house, which elsewhere might have been of precisely cut limestone, was of traditional plank-sheathed log construction (as we could see, thanks to the restorers having left a portion of wall uncovered). At the late nineteenth-century artists' colony of Abramtsevo, designers worked variations on the traditional wooden forms, as in the asymmetrical bathhouse with its steep, richly-carved gables, or in the charming thatched playhouse, the "house on chicken legs." In Suzdal, as we walked along the main street inspecting first one log house and then another, a resident was prompted to push the lace curtains aside, open the wood-framed casement window, and ask why we were examining the details of his house so closely.

As we traveled through the countryside, we were especially aware of the resonance between landscape and architecture. Cemeteries were sheltered by groves of birch or pine trees. Modest village churches gained greater visibility and dignity through their placement at a bend in the road and the elaboration of their cupolas against the sky. Powerful monasteries were visible from afar, across lakes or fields. In the environs of Novgorod, the small medieval churches seemed to answer one another across Lake Ilmen, the



SAH members examine ceramic tiles at the Monastery of St. Nicholas at Viazhishchi. Photo by William Brumfield.

(Continued on page 19)

EDUCATION COMMITTEE SPECIAL REPORT

Excerpts, 1995 Education Committee Roundtable
Judith Hull and Richard Cleary, Committee Co-Chairs
and Editors

Introduction. The teaching of architectural history in schools of architecture has long been an active concern of many SAH members. The Education Committee was authorized to revive discussion of this issue after a spontaneous, vehement debate at the 1993 SAH board meeting. The 1995 Roundtable was therefore an opportunity for SAH members to discuss procedures for contributing to the review of architectural historians in schools of architecture. Executive Director of the National Architectural Accreditation Board (NAAB), John Maudlin-Jeronimo, FAIA, CAE, led this year's Roundtable.

NAAB evaluates the curricula of schools of architecture in terms of their ability to meet fifty-four performance criteria considered descriptive of the knowledge necessary for the practice of architecture. Schools are free to arrange curricula as they see fit. NAAB no longer requires specific courses or course hours for any subject, including history.

Performance criteria are grouped under four headings: Fundamental Knowledge, Design, Communication, and Practice. The levels of accomplishment expected of students are expressed as hierarchical modes of cognition: Awareness, Understanding, and Ability. The complete list of criteria are published in *The NAAB Conditions and Procedures, Adopted September 28, 1991*; criteria related most directly to architectural history are listed in the sidebar.

Fundamental Knowledge

Social

3. Be aware of methods of historical inquiry.
4. Be aware of the diversity of architectural history and traditions throughout the world.
7. Understand the impact of various cultural values and societal settings on the social responsibilities and the role of the architect.

Aesthetic

15. Understand history, theories, and principles that are the basis for the making of architecture and urban form.
17. Understand the purposes for building and how those purposes are realized and given meaning through architectural form.

Design

28. Be able to examine architectural issues rationally, logically, and coherently.
29. Be able to gather and analyze information about human needs, behavior, and aspirations to inform the design process and do basic research as it relates to all aspects of design.
30. Be able to use architectural history and theory in the critical observation and discussion of architecture and bring an understanding of history to bear on the design of buildings and communities.

Communication

39. Be able to write, speak, and listen effectively.

SUMMARY TEXT OF THE SESSION

John Maudlin-Jeronimo: NAAB was formed in 1940 by the AIA, NCARB [National Council of Architectural Registration Boards], and ACSA [Association of Collegiate Schools of Architecture]. In terms of overall funding, these three organizations each contribute approximately one-third of the total. The board has one representative from the student organization AIAS, three from ACSA, three from NCARB, three from AIA, and two public members, an academic generalist and a non-academic non-architect. NAAB's original charge was to publish an annual list of accredited programs, with no reference to high standards or enhancement of quality. Over the years, the standards and the system of accreditation have evolved.

About ten years ago, we developed performance-based outcomes. Rather than define a curriculum, we define the outcome of a student's learning in terms of student knowledge. The performance-based criteria served us well because they dealt with both the registration boards which were clamoring for a core curriculum and the educators who said they should be the ones to define

architectural education. We continue to respond to the profession, made up of registration boards, the academic environment, and the practicing architects.

In the area of design, our criteria are all "be able to," while for other areas the criteria are "be aware of" or "understand." Historical issues are raised under fundamental knowledge: "Be aware of" methods of historical inquiry, "be aware of" the diversity of architectural history in the traditions throughout the world; these could be covered through a course. But integration requires that you "be able to" use that knowledge to inform a design decision. And that's why we spend more time looking at students' work, particularly the comprehensive project at the end of the five or six years, or three and a half, if it's a graduate program. By then those fundamental knowledges [sic] should achieve more and more integration.

In 1978-79, SAH proposed to ACSA that there be a historian on every accrediting visit. With the prospect of a representative from every discipline, the ACSA board decided not to put a historian on every team. About six

years ago the librarians raised the same issue: How can NAAB evaluate a library without a librarian on the team? The librarians decided to assist teams in making that assessment and with ACSA they developed ways to assess an architectural library. We adopted them as guidelines, not requirements. When programs prepare NAAB documentation, most do have a librarian participate.

There have been times when people have suggested that we eliminate all criteria that don't deal with the public's health, safety, and welfare. We have said that's not what our job is. Our job as the NAAB is to define what should constitute the minimum standard of education for an architect, including history, theory, human factors, and other things which might not be considered part of health, safety, and welfare in the regulatory sense.

Benno Giberti, CalPoly, San Luis Obispo: It seems to me that the argument about architectural history is really part of a larger argument about the humanities in the architecture curriculum. I come from a polytechnic school where the humanities are either suspect or consigned to a general requirement. We have a hard time explaining what you do with them. That seems to be your charge to us: we have to explain what architects do with history and try to get that into the NAAB requirements.

Richard Cleary: What about the training of a team? How does a team apply the criteria that relate to history?

Jeronomo: Each team has one member from ACSA, one from the regulatory agency, NCARB, who is usually a practitioner, one from the AIA, and a student. Historically, the members of our board have been primarily practitioners, and so, there has been some bias towards practice. We require the teams to spend one day in training on how to look for certain kinds of things. For example, what kind of student work would demonstrate "be able to use architectural history and theory in the critical observation and discussion of architecture and bring an understanding of history to bear on the design of buildings and communities?" We also bring the non-educators up to speed on what kinds of student work to look for. Many of the practitioners understand historical precedent, or think they understand it. We never have more than one new person on a team, except for the student member who is always new. If the institution has two programs, a five-year accredited program and a graduate accredited program, we add an extra educator.

Giberti: The idea of performance standards might in fact be biased against the humanities in general. Besides applying some knowledge of history to design projects, what I'm trying to teach will help students 20 years from

now and maybe make them more thoughtful practitioners. So I raise the question: is NAAB's taxonomy adaptable to the goals I'm trying to reach as a teacher?

Jeronomo: Historians can actually define the content. If you're covering the American Revolution, certain things are contained within that body of knowledge. You can define it in history, you can define it in mathematics. If it's a discipline, just by the nature of being called a discipline, the content is somehow different: I'm an architect, I'm not an engineer. There's a difference between the two.

Elizabeth Cromley, SUNY Buffalo: The whole problem with architecture is that it's a little bit of everything.

Jeronomo: Right, but I'm arguing about other disciplines. You could write performance standards for any discipline. Across the board in history, the things that you want people to do are analyze, synthesize, and make some judgments. That's what you were saying you were hoping students would be able to do, not just while they're in school, but later on as well. I'm sure you can state that. And then you can make an assessment of whether you do it.

Kathleen James, UC, Berkeley: The discussion that many of us have had privately and that hasn't been mentioned yet is who is best qualified to teach that content and that is a very loaded issue. What background educationally should people have to teach which courses? To what degree should that be spelled out and to what degree be left flexible? For me, as somebody who's trained outside of architecture schools and has taught at two of them, there's always the issue of explaining why I belong where I am.

Jeronomo: Credentialing is going to confront the profession of architectural education. Many faculties were tenured very heavily in the early 1970s and have members close to retirement age. The people who are hired to replace them would not be eligible based on the credentials people had 20 or 30 years ago. You're very right, this is a controversial issue.

We shot ourselves in the foot in 1940 when the NAAB established a five-year B.Arch. as the professional degree. Every other discipline does a baccalaureate in 120 or 128 hours. The school I visited yesterday has a five-year B.Arch. program requiring 173 hours. In contrast, the college requires 120 hours for the B.A., 30-36 for an M.A. with a total of 156 for both degrees. We also made a mistake when we added the M.Arch. as a professional degree and accepted it as a terminal degree. It has the same content as the five-year B.Arch., but because the degree includes undergraduate study, it is rather confusing. There are one or two schools looking at the five-year degree becoming a master's. Some people are

discussing whether only the master's should be the professional degree and require some post-professional credential for a terminal degree. There's the possibility that a one-year, post-professional M.S. equivalent to 90 hours beyond a normal baccalaureate can become a professional doctorate. Those with the M.Arch. as the professional degree will have incentive to go back for the higher credential.

In terms of minimum standards for credentialing, we're going to come to it. A lot of people are very scared about what's happening among those who are getting credentials. Who has the credentials? The historians and the technologists. The people who see themselves as the leaders, those in the design studio are not getting those credentials. There are a lot of people with professional master's degrees who did research or scholarship after being hired and who are clearly scholars.

Cleary: This issue of credentials is one that everyone has had at least a cocktail conversation about, if not a more animated official one. More opinions?

Alfred Willis, UCLA: In history courses taught by people who are in effect M.Arch. practitioner/designer/educator types, do the review teams try to determine if people listed as teaching such courses do have any kind of educational background or publishing record that would legitimize their qualification to teach such historically-oriented material?

Jerónimo: The documentation that the schools submit includes one-page faculty résumés. There's also a correlation between the faculty and the courses taught, so the team can see whether the people who are teaching are the appropriate people. But the question of whether their credentials are appropriate only comes up if they find there's deficiency in the outcome. That's the downside of outcomes assessment.

Voice: The credentials question has another side. In order to practice, architects have to be licensed. Faculty members don't. How come?

Another voice: Not true. Registration is required for tenure for design professors at many schools.

Third voice: At most schools.

Fourth voice: Not at ours.

Fifth voice: Not at ours.

James Ross, Brown University: As historians, we must remember that architecture is the ultimate interdisciplinary study. A current issue in architectural education is having a law degree, as well as a medical degree, besides an architectural degree. And perhaps historians would be well served to look at other fields.

It's important to remember that architecture is a practice and that practice may or may not touch history.

Dennis Doordan, Notre Dame University: There is an assumption that architecture is this holistic, integrative process and the place where that integration happens is the studio. So assessment-based criteria want to see the input as it shows up in studio. There are areas of architectural education, of which history is only one, where the studio may not be the place to judge those assessments. Perhaps one thing this organization can do is define basic skills or performance criteria that accreditation teams could use that aren't necessarily manifested in a studio design project.

Judith Hull: If this organization decided to tighten the criteria, under, say "Social" questions from "Be aware of" to "Understand," how would it go about it? And how does a person become a member of a visiting team?

Jerónimo: In the first case, we hold a validation conference every three years. We solicit input from everyone. Alan Plattus is going to be our president in Fall 1996 when the next validation conference occurs. If, as an organization, SAH were to maintain contact with Alan Plattus, you could have some input and possible participation in that meeting. And you don't have to wait until the validation conference.

In regard to the second question, if you are at an ACSA member school, you are eligible to be on a team by submitting a résumé to ACSA. Every year, ACSA submits a list of recommendations to us, and we maintain this list for three years. Architects can go through AIA. Quite a few people are on both AIA and ACSA lists. Being an observer is another way to influence the way the assessment is done. It's possible for you, in your school, to instigate to have a historian from this group as an observer. It's hard for you, the SAH, to come from the outside.

Kevin Harrington, IIT: The interesting thing about architecture is that it is both professional and academic. The tensions that are regularly there should be both recognized and worked with. So far, we have been treating our students as products, and treating the profession as customers. That kind of consumerist model of what's going on is behind some of the observations that some of the people in the audience have made. The NAAB is making new proposals about what an undergraduate architectural education should be. Having just come through the arduous process of changing the curriculum at IIT—you don't get Mies's curriculum there anymore—it was pleasing to us that what we had developed on our own approached the proposals that NAAB is starting to put out. These, as I read them, give less emphasis to studio and greater emphasis to the broadly academic and liberal arts qualities of an academic education.

Jeronimo: The first thing I want to do is to turn the mikes off [laughter]. I got myself in trouble a few years ago when I suggested that the architectural curriculum could be delivered, except for studio, outside the Department of Architecture. Everything that's covered—human factors, history, technology, practice, communications issues—is actually better covered in other departments because that's what their focus is. Let the design people focus on the integration. But, you keep running into the Renaissance person, who says, "I'm an architect. I can teach anything. I can do anything. I can teach because I'm an architect." Come on.

I was just reading the Washington Post—Ohio State in Education has decided to eliminate secondary and elementary education as an undergraduate major—you do your major and then you spend a year in graduate school studying education. I think universities are going to come to the recognition that some faculty probably could use assistance to help them teach. In architecture we have to overcome the attitude, "I'm an architect, I can do anything." The only way we overcome it is through standards, credentials, and someone to regulate the credentials.

Harrington: I'll say something that's slightly rude: one of the things that often strikes me as a real problem is that the nature of the design studio is to make a student confident about making a claim no matter how absurd [laughter]. If you talk with students regularly, you'll see them operate on that basis. When they spend five years

learning how to do that, then the attitude, "I'm an architect, I can do anything," is a key element. This may be at the core of the whole nature of the discipline and is part of the frustration that historians feel. We have been trained in a different way from those who are operating in the studio. The fact that we have doctoral degrees and they have master's degrees is largely much less important than the real idea of what it is to learn and teach and be able to make a serious claim about what you've done.

Humberto Camilloni-Rodriguez, Virginia Polytechnic Institute and State University: This ideal synthesis which you believe the design faculty should focus on unfortunately tends not to happen. The burden falls back on us—the faculty that is largely involved in the non-design courses. It's as important for the historians to get more involved in the design studio, as it is for the design faculty to get to know the formal disciplines of the other areas. Everything is important for the students.

END OF SESSION

NOTE: As reported in the June SAH *Newsletter*, the Education Committee has begun the process of making recommendations to the board of the NAAB; these will include draft guidelines for assessment of architectural history in schools of architecture, review of the 54 criteria used to assess professional degree programs, and a general statement on the role of architectural history as a discipline in the education of architects.

NOTES FROM ...

San Francisco—The California Palace of the Legion of Honor will reopen to the public on November 11, 1995, following a three-year building program which encompassed the complete restoration of the building's original interior and exterior architecture, the installation of state-of-the-art environmental and security systems and a two-level expansion underneath the original structure. The building also underwent a seismic retrofitting.

Modeled after the Palais de la Legion d'Honneur in Paris, the Legion was designed by San Francisco architect George Applegarth as a fine arts museum dedicated to the memory of the 3,600 Californians who died during World War I. The building opened on Armistice Day, November 11, 1924.



The California Palace of the Legion of Honor commands a spectacular view of the California coast and the Pacific Ocean. Photo courtesy of the California Palace of the Legion of Honor.

OBITUARIES

John Coolidge Phillips died on July 31, 1995, at the age of 81 after a brief illness. He was Boardman Professor of Fine Arts Emeritus at Harvard where he taught until 1984. For 20 years, he served as Director of the Fogg Museum where he first encouraged the acquisition of Post-World War II abstract art.

John Coolidge Phillips grew up at Harvard where his father was a Professor of mathematics and the Master of a residential house. He left Cambridge briefly to attend graduate school at N.Y.U. and thereafter for short periods of teaching at Vassar and the University of Pennsylvania. He had broad interests as a scholar, ranging from Italian Renaissance and Baroque architecture and sculpture which was prompted by his work with Richard Krautheimer, who advised his dissertation on Vignola, to American architecture and urbanism, furthered by his association with Fiske Kimball. His first book, *Mill and Mansion*, which was grounded in his master's thesis, was a ground-breaking study of the physical evolution of Lowell, Massachusetts from an economic and social perspective. It also introduced to American art history a new genre of urban scholarship. Recently, he had published books on contemporary museum design and patronage, as well as *Gustave Dore's London*.

A uniquely dynamic teacher, John was at his best on the run, moving about buildings, including cellars and attics, or exhausting students of his graduate museum course in dashing from one collection to the next, ultimately building in them the strength to become directors of a substantial number of America's major museums.

In 1940, John was one of the founders of the Society of Architectural Historians and he served on the first Board as a Director and Vice-president. He was also co-founder of the New England and New York Chapters of the SAH. The *Journal* published an issue honoring him in March, 1983 on the occasion of his 70th birthday. He was President of the Board of Trustees of the Boston Museum of Fine Arts in 1973-75 and Kress Professor at the National Gallery of Art in 1991-92.

John represented the finest aspect of his ancient Yankee lineage which he revealed in a profound and sometimes imprisoning sense of responsibility, loyalty to individuals and institutions, and faith in others which had roots in an earlier era of trust and optimism. These qualities won him the admiration and respect of his associates. Those who knew him have lost a committed and devoted teacher and friend.

There will be a memorial service at Harvard in the Fall.

James S. Ackerman

Buford Lindsay Pickens, Professor Emeritus of the School of Architecture at Washington University, died June 11, 1995, at the age of 89. He retired from teaching in 1974, having taught since 1953. He was Dean of the School of Architecture from 1953 to 1956 and he served as the University's Director of Campus Planning from 1956 to 1963. He received his master's degree in Art History from the University of Chicago in 1937 after having been the first Allerton Traveling Fellow in 1929.

Professor Pickens was President of the Society of Architectural Historians in 1950 and the Association of Collegiate Schools of Architecture from 1957 to 1959. He served on numerous state and local commissions, including the St. Louis County Historic Buildings Commission. He was also appointed in 1961 to Missouri's Advisory Council on Historical Buildings.

James Denholm Van Trump, architectural historian and expert on Pittsburgh neighborhoods and buildings, died July 6, 1995, at the age of 88. "Jamie" Van Trump was co-founder of Pittsburgh History and Landmarks Foundation in 1964. He began writing professionally in 1947. Both his bachelor's and master's degrees in Art History were awarded by the University of Pittsburgh. From 1956 to 1960, he was the Western Pennsylvania recording collaborator for the Historic American Buildings Survey. From 1960 to 1968, Mr. Van Trump was a Visiting Critic in Carnegie Mellon's School of Architecture. Following that, he was Visiting Professor of Fine Arts at the University of Pittsburgh. In 1967, Pittsburgh History and Landmarks Foundation published *Landmark Architecture of Allegheny County*, which was co-authored by Van Trump and Arthur P. Ziegler. Their work identified many structures that needed to be saved and brought a great deal of attention to historic preservation.

Margot Wittkower, widow of historian Rudolf Wittkower, died in Manhattan on July 3, 1995, at the age of 93. In 1923, she married the scholar who, for American academics, became synonymous with Columbia University's Department of Art History and Archaeology from 1956 to 1971. Eclipsed by her association with her famous husband, Mrs. Wittkower's own career remained largely unknown. She was, in fact, one of the first women to study (1919-22) and practice interior design in Berlin and London. Her efforts at entering a profession which was male-dominated at the time led to her work with the well-known German developer Adolf Summerfeld.

Throughout her husband's career, Mrs. Wittkower played a major role as her husband's collaborator for the many books and articles he published. Two books, *Born Under Saturn* (London, 1963) and *The Divine Michelangelo* (London, 1964), were co-authored. In her final years, she continued to work on a monograph on Lord Burlington, the outstanding figure on the Neo-Palladian movement.

MEMBER NEWS

Mark M. Brown, Henry Clay Frick Fine Arts Department, University of Pittsburgh, is finishing his term as a 1994-95 Henry Luce Foundation/ACLS Dissertation Fellowship in American Art. His research has been devoted to site planning and building types in the American steel industry, 1865-1910, rendering him one of the first architectural historians to receive the award.

Anthony Alofsin, Sid Richardson Centennial Professor at the University of Texas at Austin and curator of the international exhibition "*A Tense Alliance: Architecture in Central Europe, 1848-1928*," will be a Fellow at the Internationales Forschungszentrum Kulturwissenschaften (IFK) in Vienna this Fall. He will lead seminars and conduct research for his Central European architecture exhibition.

The United States Senate has confirmed **Arthur Rosenblatt**, President Bill Clinton's nominee to the National Museum Services Board (NMSB). The Board is composed of 15 members who make policy for the Institute of Museum Services. For 19 years, Mr. Rosenblatt was both Director and Vice-president of The Metropolitan Museum of Art. He also served as Director of the United States Holocaust Memorial Museum in Washington, D.C., and as a consultant to numerous other museums.

Gersil N. Kay, Preservation Officer for the Philadelphia Chapter/SAH, spoke at several international conferences this summer including the International Symposium on Building Conservation in Taiwan, The World Congress on Art Deco in England, the International Lighting Exposition in Canada and in March, 1996 he will address the Twentieth Century Society in London. Mr. Kay is beginning the first definitive book on glass fibre-optics architectural/historical lighting which will be a source of information for pre-1940 structures. He is the author of *Mechanical/Electrical Systems for Historic Buildings*.

Professor Emeritus Eduard Sekler has been appointed to the Beinecke-Reeves Distinguished Chair in Historic Preservation at the University of Florida for 1995-1998. The appointee will contribute to Department of Architecture programs in Gainesville, Florida, and off-campus at the Preservation Institutes: Nantucket and the Caribbean, Miami Beach, Florida, and the Vicenza Institute of Architecture.

New books recently published by members include **William Craft Brumfield's** *Lost Russia: Photographing the Ruins of Russian Architecture*, **James F. O'Gorman's** *The Perspective of Anglo-American Architecture: Notes on Some*

Attempts at Three-Dimensional Representation in the Colonies and Early Republic (The Athenaeum of Philadelphia, 1995) and **John A. Pinto and William L. MacDonald's** *Hadrian's Villa and Its Legacy* (Yale University Press, 1995).

Paul Sprague, University of Wisconsin-Madison, will speak on "Frank Lloyd Wright in Eastern Wisconsin" at the Frank Lloyd Wright Building Conservancy Annual Conference in October.

JSAH NEWS

New Book Review Editor: Foreign Topics. Hilary Ballon has been named to succeed Helen Searing as JSAH book review editor for foreign topics. She is associate professor in the department of Art and Archaeology at Columbia University where she has taught for the last ten years. Her research has focused on seventeenth-century France. *The Paris of Henri IV: Architecture and Urbanism* (New York/Cambridge, Mass., Architectural History Foundation/MIT Press, 1991) received the Alice Davis Hitchcock prize for the most distinguished scholarship in the history of architecture (1991-92). She is now completing a book on Le Vau. Professor Ballon serves as director of the Art Humanities program at Columbia University and is a member of the Historical Preservation Committee of Englewood, New Jersey, where she lives. She can be reached at the department of Art and Archaeology, 826 Schermerhorn Hall, Columbia University, New York, NY 10027; telephone (212) 854-7968; fax (212) 854-7329.

Books for Review. Publishers who wish to have their books considered for review by JSAH should send them directly to the Society of Architectural Historians, Book Review editors, 1365 North Astor Street, Chicago, IL 60610-2144. They will be forwarded to the appropriate editor.

CHAPTER INFORMATION

This is a reminder to SAH chapters to send their 1996 officers' names to headquarters NOW. Send the information in care of Elaine Harrington, Secretary, for inclusion in the December SAH *Newsletter*.

Also, chapters are requested to send an updated list of chapter members and their addresses to headquarters. From time to time, national SAH may contact chapter members about tours, the *Buildings of the United States* series, and other SAH information.

BUS NEWS

The *Buildings of the United States* project continues to gain momentum. The National Endowment for the Humanities has recently awarded the Society a third challenge grant of \$250,000 for volumes on Wisconsin, Vermont, Louisiana, and Missouri. The NEH award includes \$50,000 in direct funding and \$200,000 which must be matched on a one-to-one basis. The Endowment's confidence in, and their commitment to, this educational initiative is enormously encouraging.

Efforts continue to complete the match required for an earlier grant from the National Endowment for the Humanities for volumes on Colorado, Virginia, and West Virginia. On July 12, the Bonfils-Stanton Foundation announced a gift of \$30,000 for *Buildings of Colorado*, which will be matched by the NEH. This significant contribution brings the Colorado volume much closer to our development goal. *Buildings of Colorado* is in the hands of the managing editor and is scheduled for publication in 1996. With this new volume so close to completion, we are hard at work to secure the final funding necessary for publication.

The two-volume *Buildings of Virginia* project has been awarded a \$30,000 challenge grant from a private foundation in Richmond. This award requires a two-to-one match, half of which must come from private individuals. Thus, contributions to the Virginia volumes will be matched by both the Richmond foundation and the NEH—a gift of \$50, for example, will generate \$150 for *Buildings of Virginia*. Earlier in the Spring, the Richard S. Reynolds Foundation gave the project a \$5,000 grant and a reception hosted by John and Mary Tyler McClenahan generated \$4,000. In response to a recent appeal in *the Newsletter*, members of the Society have contributed \$2,955, including \$250 from the Southeast Chapter of the SAH. Letter writing campaigns to members in Virginia and Colorado have generated another \$630. To date, SAH Board members have contributed \$2,805; BUS Board members have given \$1,400; and former presidents of the Society have provided \$2,000. In addition to the new NEH grant of \$250,000, the Society has received in contributions or pledges in the past few months \$78,790, all of which can be matched by the previous grant from the NEH. We still need to raise \$55,000 to complete the earlier NEH challenge, but we are moving ahead rapidly. In addition, *Buildings of Connecticut* has recently been given \$10,000 to advance that volume.

This is an exciting time for the Society and for the *Buildings of the United States* project, as well as for the states that will benefit directly from this important

work. Over \$300,000 in grant funding is pending and we plan to submit proposals totalling \$700,000 during the coming months. The opportunity to double or, in the case of Virginia, to triple your contribution now exists. Please consider a contribution to this important program of the Society.

Call for Session Proposals

SAH

50th Annual Meeting

Baltimore, Maryland

April 16 - 20, 1997

Members wishing to chair a session at the 1997 Annual Meeting in Baltimore are invited to submit proposals by January 1, 1996, to Richard Longstreth, American Studies Program, 2108 G Street, N.W., George Washington University, Washington, D.C. 20052 (fax: 202/ 994-8651).

Sessions are sought that, collectively, will reflect the full range of architectural/historical interests in the field. This scope encompasses common patterns, as well as singular achievements in buildings, structures, furnishings, landscapes, and settlement forms in all parts of the globe and from all periods. Sessions presenting new approaches—methodological and/or topical—are welcome. Similarly, sessions that either focus on, or are related to, Baltimore and the surrounding region, including its rich legacies of architectural and industrial development, are encouraged.

Proposals should entail a prospectus of not more than two pages explaining the significance and parameters of the topic. The explanation should clearly indicate that enough high-caliber research is being done in the area to provide a substantive program. At the same time, proposed sessions should not have a pre-established roster. Sessions should neither be so general as to lack focus, nor so narrow as to preclude adequate submissions and/or interest among the membership.

Session proposals will be selected on the basis of merit and on demands of providing a diverse, well-balanced program. No late proposals will be considered.

EXHIBITIONS

The Bard Graduate Center for Studies in the Decorative Arts will present the first American retrospective exhibition devoted to A.N.W. Pugin. Roughly 150 objects and a 250-page catalogue with 320 photographs will be dedicated to the master of Gothic Revival. Pugin (1812-1852) is most famous today as the designer of the splendid interiors of the Houses of Parliament in London. Less well known is the fact that, almost singlehanded, he defined the parameters of the 19th century Gothic Revival as the official style in England and exercised it in every form imaginable ranging from church and domestic architecture to textiles, book design and ceramics to furniture, stained glass, jewelry, metalwork and wallpaper. His influence on American and English architecture, design, and theory was extraordinary, and his tragic death at the age of 40 only underlines the breadth of his contributions.

The curator of the exhibition is Paul Atterbury, who



Ceremonial West Doors, St. Giles Church, Cheadle, Staffordshire, with heraldic decoration by Pugin, 1846. Photo by Graham Miller.

also co-curated the exhibition on Pugin at the Victoria and Albert Museum in 1994. It will be held at the Bard Center in New York City from November 9, 1995, through February 25, 1996. For further information, contact Tim Mulligan at 212/501-3072.



Chair, 1895. The Netherlands, Hendrik Petrus Berlage.

The Wolfsonian opens on November 14, 1995 with its inaugural exhibition, "The Arts of Reform and Persuasion, 1885-1945." A new cultural institution with facilities in Miami Beach and Genoa, Italy, the Wolfsonian was founded to oversee the 70,000-object Mitchell Wolfson, Jr. Collection of art and design from the period 1885 to 1945. The exhibition has been organized into three sections that examine the impact of design on the modern experience. "Confronting Modernity," "Celebrating Modernity" and "Manipulating Modernity: Political Persuasion" are each roughly chronological, with the first focusing largely on the period from 1885 to the end of World War I. The latter two sections examine the period between the two World Wars.

"The Arts of Reform and Persuasion, 1885-1945" will run from November 11 through April 28, 1996.

FELLOWSHIPS AND GRANTS

The **Architectural History Foundation** offers the Vincent Scully, Jr. Research Grant to facilitate the publication of a monograph on American architecture. Two changes have been made in the grant; the award is increased to \$10,000 and it is now offered on a biannual basis. The next deadline is February 1, 1996. For information on the grant, please contact The Architectural History Foundation, 350 Madison Avenue, New York, NY 10017.

Winterthur Museum is accepting applications for its 1996-97 research fellowship program. Scholars who are pursuing research in American material culture and history are encouraged to apply. Short-term fellowships with stipends ranging from \$1,000 to \$2,000 per month are available to academic, museum, and independent scholars and to support dissertation research. Scholars pursuing post-doctoral research are eligible for NEH fellowships with stipends up to \$30,000 for four to twelve months' work. Application deadline is December 1, 1995. For an application packet, contact Dr. Gary Kulik, Winterthur Research Fellowship Program, Advanced Studies, Winterthur, Delaware 19735, or telephone 302/ 888-4649.

The **John Carter Brown Library** will award approximately 15 short- and long-term Research Fellowships for the year June 1, 1996-May 31, 1997. All fellows are expected to be in residence at the Library for the entire term of the fellowship. The application deadline for fellowships during the 1996-97 year is January 15, 1996. Travel grants may be applied for year round, allowing four months' lead time. For information about all fellowships, duration, stipends, restrictions, and areas of research suitable to the holdings of the Library, or for application forms, write to: Director, John Carter Brown Library, Box 1894, Providence, RI 02912. Tel.: 401/863-2725, fax: 401/863-3477, email: Karen Demaria@brown.edu.

The **Peabody Essex Museum** in Salem, Massachusetts, is accepting applications for fellowships to encourage use of its library and museum collections for research and publication on New England history and culture. Fellowships are open to advanced scholars, graduate students, independent scholars, and library and museum professionals. Stipends are \$750 for one month; free housing in a studio apartment is available. Applications are due 31 January 1996 for projects beginning after 1 June 1996. For information and application forms, contact: Fellowship Program, Phillips Library, Peabody Essex Museum, East India Square, Salem, MA 01970, (508) 745-1876, ext. 3032.

A series of grants and fellowships being jointly sponsored by the **American Council of Learned Societies** and the **Social Science Research Council** are open to social scientists and humanists for postdoctoral research, dissertation research, and training. They are intended either for area specialists or for students and scholars with specific projects dealing with foreign areas or international studies. Projects may be comparative. The Area Programs will be offered subject to the availability of funding.

The East European Program, administered by the ACLS, includes Grants for East European Studies including **Fellowships for Postdoctoral Research in East European Studies**, \$30,000 maximum for six to 12 months between July 1, 1996, and September 1, 1997. Application deadline is November 1, 1995. **Dissertation Fellowships in East European Studies** also has a deadline of November 1, 1995, and carries a maximum stipend of \$15,000 plus expenses for one year beginning June, 1996. The **Graduate Student East European Travel Grants** will be awarded for amounts up to \$5,000 for the summer of 1996.

The programs administered by the Social Science Research Council include **Grants for Travel To International Meetings Abroad** which awards \$500 for attending meetings between June 1, 1996, to June 1, 1997. Deadline for applications is February 1, 1996. The **Henry Luce/ACLS Dissertation Fellowship Program in American Art** has an application deadline of November 15, 1995, and carries a stipend of \$15,000 for one year beginning summer 1996. The **ACLS Fellowships** are granted for six- to 12-month periods to be initiated between July 1, 1996, and February 1, 1997. The grants carry a maximum award of \$20,000 and the deadline is October 2, 1995.

CLASSIFIED

The **University of Illinois at Chicago, School of Architecture**, is seeking a distinguished and energetic candidate with strong leadership capabilities, administrative skills, and an appropriate background in education for the position of Director of the School effective August, 1996. The Director will be expected to maintain the School's national reputation for excellence and support diversity and quality of programs, faculty, students, and staff.

Qualifications include a professional degree in architecture or a related field, with recognized accomplishments in one or more of the following: scholarship, teaching, practice, research, professional service, and civic contributions. The applicant should be able to meet University criteria for Professor with tenure.

Send letter of application, vitae, a list of five academic and/or professional references, and a statement of interest and intent to: Chair, Architecture Director Search Committee, Office of the Dean, College of Architecture and the Arts, University of Illinois at Chicago, 303 Jefferson Hall M/C 033, 929 West Harrison, Chicago, Illinois 60607-7038.

For full consideration, application materials should be submitted by **November 1, 1995**. However, applications will continue to be accepted until the position is filled. The University of Illinois is an Affirmative Action-Equal Opportunity Employer.

The Documentation Program of **The Getty Conservation Institute** comprises the Institute's comprehensive Library, *Art and Archaeology Technical Abstracts*, and the Research and Applications Section (R&A). The program seeks one highly qualified individual to manage the R&A Section, and to act as Deputy Director over all three sections of the Program.

Qualifications include a graduate degree in conservation, archaeology, or architecture; training in documentation with particular emphasis on field recording planning and implementation; international project management experience; and five to seven years field and management experience at the highest level of competence. Reading, speaking, and writing skills in at least one foreign language required. Must be free to travel frequently. Salary commensurate with experience and qualifications. Excellent benefits. Position is immediately available.

For more information about specific duties, or to apply, send your cover letter and resume to Yvonne Bradshaw, Human Resources (DDD), J. Paul Getty Trust, 401 Wilshire Boulevard, Suite 900, Santa Monica, California USA 90401.

Manhattan Office Available: Architectural conservation firm seeks to rent office, 21' x 13', open northern exposure, Manhattan West 30s. Rent may be negotiated to include use of office services, conference room. 212/947-4499.

Slides for Sale: Architectural history; Egyptian, Roman, Medieval, Renaissance, Baroque, Islamic, Modern: Europe, US, N. Africa, Central Asia; over 20,000 available, sets and individual; free catalog, write Gerald Moorhead, 1842 Marshall Street, Houston, Texas 77098.

Institute for Advanced Study, Princeton, New Jersey: The School of Historical Studies is concerned principally with the history of western and near western civilization, with particular emphasis upon Greek and Roman civilization, the history of Europe, Islamic culture, and the history of art. Qualified candidates of any nationality specializing in these fields are invited to apply for memberships for one or two terms (September to December, January to April).

Under a special program funded by the Mellon Foundation for the academic year 1996-97, up to three memberships are available in the field of Iberian and Latin American cultural history. Sabine G. MacCormack, Professor of History and Classical Studies at the University of Michigan, Ann Arbor, will be in residence as the two-year Visiting Mellon Professor at the Institute for the academic years 1996-98. During the first year, 1996-97, she will conduct a seminar on "Sovereignty." The goal of the seminar is to compare the theory and practice of government in Spain and in pre-Columbian and early Colonial Spanish America. The primary, but not exclusive, focus will be on Spain and the Andes.

Approximately forty visiting Members are appointed each year. The Ph.D. (or equivalent) and substantial publications are required of all candidates. They may receive Member awards funded by the Institute for Advanced Study or by other sources.

Application may be made for one or two terms. Further information and application materials may be obtained from the Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, New Jersey 08540 and should be returned to the Administrative Officer by 15 November 1995.

Manager: Library & Archives. Pei Cobb Freed & Partners, located in New York City, seeks full-time Manager of their Library and Drawing Archive to provide timely and accurate reference and research service to partners and staff of 150.

Primary responsibilities include supervision of Library and Archives staff; conduct research projects, both on- and off-site and on-line, for design proposals and presentations to clients; maintain archive of over 13,600 objects; oversee preservation and conservation of firm's legal and historical documents; maintain Library of over 10,000 books, standards, codes, product literature, and samples; maintain on-line Library/Archives database.

Please fax cover letter and resume to Barbara Jones at (212) 872-5443. Equal Opportunity Employer.

Change of address for Society

Effective August 1, 1995

Society of Architectural Historians

Charnley-Persky House

1365 North Astor Street

Chicago, Illinois 60610-2144

(312) 573-1365

CONFERENCES/SYMPOSIA

The **New England Chapter/SAH** will hold a day-long symposium on the practice of architecture in New England during the period 1820-1875. The symposium will be held on Saturday, October 28 at Grace Episcopal Church, 76 Eldredge Street, Newton Corner, Massachusetts. The keynote address will be given by Denys Peter Myers on the work of Isiah Rogers (1800-1869). Morning presentations include Stephen Jerome speaking about the architectural library of Richard Bond (1798-1861), Anne E. Macdonald examining the work of builder/architect John Leach (1778-1865) of Concord, New Hampshire, and Judith S. Hull, who will explore the Boston practice of Richard Upjohn (1802-1878). Afternoon presentations include Roger G. Reed speaking about the Boston architects Edward Clarke Cabot (1818-1901) and James Eliot Cabot (1821-1903), Earle G. Shettleworth on the work of Calvin Ryder (1810-1890) of Boston and Maine, Kimberly Shilland who will explore the influence of European travel on the designs of William Robert Ware (1832-1915), and Donald W. Matheson, who will address the importance of pre-1830 classical architecture to Boston architects during this period.

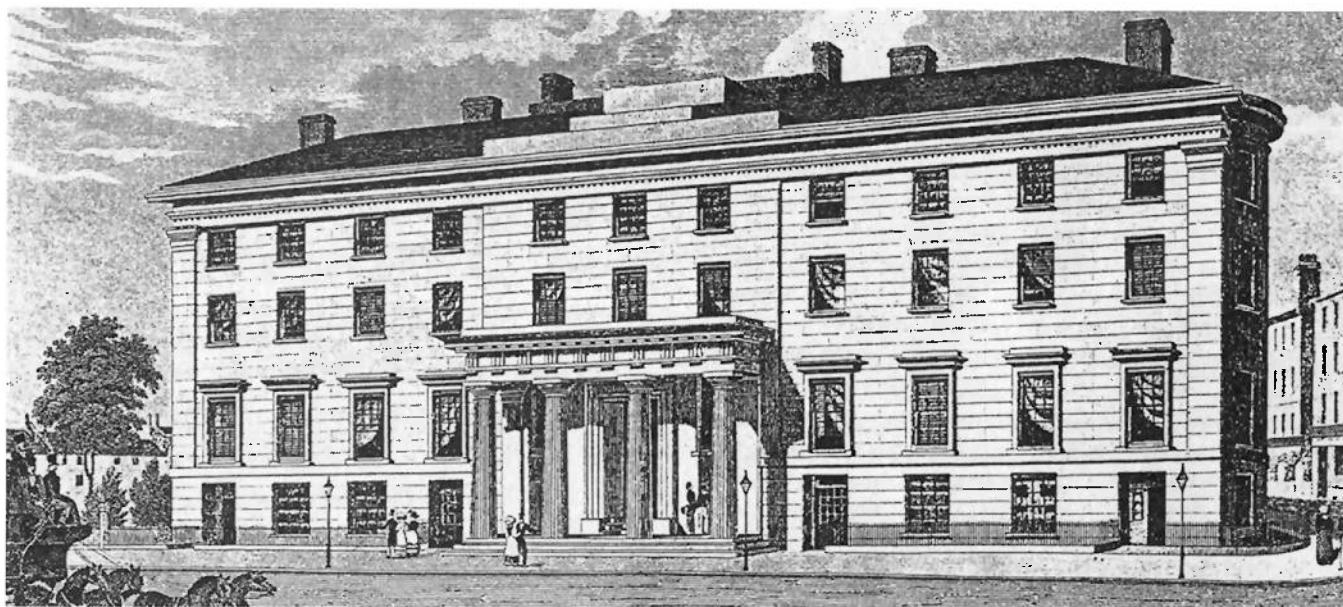
The program is free and open to the public, but seating is limited and reservations are requested. For reservation forms and further information, please contact Martha J. McNamara, Vice-president, New England Chapter, Society of Architectural Historians at (617) 367-1726 or email mcnamara@maine.maine.edu.

The **Fifth Annual Symposium on the Decorative Arts: Renaissance Through Modern**, sponsored by the Masters Program in the History of Decorative Arts at Cooper-Hewitt, National Design Museum, Smithsonian Institution, will be held on Thursday and Friday, 28 and

29 March 1996 at Cooper-Hewitt, National Design Museum in New York City. Papers are sought from Graduate Students, either Masters or Doctoral candidates, on aspects of European and American decorative arts. Presentations will last 20 minutes. Please send a two-page abstract and a one-page bibliography to Dr. Maria Ann Conelli, Chair, Masters Program in the History of Decorative Arts, Cooper-Hewitt, National Design Museum, S.I., 2 East 91st Street, New York, New York 10128-9990, (212) 860-6345 or fax (212) 860-6909. Deadline is 3 January 1996.

The **1996 Conference of SAHANZ (Society of Architectural Historians Australia and New Zealand)** will take place at the University of Auckland, New Zealand, between 3 - 6 October 1996. The theme will be *Loyalty and Disloyalty in the Architecture of the British Empire and Commonwealth*. The Conference will address architecture, town planning, landscape, and interior design. A wide range of methodologies is encouraged, as well as speakers from diverse backgrounds, historians and practitioners. Three broad areas will be acknowledged and/or questioned: the emphasis of British ties through architecture; the fragmentation of these ties through the adaptation of diverse models (such as the turning to US or Scandinavian forms in the 1950s); the present state of English architectural reference and the manner in which the increased awareness of indigenous architectural forms (Maori and Pacific Islands in New Zealand, for example) now represents a new "loyalty".

Paper titles with 200-word abstract to be submitted by 1 July 1996. For further information, contact Dr. Hugh Maguire, Department of Art History, The University of Auckland, Private Bag 92019, Auckland, New Zealand. Tel: 64-9-373 7599 (ext 7253; Facsimile 64-9-373 7014; email: h.maguire@auckland.ac.nz



View of Tremont House, Boston

CORREX

The list of contributors to the BUS series which appeared in the August *Newsletter* contained some misspelled names. Apologies to the following individuals: David Tennant Bryan, Arthur Channing Downs, Alison K. Hoagland, and Mr. and Mrs. John McClenahan.

The symposium celebrating the centennial of Lewis Mumford's birth will be hosted by the University of Pennsylvania and held on October 19, 1995, not October 29. Please call Deborah James at 215/898-2539 for information.

A letter from Travis C. McDonald, Restoration Coordinator, The Corporation for Jefferson's Poplar Forest, was written to *the Newsletter* in response to the obituary of Frederick Nichols which appeared in the June issue. An excerpt from that letter is as follows: "Professor Nichols did not restore Poplar Forest. He helped an initial, unsuccessful rescue effort in the 1970s by writing an article for a local magazine and by encouraging local groups to save it. The Corporation for Jefferson's Poplar Forest purchased the property in 1983 to undertake its rescue and restoration. Except for one room in the house restored by New York architect Phelps Barnum in the 1940s, the house is presently undergoing its first restoration."

In "The Future of Aalto's Viipuri Library is Now," (June 1995), the sentence "Viipuri is Finland's second largest city..." represents a change from the author's manuscript. Viipuri was Finland's second largest city before World War II and its annexation to the Soviet Union.

Resort Architecture in the Adirondacks Hamilton, Franklin, and Essex Counties, New York 9 - 12 August 1996

The 1996 SAH domestic tour will focus on summer places developed in the late 19th and early 20th centuries in the Adirondack Mountains of New York. The first day-and-a-half will be spent in the Raquette and Blue Mountain lakes area, followed by a day visiting Upper Saranac and Upper St. Regis lakes, and culminating in a day in Keene Valley-St. Huberts, the heart of the high peaks area. Most of the places visited are not normally accessible to the public. The itinerary encompasses a considerable variety of sites, ranging from some of the largest private compounds ("camps") in the region to modest retreats. Adirondack Architectural Heritage (AARCH) is the local sponsor. The tour leaders are Richard Longstreth and Howard Kirschenbaum, chairman of AARCH and owner of two of the camps to be visited.

THE GETTY CENTER FOR THE HISTORY OF ART AND THE HUMANITIES

PERSPECTIVES ON LOS ANGELES: NARRATIVES, IMAGES, HISTORY

The Center's 1996-1997 Scholar Program will be dedicated to research on Los Angeles and Southern California. The Center solicits research proposals on all aspects of the artistic, cultural, social, economic, and political history of this region. Candidates may apply as Predoctoral or Postdoctoral Fellows, Getty Scholars, or Visiting Scholars. The application deadline is December 1, 1995.

The Getty Center is dedicated to advanced research in the history of art, with the goal of bringing together international scholars to reexamine the meaning of art and artifacts and to reassess their importance within the full scope of the humanities and social sciences. For more information please contact:

The Scholars and Seminars Program
The Getty Center for the History of Art and the Humanities
401 Wilshire Blvd., Ste. 700; Santa Monica, CA 90401-1455, USA
(310) 458-9811, ext. 6000 (telephone); (310) 395-1515 (facsimile); or
Fellowships@getty.edu (E-mail)

the Book List

October 1995

Recently published architectural books selected by Judith Holliday, Librarian, Fine Arts Library, Cornell University.

- Akademie der Künste, Achtzehn Entwürfe : internes Gutachterverfahren für das Gebäude am Pariser Platz in Berlin.* Berlin: Ernst & Sohn, 1995. 155 p. DM68. ISBN 3-433-02886-9
- Alberto Noguerol, Pilar Diez.* Almeria: Colegio de Arquitectos, 1995. 61 p. (Documentos de arquitectura; 31)
- Allan Greenberg : selected works.* London: Academy Editions, 1995. 128 p. (Architectural monographs; 39) ISBN 1-85490-262-8
- Andrews, Wayne.* *Architecture in New York : a photographic history.* Syracuse, NY: Syracuse Univ. Press, 1995. 188 p. Orig. publ. 1969. ISBN 0-8156-0309-6
- Ashurst, Nicola.* *Cleaning historic buildings.* London: Donhead, 1994. 2 vols. ISBN 1-873394-12-8
- Bahlo, Köhnke, Stosberg & Partner.* *Bauen an einem Ort : Bauten und Projekte 1968-1993.* Hannover: Schlütersche, 1994. 256 p. DM85. ISBN 3-87706-416-7
- Banham, Reyner.* *The visions of Ron Herron.* London: Academy Editions, 1994. 128 p. (Architectural monographs; 38) ISBN 1-85490-268-7
- Barton Myers : selected and current works.* Mulgrave, Victoria, Australia: Images Publishing Group, 1994. 256 p. (Master architect series) ISBN 1-875498-15-X
- Bauer, Christine H.* *Siedlung, Haus und Hof in der Rhön.* Fulda: Verlag Parzeller, 1994. 113 p. DM19.80. ISBN 3-7900-0245-3
- Betsky, Aaron.* *Building sex : men, women, and the construction of sexuality.* New York: William Morrow, 1995. 236 p. ISBN 0-688-13167-0
- Bland, Sidney R.* *Preserving Charleston's past, shaping its future : the life and times of Susan Pringle Frost.* Westport, CT: Greenwood Press, 1994. 212 p. (Contributions in American studies; no. 105) ISBN 0-313-29294-9
- Bognar, Botand.* *The Japan guide.* New York: Princeton Architectural Press, 1995. 336 p. \$19.95. ISBN 1-87827-133-4
- Borsi, Stefano, ed.* *Giovan Battista Nolli : nuova pianta di Roma : 1748.* Rome: Officina, 1994. unpagged (Piante di Roma e altre città) L30000
- Burg, Annegret.* *Berlin mitte : die Entstehung einer urbanen Architektur = Downtown Berlin : building the metropolitan mix.* Boston: Birkhäuser, 1995. 223 p. ISBN 0-8176-5062-8, 0-8176-5063-6
- Carley, Rachel.* *The visual dictionary of American domestic architecture.* New York: Holt, 1994. 272 p. ISBN 0-8050-2646-0
- Chemetov, Paul.* *Le territoire de l'architecte : essai.* Paris: Editions Julliard, 1995. 154 p. F99. ISBN 2-260-01258-2
- Ching, Frank.* *A visual dictionary of architecture.* New York: Van Nostrand Reinhold, 1995. 319 p. ISBN 0-442-00904-6
- Clifton-Taylor, Alec and A.S. Ireson.* *English stone building.* New ed. London: Victor Gollancz, 1994. 285 p. £30.00. ISBN 0-575-05824-2
- Comstock, William T.* *Turn-of-the-century house designs : with floor plans, elevations, and interior details of 24 residences.* New York: Dover, 1994. 22 p. Orig. publ. as *Suburban and country homes*, 1893. ISBN 0-486-28186-8
- Cramer, James P.* *Design plus enterprise : seeking a new reality in architecture.* Washington, D.C.: American Institute of Architects Press, 1994. 161 p. \$19.95. ISBN 1-55835-131-0
- Cremona, Alessandro.* *Il Pincio e l'origine delle passeggiate pubbliche a Roma.* Rome: Fratelli Palombi, 1994. 28 p. (Itinerari didattici d'arte e di cultura; 71)
- Crowe, Michael F.* *Deco by the bay : art deco architecture in the San Francisco Bay area.* New York: Viking, 1995. 122 p. \$34.95. ISBN 0-525-93856-7
- Cruikshank, Jeffrey L. and Clark Malcolm.* *Herman Miller, Inc., buildings and beliefs.* Washington, D.C.: American Institute of Architects Press, 1994. 159 p. \$30.00. ISBN 1-55835-132-9
- Davis, Sam.* *The architecture of affordable housing.* Berkeley: Univ. of California Press, 1995. 208 p. \$30.00. ISBN 0-520-08758-5
- Democratic icon : a look at state capitol restoration.* Washington, D.C.: American Institute of Architects, 1994. 68 p. \$19.95
- Dierkens-Aubry, Françoise and Jos Vandenbreenen.* *Le XIXe siècle en Belgique : architecture et intérieurs.* Brussels: Editions Racine, 1994. 240 p. ISBN 2-87386-016-2
- Doremus, Thomas.* *Classical styles in modern architecture : from the colonnade to disjunctured space.* New York: Van Nostrand Reinhold, 1994. 168 p. ISBN 0-442-01666-2
- Espressionismo e Nuova Oggettività : la nuova architettura europea degli anni Venti.* Milan: Electa, 1995. 239 p. (Documenti di architettura; 80) L55000. ISBN 88-435-5077-2
- Everett, Nigel.* *The Tory view of landscape.* New Haven: Publ. for the Paul Mellon Center for Studies in British Art by Yale Univ. Press, 1994. 248 p. \$40.00. ISBN 0-300-05904-3
- Fontana, Federico and Renata Lodari.* *I giardini della Scozia.* Bologna: Edagricole, 1994. 232 p. L60000. ISBN 88-206-3652-2
- Freiberg, Jack.* *The Lateran in 1600 : Christian concord in Counter Reformation Rome.* New York: Cambridge Univ. Press, 1995. 333 p. \$75.00. ISBN 0-521-46057-3
- Friedman, Donald.* *Historical building construction: design, materials and technology.* New York: Norton, 1995. 238 p. ISBN 0-393-70200-6
- Futagawa, Yukio, ed.* *Louis I. Kahn : National Capital of Bangladesh, Dhaka, Bangladesh, 1962-83.* Tokyo: A.D.A. Edita, 1994. 40 p. (GA/Global architecture; 72) ¥2890. ISBN 4-87140-072-7
- Gruber, Samuel and Phyllis Myers.* *Survey of historic Jewish monuments in the Czech Republic : a report to the United States Commission for the Preservation of America's Heritage Abroad.* New York: Jewish Heritage Council, World Monuments Fund, 1995. 147 p.
- Guibal, Jean and Henri Raulin.* *Languedoc Roussillon.* Die: Éditions A Die, 1994. 307 p. (L'architecture rurale française) F380. ISBN 2-908730-14-6
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Russia Tour

(Continued from page 3)

Volkhov River, and their tributaries. In Moscow, the seven spired skyscrapers built by Stalin in the 1940s and 1950s at strategic points around the city are huge, secular evocations of that traditional way of structuring the landscape. The expansiveness of the landscape and indeed of the nation was most evident at the western extremity of our tour, in the vastness of St. Petersburg, the capital city founded by Peter the Great, its broad avenues and waterways reaching out toward the Gulf of Finland and the West. At Peterhof, the palace and gardens were pushed to the very brink of the continent, in breath-taking confrontation with the sea.

From the wealth of Russian architecture, tour leader William Brumfield selected sites and constructed an itinerary that gave coherence to our experience. He guided our explorations of the sites, augmenting his architectural explanations with such information as the organization of the iconostasis, or the cultural milieu in which a merchant and Old Believer could sponsor a radically modern, *style moderne* house at the beginning of the twentieth century. We were sometimes joined by Russian national guides or others with special expertise: a scholar of Constructivism for our Constructivist day in Moscow; a woman who had written her dissertation on the polychromed ceramic tiles, made by Belorussian craftsmen, that adorn the late seventeenth-century churches of the Monastery of St. Nicholas at Viazhishchi near Novgorod; a guide to the splendidly restored interiors of the palaces at Tsarskoe Selo and Pavlosk and the collections of the Hermitage Museum in St. Petersburg. Individual tour members brought information from other contexts to complement what we were discovering in Russia: Western medieval iconography, or classical architecture in Italy, or modern planning and construction. In sum, "Russia: Medieval and Modern" provided for its participants the intellectual and experiential richness that has always characterized the best of SAH tours.

Patricia Waddy

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