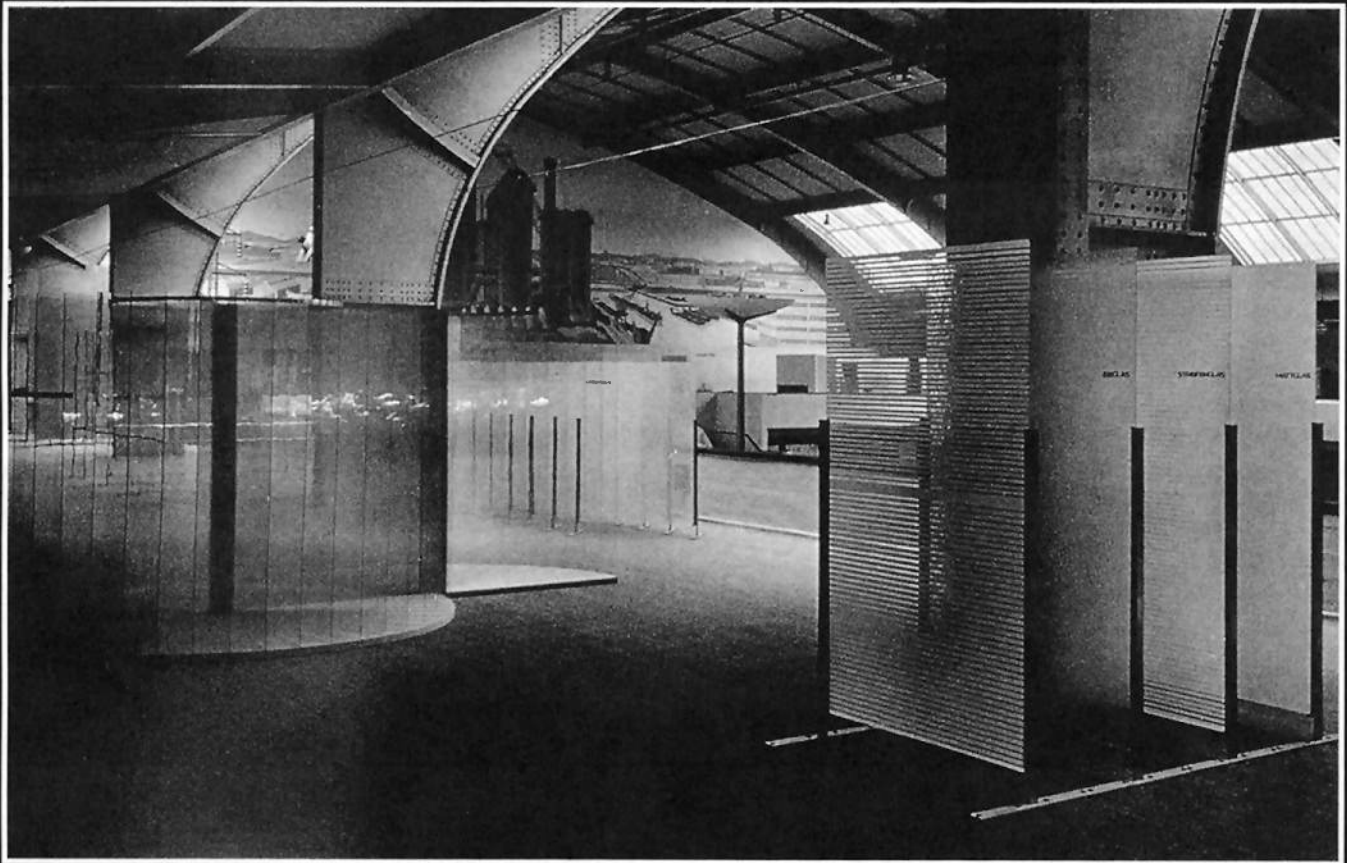




the Newsletter

of The Society of Architectural Historians

April 1996 Vol. XL No. 2



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CONFERENCES/WORKSHOPS/ FIELD SCHOOLS

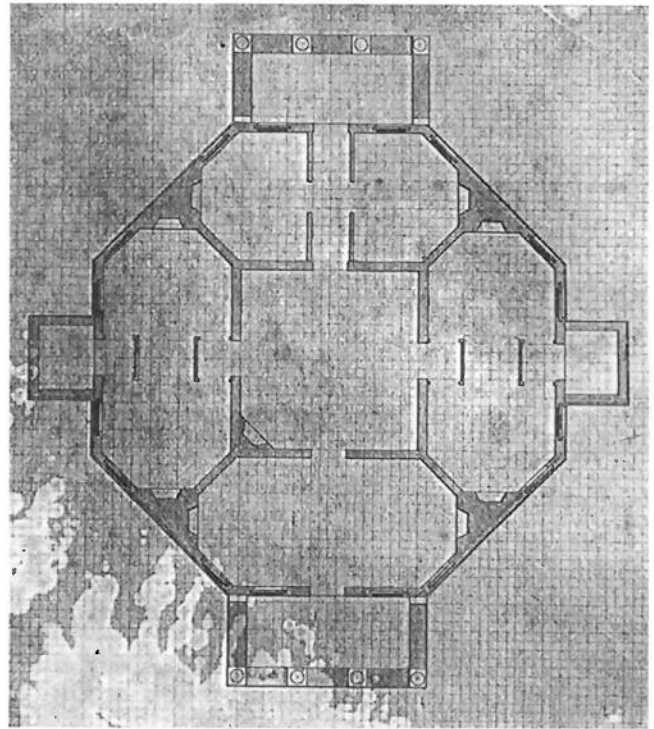
Thomas Jefferson's Poplar Forest will conduct its annual Restoration Field School from June 10 - 22, 1996. This program is designed to offer an intensive training experience using the current restoration of this villa retreat constructed and lived in by Thomas Jefferson. For information, call 804 525 1806 or write to Travis McDonald, Jefferson's Poplar Forest, P.O. Box 419, Forest, VA 24551. Deadline for applications is May 6, 1996.

The Conservation Center for Art and Historic Artifacts (CCAHA), The Athenaeum of Philadelphia, and the Heinz Architectural Center, Carnegie Museum of Art, are co-sponsoring two day-long architectural records workshops, "Have You Got the Blues? Architectural Records: Their Identification, Management, Storage, and Treatment," in Philadelphia on June 3, 1996 and in Pittsburgh on October 4, 1996. Enrollment is limited to 30 participants. The registration fee of \$75 includes supplementary materials. The workshops are intended for architectural historians, architects, archivists, etc., who have architectural records and drawings or other oversized paper-based materials in their care. Speakers will address the problems of caring for the diverse materials of an architectural records collection.

For further information and a registration form, contact Ann Craddock, Preservation Services Representative, Conservation Center for Art and Historic Artifacts, 264 South 23rd Street, Philadelphia, PA 19103, Tel: 215 545 0613, Fax: 215 735 9313, email: ccaha@shrsys.hslc.org

The Institute of Advanced Architectural Studies, Centre for Conservation Studies, University of York, is sponsoring a conference entitled *Philip Webb and the Significance of the Arts & Crafts Movement Today*. The conference, designed for architects, architectural historians and students with an interest in design history, will be held May 14-17, 1996 in York, England. Conference themes include a re-evaluation of the significance of Philip Webb's work and influence as a designing architect and repairer of old buildings, as well as his influence on architectural education. Webb will be examined in terms of his role as a designer of stained glass, furniture and painted decoration, his aspirations for the Arts & Crafts Movement, and his inspiration as a designer of houses. The question of whether Webb is a hero of Modernism or of the traditional will also be addressed.

For information, contact Pamela Hodgson, The King's Manor, York YO1 2EP, UK. Tel: 01904 433963, Fax: 01904 433949. Deadline for applications is May 7, 1996.



Poplar Forest plan courtesy of Jefferson's Poplar Forest.

INFORMATION NEEDED

Terry Tatum would be grateful to receive any information on the Chicago architects Irving Kane Pond (1857-1939) and Allen Bartlit Pond (1858-1929), or their firm, Pond & Pond. The firm is best known for their settlement house and college union commissions, including Hull House in Chicago and the University of Michigan Union in Ann Arbor. The location of drawings and correspondence, either personal or office, is especially sought. Tatum is a doctoral student at the University of Illinois at Urbana-Champaign. Please write to Terry Tatum, 718 West Melrose Street, Chicago, IL 60657. Tel: 312 327 9886.

O.P. Reed, Jr. is assembling material for a biography of Eugene Masselink, secretary/treasurer of the Frank Lloyd Wright Fellowship from 1933 to 1962. He needs information from anyone who knew Gene, has correspondence or artworks by him. Please e-mail any information you may have to 76652.2202@compuserve.com.

Cover photo of glass exhibit by Lilly Reich is entitled "German People-German Work," Berlin, 1934. Photo courtesy of Museum of Modern Art.

EXHIBITIONS

The first exhibition of work by the German architect and designer *Lilly Reich (1885-1947)*, one of the most influential women practicing in her field during the 1920s and 1930s, opened at **The Museum of Modern Art** on February 8, 1996. The exhibition, which runs through May 7, 1996, features 45 drawings and 30 documentary photographs of Reich's work, focusing on her installation designs as well as furniture and product designs. Reich has long been known for her professional association with Ludwig Mies van der Rohe, but she also maintained her own atelier, creating a professional career as a designer of exhibitions, clothing, furniture, products, and interiors. The material in the exhibition was drawn from the Museum's own collection of Reich's work which is a part of the Ludwig Mies van der Rohe bequest to MoMA in 1968.

Reich derived and exercised much of her creative philosophy through her association with the progressive German *Werkbund*, an organization dedicated to promoting and upholding the highest standards of design and manufacture in Germany. She was the first woman elected to the board in 1920, an unprecedented

appointment for a woman in that era. Reich assimilated the *Werkbund's* principles, approaching design with the ideological intent of improving society. She sought the overall integration of good design into everyday life through the refinement of consumer display techniques, fashion, furniture, and interiors. Reich's official association with Mies began in 1927 at the *Werkbund* exhibition in Stuttgart, the centerpiece of which was the *Weissenhofsiedlung* (Weissenhof Housing Settlement), which showcased modern architecture by an international array of architects and the work of the most progressive *Werkbund* representatives. She was responsible for the design of all the exhibition areas located in the central part of Stuttgart and collaborated with Mies on the Plate-Glass Hall.

Organized by Matilda McQuaid, Associate Curator, Department of Architecture and Design, the exhibition traces Reich's collaborations with Mies while revealing her contributions as a dynamic artist in her own right. The publication, *Lilly Reich: Designer and Architect*, by Matilda McQuaid, with an essay by Magdalena Droste, is available through MoMA at a cost of \$16.95. The catalogue has 64 pages and 75 black-and-white illustrations.



Lilly Reich, "The Dwelling in Our Time," Berlin, 1931. View of ground floor house exterior. Photo courtesy of Museum of Modern Art.

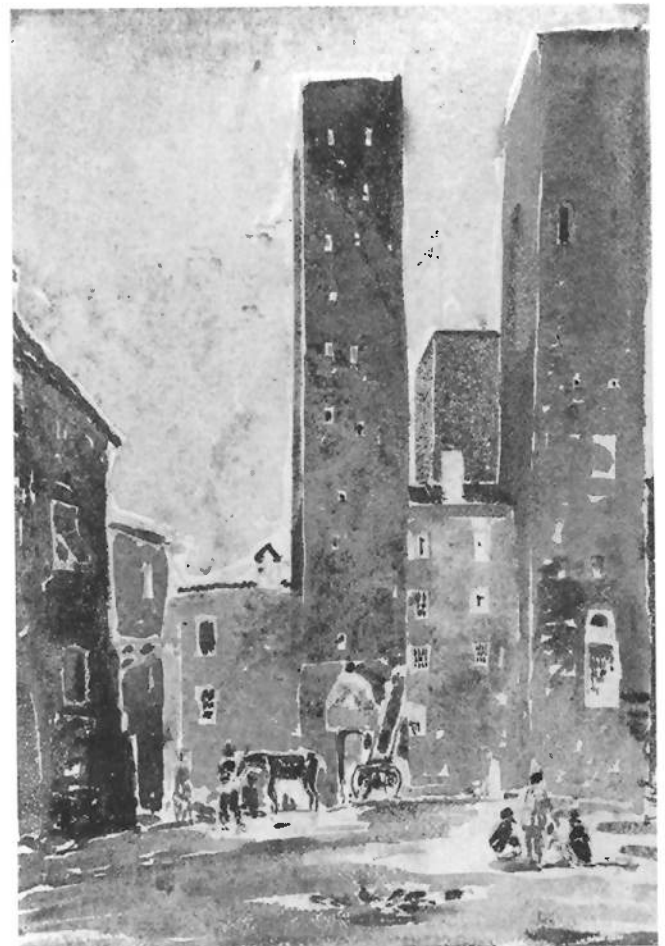


Louis I. Kahn, "North side, second court of Mortuary Temple of Rameses III, Medinet-Habu, Egypt," 1951, pastel and charcoal on paper. Courtesy of Williams College Museum of Art.

Drawn from the Source: The Travel Sketches of Louis I. Kahn will be on view at the **Williams College Museum of Art** in Williamstown, MA from April 6 until June 9, 1996. This collection of drawings by one of America's greatest architects will present 73 drawings of sites and structures in Italy, Greece, France, Egypt, and North America in a variety of media including pastels, watercolors, charcoal, and tempera. Louis Kahn is generally regarded as one of the premier architects of the 20th century. These rarely exhibited drawings reveal that he was also an accomplished artist and they provide the viewer with a window onto his early architectural thinking. The majority of the sketches were produced on two European trips—in 1928-29 and 1951—and thus they predate Kahn's mature buildings.

Drawn from the Source reveals the rapid changes in Kahn's drawing style, which occurred simultaneously with a shift in the kinds of buildings he drew. The technique he used to depict the famous icons of the Grand Tour, such as San Marco in Venice, changed dramatically as he concentrated on the less well-known Italian Gothic and vernacular structures that ultimately became an important source for his mature work. Specific subjects that attracted him—plazas, stepped streets, towers, columns, the effects of changing light—also reemerged years later in his architecture. The sketches, though small in size, possess all the strength, confidence, and energy that we associate with Kahn's work.

The exhibition will be accompanied by a 144-page illustrated catalogue written by co-curators Eugene J. Johnson and Michael J. Lewis, both of whom are architectural historians. The catalogue includes an essay by architectural photographer Ralph Lieberman and it is priced at \$20.



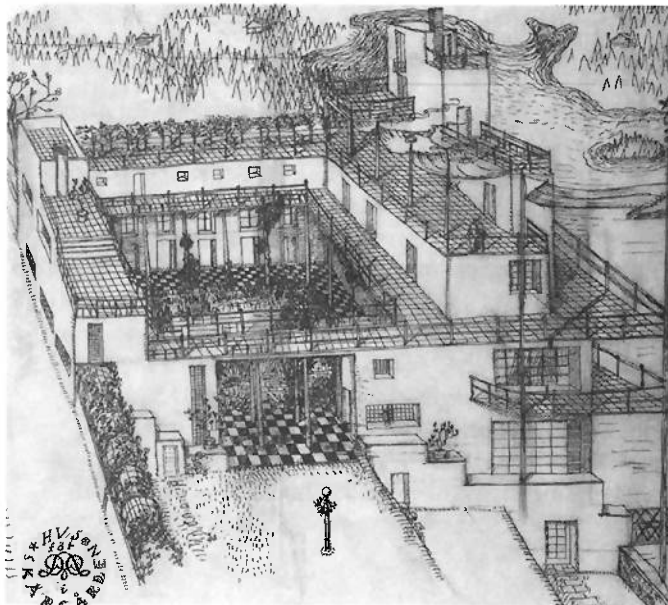
Louis I. Kahn, "Towers of San Gimignano," 1928, watercolor and red pencil on paper. Courtesy of Williams College Museum of Art.

The Bard Center for Studies in the Decorative Arts will present the first exhibition in the United States which examines the career of Josef Frank (1885-1967), a leading contributor to modern architecture and design in Vienna and a founder of Swedish Modern design. Entitled *Joseph Frank, Architect and Designer: An Alternative Vision of the Modern Home*, the exhibition will present 150 examples of architectural drawings, models, drawings for applied arts, furniture, lighting, textiles, metalwork, and glass. It will run from May 9, 1996 through July 21, 1996 in New York City.

Joseph Frank was a participant in the Weissenhofsiedlung in 1927 and the Austrian representative to the first meeting of the CIAM (International Congress for Modern Architecture). By the end of the 1920s, he had become an outsider who ultimately developed his alternative vision of the modern home into a unique approach derived from the everyday needs of his clients, fundamental concerns for comfort, utility, and convenience, and the belief that tradition and history were imperative to the creation of a modern design idiom.

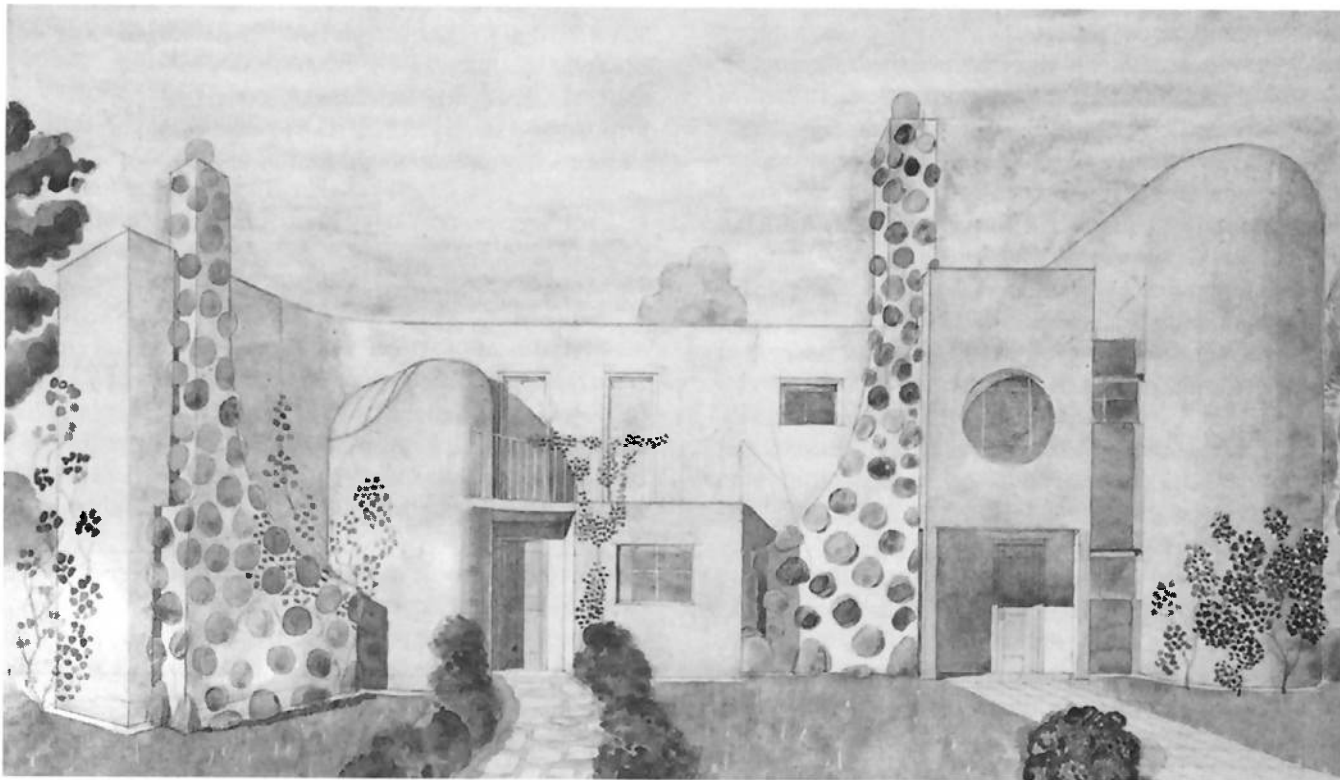
From 1941 until 1946, Frank lived in New York City, where he lectured on his unique vision of modern architecture at the New School for Social Research. He returned to Sweden after World War II and resumed work as a designer while also concentrating on a group of theoretical projects.

The exhibition will include an illustrated catalogue, the first complete English-language examination of



Joseph Frank, "House for Dagmar Grill in Skärgården," pencil and ink on paper. Courtesy of the Bard Center.

Frank's work. Consisting of ten scholarly essays tracing the development of Frank's career and placing his work within a broader socio-political context, the catalogue is an important contribution to the study of 20th century architecture and design.



Joseph Frank, "Six Houses for Dagmar Grill: D-House 4," ca. 1953, pencil and watercolor on rag paper. Courtesy of the Bard Center.

FELLOWSHIPS

The **William Morris Society in the United States** offers fellowships to support projects relating to the life and work of William Morris. Up to \$1,000 per year is granted to individuals (there can be multiple, partial awards) for research and other expenses, including travel to conferences. Projects may deal with any subject—biographical, literary, historical, social, artistic, political, typographical—relating to Morris and may be scholarly or creative in nature.

Fellowships are limited to citizens of the U.S. or permanent residents. Applications are particularly encouraged from those beginning their careers. Recipients need not have an academic or institutional appointment and the Ph.D. is not required. Applicants are asked to submit a resume and a one-page proposal to the William Morris Society. Two letters of recommendation should be sent separately. The deadline is 1 December for awards tenable the following year. For 1996, which marks the centenary of Morris' death, an inaugural fellowship is offered. For this, the deadline is 1 June 1996, the grant to be used prior to 1 January 1997.

To apply or for further information, contact Mark Samuels Lasner, President, William Morris Society in the United States, 1870 Wyoming Avenue NW, Apt. 101, Washington, DC 20009. Tel: 202 745 1927, Email: Biblio@aol.com.

Villa I Tatti: The Harvard University Center for Italian Renaissance Studies offers up to 15 fellowships for independent study on any aspect of the Italian Renaissance for the academic year 1997-98. The fellowships, which can be stipendiary or non-stipendiary, are for scholars of any nationality, normally post-doctoral and in the earlier stages of their careers. Stipends will be awarded according to the individual needs of the appointees and the availability of funds. The maximum grant will be no higher than \$30,000 and most will be considerably less. Fellows are required to devote full time to their projects and may not have other obligations such as teaching during their fellowship year.

Applicants should send a completed application form, a curriculum vitae and a project description to the Director, Professor Walter Kaiser, Villa I Tatti, Via di Vincigliata 26, 50135 Florence, Italy, (tel. +39 55 603251) to arrive no later than 15 October 1996, with duplicates to the Villa I Tatti Office, Harvard University, University Place, 124 Mt. Auburn Street, Cambridge, MA 02138-5762, USA, (tel: 617 495 8042). Candidates should ask three senior scholars familiar with their work to send confidential letters of recommendation to the Director in Italy and to the I Tatti Office in Cambridge by

October 15, 1996. Applications and letters of recommendation sent by fax are not accepted. Decisions are announced in the early spring. Application forms can be obtained from either I Tatti office.

The Hagley-Winterthur Fellowships in Arts and Industries are awarded jointly by the Hagley Museum & Library and the Winterthur Museum, Library & Gardens. These fellowships are designed for scholars interested in the historical and cultural relationships between economic life and the arts, including design, architecture, crafts, and the fine arts. The next deadline for applications is December 1, 1996. For application forms and information, contact: The Center for the History of Business, Technology, and Society, Hagley Museum & Library, P.O. Box 3630, Wilmington, DE 19807, Tel: 302 658 2400, Fax: 302 655 3188, Email: crl@strauss.udel.edu

1997-98 **Fulbright Awards** are available for U.S. faculty and professionals. Opportunities for lecturing or advanced research in over 135 countries are available to college and university faculty and professionals outside academe. U.S. citizenship and the Ph.D. or comparable professional qualifications are required. For lecturing awards, university or college teaching is expected. Foreign language skills are needed for some countries, but most lecturing assignments are in English. The deadline for lecturing or research grants for 1997-98 is August 1, 1996. Contact the USIA Fulbright Senior Scholar Program, Council for International Exchange of Scholars, 3007 Tilden Street, N.W., Suite 5M, Box GNEWS, Washington, DC 20008-3009. Tel: 202 686 7877. Web page for online materials is: <http://www.cies.org/> Email: cies1@ciesnet.cies.org (requests for mailing of application materials only).

MEMBER NEWS

An Everyday Modernism: The Houses of William Wurster has just been published by the University of California Press. Edited by **Marc Treib**, the book contains essays by a number of SAH members including **David Gebhard, Daniel Gregory, Greg Hise, Dorothee Imbert, Alan Michelson** and **Gwendolyn Wright**.

Evie Joselow, The Graduate School and University Center, The City University of New York, is the recipient of a Hagley-Winterthur Fellowship in Arts and Industries for 1996. Professor Joselow's research is entitled *The Ideal House: Mail Order Architecture and Consumer Culture, 1918-1930*.



Christ Church, Lancaster County, Virginia. West front. Photo dated 1972 courtesy of Nathaniel Palmer Neblett, AIA.

A recently completed historic structure report on Robert "King" Carter's Christ Church (1730-1735) in Lancaster County, Virginia, has been published by the Foundation for Historic Christ Church. The author of the 163-page report is **Nathaniel Palmer Neblett, AIA**. It includes historic background, condition assessment, preservation plan, photographs and HABS drawings.

A limited number of copies have been reserved for complimentary distribution to institutions of higher learning. Contact the author at P.O. Box 137, Sterling, VA 20167-0137.

The photographs of **William Craft Brumfield** were exhibited in the Duke University Museum of Art on January 19, 1996. Entitled *Lost Russia: Photographs by William Craft Brumfield*, the exhibition featured work recently published in his book of the same title.

Eduard Sekler, the Osgood Hooker Professor of Visual Art *Emeritus* and Professor of Art *Emeritus*, was awarded the "Goldenes Ehrenzeichen" (Decoration in Gold) by the City of Vienna. The award was given in recognition of 50 years of significant contributions as a scholar and educator and for distinguished work in historic preservation and urban revitalization.

SAH PUBLICATIONS

The Society has two publications which are available through the Chicago office.

Branner, Shirley Prager. *Journal of the Society of Architectural Historians: Index to Volumes I - XX: 1941 - 1961*. SAH, 1974. \$5.00.

Cleary, Richard and Judith Hull, ed. *Guide to Graduate Degree Programs in Architectural History*. SAH, 1995. \$10.00.

BITS AND BYTES

The Internet, email, Mosaic, Lynx, multimedia, software, databases, and image collections—these are all technologies at the leading edge of new educational and informational resources and reforms. SAH members individually are surfing the Internet, exchanging scholarly comments and papers by email, using Mosaic software to visually explore distant sites, and taking advantage of electronic databases and image collections on servers across the world.

BITS AND BYTES is not just an attempt to keep SAH members informed, but also a way to encourage members who might be still uncomfortable with the new technology to try it out. Email, for example, is a great and inexpensive way to keep up with colleagues. On-line architectural image collections such as SPIRO (Slide and Photograph Image Retrieval Online) from the Architecture Slide Library of the University of California at Berkeley and found through the homepage of the SAH's Southern California Chapter, are hard to resist exploring once you know that they are available. **BITS AND BYTES** can function as a forum for debate and discussion on new software, issues relating to fair use, classroom technology uses, and technology projects that could be undertaken, such as an online SAH index.

The next issue of the SAH newsletter will officially launch **BITS AND BYTES**, so send your suggestions, comments, and Internet finds to Janet Smith (smith@literacy.upenn.edu). For this program to be truly successful, everyone needs to share their discoveries.

SAH EMAIL ADDRESS LIST PROJECT; Please send your email addresses to Janet Smith (smith@literacy.upenn.edu) so that we can distribute a complete list this spring.

GRADUATE PROGRAMS

The Mackintosh School of Architecture will be offering a new one-year course in Victorian and Early Modern Studies in Glasgow (1851-1938) for a Master of Architecture (M.Arch.) degree from the University of Glasgow. The program will commence in October 1996 and is open to graduates in architecture, fine arts, history, economics, social sciences and other disciplines. The course will be based at the Mackintosh School of Architecture in Glasgow, Scotland, which is situated immediately adjacent to the celebrated Glasgow School of Art building designed by Charles Rennie Mackintosh.

Because of its wealth and industry and the size of its expanding population, Glasgow has often been described as the "Second City" of the British Empire. It was pre-eminent in many fields, most visibly in architecture, but also in interior design, the decorative arts, metalwork, painting, etc. Despite post-war redevelopment, Glasgow remains one of the most complete and remarkable Victorian cities in the world and architects such as Alexander "Greek" Thomson, Charles Rennie Mackintosh, and Sir John James Burnet have long had international reputations. In addition, the architecture of Glasgow benefitted from the great advances made locally in engineering, shipbuilding, and cast-iron manufacture.

The course begins with the Great Exhibition in London of 1851 which marked a significant advance in architectural technology and design and it ends with the Empire Exhibition held in Glasgow in 1938 which was the first public manifestation of modern architecture both in Scotland and in Great Britain. With its great range of public buildings together with a housing stock remarkable for its quality and diversity, as well as important public art collections in the Kelvingrove Art

Galleries, the Hunterian Art Gallery, and the Burrell Collection, Glasgow is an ideal focus for a program of Victorian and Early Modern studies.

The lecture course will cover the economic and social background in Scotland, the decorative arts, interior design, and painting in Glasgow, as well as a detailed study of the city's architecture. For further information, intending students should write to the Secretary, Post-Graduate School, Mackintosh School of Architecture, 177 Renfrew Street, Glasgow G3 6RQ. Fax: 0141 353 4703.

CALL FOR PAPERS

The Midwest American Society for Eighteenth-Century Studies (MWASECS) will hold its annual meeting in Indianapolis on October 17-19, 1996. Papers on any topic relating to the "long" 18th century (1660-1815) are invited. Papers related to the conference theme *Material Culture* are particularly welcome. Participants at MWASECS meetings are asked to hold memberships (annual dues are \$15) and register for the conference. Proposals for papers should be submitted by May 1, 1996, to 1996 MWASECS Program Committee, c/o Dr. Ron Rarick, Art Department, Ball State University, Muncie, IN 47306-0405. Questions or proposals may be directed to the same address or Tel: 317 285 5838, Fax: 317 285 5275.

The 23rd Annual Conference of the Carolinas Symposium on British Studies will be held at Coastal Carolina University in Myrtle Beach, South Carolina, on October 5-6, 1996. The Symposium provides an annual forum for the delivery of scholarly presentations and the exchange of ideas relating to all aspects of British Studies, including history, art and architecture, government, dance, and music. While the Symposium is



Glasgow School of Art. Drawing courtesy of the school.



SOCIETY OF ARCHITECTURAL HISTORIANS

50th ANNUAL MEETING — APRIL 16-20, 1997 LORD BALTIMORE HOTEL — Baltimore, Maryland

General Chair: Richard Longstreth

Local Chair: Therese O'Malley

CALL FOR PAPERS

Members of the Society of Architectural Historians are invited to submit abstracts (maximum length 250 words/one page) before 3 September 1996 for the sessions listed below. Abstracts should be sent directly to the chair(s) of the session in which you wish to participate or, for open sessions, to the General Chair. The content of the proposed paper should be the product of original research by the author and should offer substantive new information and/or insights on the subject at hand. While based on facts, papers should foremost be interpretative and analytical rather than descriptive and documentary. The paper should not have been previously published at the time of the meeting, nor should it have been previously delivered to any but a small and/or local audience. Only one submission per author will be accepted. Abstracts should state the problem and summarize the argument that will be presented in the paper. Applicants should include home and work addresses, telephone numbers, and fax numbers as well as institutional or firm affiliation, when applicable. Abstracts will be held in confidence. Session chairs have the option of discussing possible modifications to a proposed paper with the author in developing the program. While some proposals may not be accepted for the targeted session, they may be included in an open session if the author agrees. Whatever the circumstances, session chairs will notify all persons submitting abstracts as to whether they have been accepted at the earliest possible date and no later than six weeks after the abstract submission deadline. Authors of accepted abstracts must submit a copy of their papers to the session chair by 3 February 1997. The chair will return any comments, suggestions for revision, etc., to the author by 3 March 1997. Chairs reserve the right to withhold a paper from the program if the author has refused to comply with meeting procedures.

• **Open sessions.** Several open sessions will provide a forum for topics not otherwise covered in the program. Proposals will be chosen by a committee convened for that purpose. All abstracts should be sent to the meeting's general chair: Richard Longstreth, American Studies Department, George Washington University, 2108 G Street, N.W., Washington, D.C. 20052; fax 202 994-8651.

• **Corporate Identity in European Renaissance and Baroque Architecture.** One of the major functions of architecture in the Renaissance and Baroque periods was the creation and presentation of image and identity. This session explores the relationship between architecture and group identity. Groups such as guilds, confraternities, religious orders, and civic governing bodies often acted as architectural patrons commissioning buildings for propagandistic as well as practical purposes. In this process there was a complex interplay between the projection of the body and the desires of the individual, the expression of collective coherence and the playing out of social hierarchies. Papers for this session will examine questions of collective patronage in relation to building and architectural imagery. They may be typological studies of, for example, almshouses, hospitals, schools and colleges, monasteries, academies, and guild and confraternity houses. We also encourage papers that seek to set such issues in wider historical and physical contexts—from social and political studies, to urban setting, to the relationship of architecture to other arts. Contributions are sought that examine this topic in all parts of Europe. We encourage a dialogue between questions of

patronage and architectural typology, and in the process to consider Renaissance and Baroque architecture in relation to more general theoretical concerns. Chaired by Christy Anderson, Department of History of Art, Yale University, P.O. Box 208272, New Haven, Connecticut 06520, and by Georgia Clarke, Courtauld Institute of Art, University of London, Somerset House, Strand, London WC2R 0RN, England. Proposals should be sent to both chairs.

• **Constructing Socialism: Architecture and Ideologies.** Architectural history's canon purveys a wealth of information about how capitalist economic relationships have influenced building types and programs, urban development, and the work of designers and builders. In contrast, the built legacy of capitalism's self-proclaimed successor, socialism, remains little explored. Most histories ascribe socialist content only to aesthetically "progressive" projects, often unbuilt. Realized examples belong to a more complex array of circumstances, which encompass such dualities as technological advance and a longing for preindustrial craft, eroded and amplified distinctions between city and country, egalitarian workplaces and forced labor sites. We seek papers that will examine the architectural products of socialism from a historical perspective, abandoning the artistically-driven polemics of modernity versus academicism, formulaic correlations of style and politics, and narratives based on an imagined "authentic" or normative socialism. Topics may include ventures in utopian socialism's voluntary communities, the municipal socialist building programs of cities such as Vienna and Amsterdam, and Soviet socialism in its many guises and settings. Authors are encouraged to examine not only architecture's representation of a socialist society, but also the reform of economic relationships through non-capitalist methods of organizing and financing construction, rewarding its design professionals and workforce, assigning urban land uses and values, and other practices intended to generate a socialist material culture. Chaired by Greg Castillo and John Maciuiika, Department of Architecture, 370 Wurster Hall, University of California, Berkeley, California 94720; fax 510 643-5607.

• **Architecture for Reading in Public.** With the explosion of electronic information technology over the past two decades, the death of the library has been predicted time and again. Yet surprisingly, there has been a boom in library building, which has been accompanied by important new historical studies of print culture, the history of the book, and the history of reading. It seems time for architectural historians to add their voice in a concerted way. This session will focus on developments in the nineteenth and twentieth centuries, when the library, as a place for reading in public dependent upon efficient systems of information storage and retrieval, was established as a preeminently modern building type, subject to fast-changing programmatic requirements and technological innovations. The invention of the stacks and the use of iron are only two obvious examples; the need to accommodate printed and card catalogues, with their new systems of classification and new demands on circulation, was no less significant. The library was now seen as an instrument in the development of democracy and, especially in the U.S., an important element in urban design. Forced to negotiate between the representational demands of a cultural institution and the utilitarian

ones of a warehouse, while at the same time controlling and circumscribing the private act of reading in the space of a public building, the library embodies some of the most critical concerns of the architecture of the past two centuries. Papers addressing such general questions or any others related to individual buildings, their architects, or specific aspects of library history and design are welcome. Chaired by Neil Levine, Department of Fine Arts, Harvard University, Cambridge, Massachusetts 02138.

• **Transforming Architectural Education in the United States, 1930-1955.** Between 1930 and 1955 American architectural education experienced sweeping and profound changes. In parallel with the replacement of late Academic Eclecticism by the Modern Movement, architectural pedagogy generally saw the supplanting of the Beaux-Arts system with that of the Bauhaus. Most histories of architecture focus on only a few well-known episodes in this transformation such as the coming of Gropius to Harvard and of Mies to IIT. However, the shift took place nationwide in schools of all sizes, public and private, pragmatic as well as conceptual in their orientation. At some schools, the change was gradual as one generation gave way to the next, but at many places the break seemed radical and created division. The tension between the older, tenured, Beaux-Arts-oriented faculty who had led these schools and their new junior colleagues could generate overt conflict. Sometimes the student body became involved, typically siding with younger faculty. The fact that many of these students were World War II veterans also had a significant effect upon the programs they entered. But in the rush to sweep away the old, much of value may have been lost as well. Papers are sought that examine this pivotal, yet little studied, period in architectural education. Case studies of change in a program or school, of prominent figures representing either the traditionalist or the modernist contingent, the impact of allied disciplines such as planning, or the effect of the phenomenon on professional organizations such as the Beaux Arts Institute of Design are among many topical possibilities. Chaired by Jeffrey Karl Ochsner, Department of Architecture, 208 Gould Hall, University of Washington, Seattle, Washington 98195; fax 206 543-2463.

• **New Perspectives on Scandinavian Architecture.** Today five nation states exist in Scandinavia—Denmark, Sweden, Norway, Finland, and Iceland. A century ago there were only Denmark and Sweden, and during part of the Middle Ages, a pan-Scandinavian union existed, largely under Danish rule, which controlled most of the region. Scandinavian peoples have long been bound not only by relative geographic isolation, but also by historical ties that encompass culture, trade, and religion. Borders have changed, territories lost and gained in war, and new nations formed, but a Scandinavian identity persists. This session offers the opportunity for a comparative examination of Scandinavian architecture. Among potential topics are: the retention of distinctive characteristics in the face of ongoing international influences; the importance of vernacular sources in cultivating a sense of national or regional identity; relationships between tradition and modernism; and the impact of natural materials, topography, and climate on design. Papers that analyze such tendencies in two or more countries are especially welcome. Chaired by Karin M.E. Alexis, Smithsonian Institution. Send proposals to: 2449 Villanova Drive, Vienna, Virginia 22180.

• **Social Theory and Postwar American Architecture.** During the 1950s and 1960s, an intense interest in social theory fostered many efforts to link architectural and urban design practice in the United States with discourses emanating from the social sciences. These efforts stemmed both from earlier American reform traditions and from such interdisciplinary centers as Harvard's Graduate School of Design (reorganized under Walter Gropius in 1937), Princeton's Bureau of Urban Studies (founded in 1940), and Berkeley's College of Environmental Design (reorganized by William Wurster in 1950). These academic centers attempted to link architecture and planning with fields such as sociology, psychology, political science, and economics. Such initiatives intensified during the 1960s, even as the formal aspects of modernism began to be questioned. In diverse ways, the writings of Kevin Lynch, Jane Jacobs, Charles Moore, Christopher Alexander, Robert Venturi, Denise Scott Brown, and others sought to strengthen the social relevance of architecture through the application of concepts and methodologies from other disciplines. At the same time, interest in vernacular and non-Western architectural traditions increased and gained academic respectability. The connection of these concerns to those of the equal rights movements for women and minorities then beginning to transform postwar American society added a further dimension to the complex task of delineating architecture's bearing on society. For

this session we welcome proposals which examine efforts to link architecture and urban design with social theory between roughly 1945 and 1980. Examples include Lynch's use of the psychological techniques of cognitive mapping in urban design, Colin Rowe's adaptation of Karl Popper's concept of the open society, Venturi and Scott Brown's embrace of the cultural analyses of Herbert Gans, and Moore's use of concepts from the behavioral anthropology of Edward Hall and Robert Sommer. Chaired by Deborah Fausch, Parsons School of Design, and Eric Mumford, Washington University. Send proposals to Deborah Fausch, 59 Second Place, Brooklyn, New York 11231.

• **The Impact of the Mongolian Experience on Architecture in Asia.** Between the thirteenth and sixteenth centuries, Chinggis Khan and his descendants built and lost empires in Asia. From the famous Yuan dynasty in China (1276-1368), Il-Khanid reign in Iran (ca. 1260-1353), and Timurid rule in Central Asia (ca. 1370-1526), to lesser Central Asian empires, the founding of Mongolian states required accommodation by nomadic or seminomadic rulers to sedentary lifestyles and, conversely, acceptance by city-dwellers and farmers in those lands of foreign control and customs. This session focuses on the changes to the architecture, cities, and landscape of Asia that resulted from the rule of Mongolian lords. Papers may address the built environment of any Mongolian empire (Yuan, Il-Khanid, Chaghatay, Golden Horde, Timurid, etc.). The aim of papers should be to explore the relationship between indigenous and conquering cultures: how, for example, existing practices changed under the direction of, or as a result of, new rulers or new religions; how Mongolian dictates were incorporated into existing practices; whether such assimilation can be traced to a conscious, even a written, plan for change; what kinds of new buildings appeared in Asia as a direct or indirect result of Mongolian rule; whether the architecture and cities of sedentary Asia were permanently altered as a result of Mongolian rule, or whether pre-Mongolian-period forms returned to the Asian landscape upon termination of Mongolian rule. Papers can be comparative, but they need not be. Comparative aspects of Mongolian-period Asia will be addressed in the discussion. Chaired by Nancy Shatzman Steinhardt, Department of Asian and Middle Eastern Studies, 847 Williams Hall, University of Pennsylvania, Philadelphia, Pennsylvania 19104; fax 215 573-9617; e-mail shtzmn@steinhardt.hep.upenn.edu.

• **The Impact of the Military on the American Landscape.** For over two centuries, the U.S. armed services have had a significant role in shaping the built environment. The purposes of military facilities have varied to a considerable degree. The most obvious types, developed for defense and/or to house combat units, range from seacoast fortifications of the early nineteenth century to ICBM bases of the mid-twentieth. Beyond this category exists a wide spectrum of places designed for training, personnel, supply, and commemoration. Through the Army Corps of Engineers, many additional projects have been undertaken to serve the population as a whole. The military has been an important contributor to technological innovation and sometimes has taken a prominent role in advancing new ideas such as comprehensive planning for campuses and communities. The scope of this inheritance extends from aqueducts to dirigible hangers, from the Air Force Academy to the Quonset hut. Papers may address any aspect of how the military has contributed to the built environment from the Revolution to the present, focusing on a particular type, installation, individual, technology, program, episode, or any other pertinent topic. Comparative analyses are welcome. The extensive research undertaken in recent years for the Legacy Program affords an unusual opportunity to shed light on a long overlooked area of study. Chaired by Richard L. Hayes, Navy Legacy Program, NAVFAC Code 150, Room 10N67, 200 Stovall Street, Alexandria, Virginia 22332.

• **Reform Religious Architecture of the Twentieth Century.** During the twentieth century architects have frequently struggled to find a balance between innovation and tradition. Perhaps nowhere has this struggle been felt more acutely than in the domain of religious architecture, where the meaning of the building, and its ability to communicate with those who worship there, depend largely on the power of tradition. Despite the constant tug of tradition, a number of religious denominations have felt drawn to commission architecture that differs significantly from the particular religious group's traditional architectural practices. Twentieth-century architects—from Le Corbusier to Felix Candela to Charles Correa, to name but three—have created memorable religious structures that challenge conventional notions of what is sacred in architecture. The session will consider examples of religious architecture that have been inspired by the principles of

reform of existing liturgical practice. The range of potential topics embraces examples from a variety of faiths. Topics that might be addressed include the effects of the sacred arts reform movement in the Roman Catholic Church, contemporary synagogue design, the integration of modernist concepts into architecture of the developing world, and contemporary mosque design in the Islamic world. Examples from other religious denominations, provided that these groups were founded before the twentieth century, will also be considered. Chaired by Geoffrey Simmins, Art Department, University of Calgary, 2500 University Drive, N.W., Calgary, Alberta T2N 1N4, Canada; fax 403 289-7333; e-mail simmins@acs.ucalgary.ca.

• **Architecture of the Chesapeake, 1620-1820.** For the past two decades, the Chesapeake has been one of the most intensively studied regions in the field of early American architecture. As a result of extensive architectural fieldwork, dendrochronology, archaeological excavations, and documentary research, a new perspective has emerged of the region's architecture during the first two centuries of settlement. In recent years, historians of the seventeenth century have examined how a staple crop economy, a hot and sometimes unhealthy climate, and the increasing reliance on servant and slave labor transformed English building techniques and plans types into distinctly creole forms. The proliferation of objects wrought by a consumer revolution and given impetus by the growth of a gentry culture in the late colonial period has caused students of the eighteenth century to think about the development and meaning of specialized, segregated, and symbolic spaces that became increasingly characteristic of the region's domestic and public architecture. New research informed by the work of social historians, archaeologists, and material culture specialists has overturned or modified traditional textbook discussions about building practices, design sources, and plan types in this largely agrarian, slave-owning society. The purpose of this session is to address some of these and other issues that feature extensively in contemporary research in early Chesapeake architecture. Encouragement will be given to papers whose premises and perspectives are informed by fieldwork and solid documentary research. Chaired by Carl Lounsbury, Architectural Research Department, Colonial Williamsburg Foundation, Williamsburg, Virginia 23187; fax 804 220-7778.

• **Italian Architects Abroad: Problems of Stylistic Reception in the Renaissance and Baroque.** The wave of Italian sculptors and architects who journeyed abroad in the fifteenth and sixteenth centuries has traditionally been viewed as one of the major catalysts of the Renaissance as an international form of expression. Yet the diffusionist model, popularized by Bialostocki along nationalistic lines, has proven inadequate, not just for the diversity of artistic schools within Italy itself, but for the continual interchange of foreigners who came to work in Italy. The wide chronological variance in the emergence of classical forms from one country to another raises further questions about the lines of influence. Whereas the Renaissance has been defined as a rebirth of classical antiquity, outside Italy the appreciation for Roman building came as much via theoretical writings as through direct study of ancient ruins. Moreover, the survival of medieval traditions (Sondergotik in Germany, Flamboyant in France, Byzantine in Russia, Mudejar in Spain) was something Italian architects were forced to assimilate, often adapting classical syntax to vernacular patterns. This session invites papers exploring the peregrinations of Italian architects, masons, and sculptors around Europe and Russia, both in the context of royal courts and ecclesiastical patronage. Speakers may focus on celebrated individuals or the importation of larger building équipes. Alternately, papers are welcome on the role of theoretical treatises in the dissemination of architectural taste, on Italians called to plan new towns, or on the initiatives of foreign patrons in soliciting the services of Italian architects and advisors. Critical attention should be paid to the reception of *stile all'italiana* in political as well as artistic terms. Chaired by Philip Jacks, Department of History of Art, Yale University. Send proposals to: 1070 Whitney Avenue, Hamden, Connecticut 06517; fax 203 432-7462.

• **Toward an Inclusive Understanding of the Modern City: The Role of "Invisible Planners"**. As urbanism increased in scope and complexity during the early twentieth century, the discipline of city/regional planning became more rigorously professionalized. Nevertheless, some of the most profound contributions to urban design and planning practice as well as to our understanding of the modern city did not come from inside that profession. Writers such as Patrick Geddes, Ebenezer Howard, Lewis Mumford, Werner Hegemann, and Sigfried Giedion were not entrenched in any one discipline, and thus they seem to have been well suited to advance a synthetic, comprehensive approach to modern plan-

ning between the early and the mid-twentieth century. This session will examine the unusual position of these "invisible planners" vis-à-vis the Modern Movement. What historical circumstances contributed to their emergence? In the breadth of their knowledge, did they represent the last generation of generalists? How did their ideas and polemics shape the twentieth-century city in formal and/or conceptual terms? What relevance did they have to the planning profession then and—do they now? To what extent are new directions in metropolitan development indebted to their thinking? Papers should focus on the contribution of one or more such seminal thinkers who were neither professional architects nor planners and who were active during the first half of the twentieth century. Co-chaired by Christiane Crasemann Collins, 24 Cottage Lane, P.O. Box 396, West Falmouth, Massachusetts 02574; fax 508 548-0992; and Robert Wojtowicz, Art Department, Old Dominion University, Norfolk, Virginia 23529; fax 804 683-5457; e-mail rxw100@mozart.fpa.odu.edu. Proposals should be sent to both chairs.

• **Building Blocks for a Better Tomorrow: The Development of Twentieth-Century Building Materials.** Architectural historians have begun revisiting how the development of building materials has shaped the environment, and for good reason. During most of the twentieth century, a significant portion of building in the U.S. has increasingly relied on new materials and/or on major modifications to existing ones. As industrialization of the building trades and standardization of building products reached new heights during the early part of the century, manufacturers introduced new materials—plastics, metal alloys, composite wood products, improved masonry, and innovative glasses—based on scientific testing in research laboratories. Architects and builders increasingly had more choices than previous generations had imagined. Some materials, such as gypsum board, plywood, acoustical products, and decorative plastic laminates, became staples of the industry; other products failed to gain widespread use or soon became obsolete. How did changes in technology make new materials possible? And how did new materials gain acceptance, affect construction costs, and influence building forms and construction methods? This session will explore modern building materials as a paradigm for understanding building practices and the construction industry since 1900. Papers are sought on the evolution of specific building materials or on broader issues closely tied to this phenomenon. Topics may focus on aspects of production, marketing, application, influence, and/or cultural meaning. Co-chaired by Michael A. Tomlan, Graduate Program in Historic Preservation Planning, Cornell University; and Thomas C. Jester, Heritage Preservation Services (2255), National Park Service, P.O. Box 37127, Washington, D.C. 20013. Send proposals to the latter chair.

• **Colonial Architecture and Society in the British West Indies.** For five centuries the volcanic cones and coral reefs of the Caribbean Sea provided a lively arena for European conquest. From 1624, the islands known as the British West Indies became astonishingly wealthy and important outposts, bright new jewels in the crown, helping shape the destiny of the English-speaking people. The intent of this session is to show how the far-flung mosaic of Caribbean colonial structures and settlements mirrored imperial ambitions and challenges and why buildings and cities displayed not only a common heritage but also distinctly individual patterns. In examining the creation of a richly diverse material culture, participants should not hesitate to examine a full range of causes and factors, including social, political, religious, military, economic, and climatic. Speakers may wish as well to discuss the Bahamas or Bermuda and particularly the relationship of Caribbean architectural traditions to the mainland British North American colonial legacy. Chaired by Robert Grant Irving, Berkeley College in Yale University. Send proposals to: 180 Wood Pond Road, West Hartford, Connecticut 06107.

• **The Space of Race in American Architecture.** This session highlights issues of identity and difference in the construction of architectural space. Expanding from historical narratives presented by recent biographies and chronologies of architects of color and borrowing from theoretical constructs developed by feminist studies, this session examines the impact of racial distinction on the creation, use, comprehension, and destruction of architecture. By focusing on the manner in which the built environment records and shapes the social realities of racial segregation, the session asks: How does the inclusion of racial differences in the history of architecture enrich traditional modes of analysis and/or auger for new ones? How does this recognition of difference challenge established historical chronicles, such as definitions of the Enlightenment or of modernism in the U.S.? Authors may focus on architecture and race at any time

in American history, including the colonial period, the formative years of the nation, the Civil War epoch, the decades of Jim Crow, or the civil-rights and post-civil-rights eras. Topics may address the spaces that serve African Americans, Asians, Hispanics, or Native Americans, or on those of Anglo Americans. Places of investigation might include *de jure* or *de facto* sites of segregation (and integration) and involve the fields of architecture, landscape, or planning. Papers that address Maryland's historical investment in racial segregation and its identity as a "border" state are also encouraged. Chaired by Amy S. Weisser, American Museum of Natural History, New York. Send proposals to 470 West 24th Street, #3C, New York, New York 10011.

• **Architecture and Emigration.** Emigrés have long played an important role in the professionalization of architecture in the United States and many other countries as well. For purposes of this session, emigré is defined broadly to include any architect who, after the beginning of his/her career, moved across national boundaries, whether as a refugee or in search of further professional development. Proposals are sought that cover a wide range of places and periods. In addition to case studies, papers may consider the ways in which architectural ideas—whether stylistic, theoretical, or technical—succeed or fail to be transmitted either by architects who are able to reestablish themselves abroad or those who lose out. How do emigrés attract patronage? How do they adjust to different methods of building and to designing types with whose programs they were not previously familiar? When are they most reliant on the prestige that may come from being fashionable foreigners and when do they try to integrate themselves into local conditions? Papers which address the experiences of architects who have emigrated from or immigrated to Latin America, Africa, and Asia are particularly welcome. Chaired by Kathleen James, Department of Architecture, 232 Wurster Hall, University of California, Berkeley, California 94720; fax 510 643-5607; e-mail katjames@uclink.berkeley.edu.

• **The Architecture of the Island Pacific and Its Transformations under the Impact of the West.** The islands of the Pacific (including Polynesia, Micronesia, Melanesia, and Island Southeast Asia) encompass a vast area, over which extensive exploration and settlement occurred over the last two millennia. Numerous localized building traditions developed, which were related to one another, yet developed their own particularities. With Western colonization, these traditions were transformed and occasionally replaced by foreign models and/or new hybrid forms. After gaining independence, many island nations are experiencing the forces of economic and cultural globalization, which likewise have had a major impact on local practices. The diffusion and development of architectural patterns in this region offer a valuable comparative framework in which to test existing theories on the subject in architecture. Papers are invited that address particular building traditions, the interaction of local and imported practices, patterns of planning and landscape design, the nature of diffusion and creolization in the region, or any other topic that sheds light on the general subject within any time period. Comparative studies are welcome. Chaired by Christopher Yip, School of Architecture, 2410 Campus Road, University of Hawaii at Manoa, Honolulu, Hawai'i; fax 808 956-7778.

• **Pan-American Connections: Imaging the City in the Americas circa 1910.** The inter-American circulation of information, images, and ideas concerning design in the urban environment increased significantly with the establishment in 1889 of the International Bureau of American Republics (which became the Pan-American Union). This new emphasis on exchange within the Western Hemisphere influenced the architectural culture of cities from Montreal to Buenos Aires. While the impact of European models of architecture and urbanism on American cities in the late nineteenth and early twentieth centuries is well documented, American connections and transmissions in this period are little studied, despite the remarkable inter-American flow of capital and expertise. Between 1880 and 1920, the year 1910 was notable for it saw the inauguration of the new Pan-American Union Building in Washington, D.C., and the international celebrations of centenaries of independence from Spain in Mexico City, Santiago de Chile, and Buenos Aires. This session focuses on the sites of inter-American exchange, the circulation of designers, and the flow of ideas and images that critically influenced the course of architecture, urbanism, and modes of representation during this period in major cities of the Americas. We solicit papers that explore spheres of professional exchange: the transmission of modes of architectural rendering or photographic representation; the impact of international design

competitions; the documentation and interpretation of the experiences of architects, planners, engineers, designers, and image makers who traveled and worked across national boundaries; and the opportunities for interaction that international celebrations, expositions, and meetings provided. Regarding the last, we welcome papers that deal with conferences not only on urban planning but also on medical, hygienic, and social issues that elicited architectural and urbanistic responses (park and playground movements, settlement house projects, etc.). We encourage papers that not only consider architecture and urbanism as sites of cultural exchange but that also focus on the vast array of visual and textual representations that were used to promote and disseminate them. We are particularly interested in projects and events in American cities in which there was significant demographic change between 1880 and 1920, and in which questions of cultural identity loomed large. Co-chaired by Carol McMichael Reese and Claudia Bohn-Spector, Getty Center for the History of Art and the Humanities, 401 Wilshire Boulevard, Suite 700, Santa Monica, California 90401; tel. 310 458-9811, ext. 5030; fax 310 458-6661; e-mail cbohnspector@getty.edu. Proposals may be sent in English or Spanish, but papers must be delivered in English.

• **Confronting the Canon: Teaching Architectural History.** In recent decades, challenges to intellectual hierarchies based on a white, male, Eurocentric world have promoted revisions in how architectural history is taught. Considerations of gender, race, and nonwestern materials have been inserted as expansion joints within a finely calibrated canon. All too often, the result is episodic, disjointed, and unpersuasive. This session looks beyond debate over appropriate subject matter to examine the larger issue of the canon as an intellectual framework for teaching architectural history. Linked to Western humanism and its educational ideals, the canon defines a standard of education and is derived from an assumption about who should be educated. It consists of a finite set of monuments and a methodology that supports their selection based on formal analysis and the notion of design as a singular creative act. Given its formal role in pedagogical practice, is it possible or desirable to redefine the canon in response to our current multi cultural condition? If the canon cannot be expanded or reshaped, what are the consequences of discarding it? What would replace the canon as we have defined and employed it? Focused on specific issues or case studies, papers should consider the intellectual underpinnings of, and possible models for, teaching architectural history. Proposals might relate similar debates within the humanities to architectural history; explore transdisciplinary approaches to both subject matter and methodology; consider the roles of texts, assignments, and new technologies in support of canonical or alternative pedagogical frameworks; or investigate the impact of the canon or a different approach on a diverse student body. Chaired by Christian F. Otto and Roberta M. Moudry, History of Architecture and Urbanism, 140 Sibley Hall, Cornell University, Ithaca, New York 14853.

• **Architectural History Projects and Computing Technology.** Some architectural history projects involve significant computer components, while others operate completely without computers. Some scholars see this new technology as an indispensable aid; others as an implacable foe. Through informal presentations of projects for which computer technologies have been important, this session will underscore the many possibilities, not just in gathering data, but also in interpretation that computer technologies afford. What kinds of projects can be involved? What kinds of technologies are useful? What benefits are realized? Informal presentations on projects that have included substantial computing components are encouraged, whether the use of computers ultimately proved advantageous or detrimental. Presentations should focus on the projects themselves, with brief comments on the contributions made by the technology. Discussion will follow the presentations, with the focus on costs of computing technology, problems involved, and benefits realized. Chaired by Harrison Eiteljorg, II, Center for the Study of Architecture, Box 60, Bryn Mawr, Pennsylvania 19010; fax 610 526-7926; e-mail neiteljo@brynmawr.edu.

• **Work in Progress.** This session is intended for brief (ten-minute) presentations that will introduce recent discoveries, outline research projects, focus on processes of research, or present short notes on current research on any topic related to the history of the built environment. Proposals that focus on new methods, interpretations, etc. are particularly welcome. Please note: the application deadline for this session is 3 January 1997. Chaired by Helen Tangires, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565; fax 202 842-6733.

regionally-based in the Southeast, participants from all parts of the country are encouraged to submit proposals for individual papers, full sessions, and panel discussions. Proposals or papers should be sent by May 1, 1996, to Dr. Jacqueline L. Gmuca, Department of English, Coastal Carolina University, Conway, SC 29526.

In November 1996 the **Sacred Landmarks Initiative of Cleveland State University's Levin College of Urban Affairs** will host a conference to present scholarly research addressing the impacts and contributions of religious institutions and structures on American urban life.

The "Church" and the City will be an opportunity for researchers from many different disciplines and fields of expertise to meet with others who share their interests in how churches, temples, mosques, and similar institutions have affected our cities and their people. Proposals are invited from scholars in the disciplines of history, art and architectural history, sociology, black studies, religion, urban studies and other relevant areas. Proposals are due by June 1, 1996, and should include a one-page abstract of the presentation, with a cover letter briefly describing the topic's significance and the author's background. Proposals should be sent to Dr. Patricia Burgess, The Urban Center, Levin College of Urban Affairs, Cleveland State University, 1737 Euclid Avenue, Cleveland, Ohio 44115. Tel: 216 751 1699.

The Editors of *The Classicist* announce a call for papers and projects to be published in the fall 1996 issue. Published annually in cooperation with the Institute for the Study of Classical Architecture, each volume combines scholarly essays on such topics as architectural theory, education, urbanism, and archaeology with practical information about building technology, an illustrated portfolio of built and unrealized work from contemporary classical practitioners and students, reviews of recent architectural literature, and a section on the allied arts of dance, music, painting, sculpture, and theater design. All papers which are submitted for publication must be accompanied by a 250-word abstract. Illustrations should be provided in the form of black-and-white 8 1/2" x 11" photocopies. Photographs may be prints up to 8" x 10" in size or 35mm slides. Submissions should be addressed to: The Classicist, c/o The Institute for the Study of Classical Architecture, 60 East 42nd Street, Suite 2140, New York, NY 10165.

Bringing the Renaissance Home: Domestic Arts and Design in Italy c. 1400 - c. 1600, is the focus of an interdisciplinary conference to be held in New York City, March 15-16, 1997. The conference is sponsored by **Cooper-Hewitt, National Design Museum, Smithsonian Institution and The American Academy in Rome**. Proposals for

papers on the role of decorative arts and material culture in 15th and 16th-century Italy are invited from the fields of art history, history, anthropology, literature, economics, etc. In addition to studies of the cultural context of objects, topics could include social rituals of secular life, transformation and decoration of domestic spaces, and the nexus between ideals of decorative arts design and ideals of culture. Send cover letter, curriculum vitae, and abstract (up to two pages) to: Renaissance Conference Committee, c/o Masters Program, Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2 East 91st Street, New York, NY 10128. For notification of receipt, enclose a self-addressed postcard. Deadline for submissions is April 30, 1996.

The Office of Academic Programs at **Historic Deerfield, Inc.** and the **Grace Slack McNeil Program in the History of American Art at Wellesley** plan to hold the annual Deerfield/Wellesley symposium at the White Church in Deerfield on November 8-9, 1996. The theme of the symposium will be *The Arts and Crafts Movement in New England*. Proposals of 250 words and a curriculum vitae should be postmarked by May 1, 1996. The selected speakers will be notified by mid-June 1996. Speakers must agree to submit their 3,000-word text no later than November 1, 1996. Upon submission of the paper, speakers will receive a \$300 honorarium. Send proposals to Kenneth Hafertepe and James F. O'Gorman, Office of Academic Programs, Historic Deerfield, Inc., Deerfield, MA 01342.

A two-day international workshop will be held in January 1997 at the **University of East Anglia**. The seminar is being held in collaboration with **Eastern Arts Board and the Crafts Council** and is intended to generate material for a book of essays by various contributors.

In the first half of this century only a small, albeit influential, coterie found the crafts "good for thinking." But for a movement to succeed, it has to touch people's hearts as well as minds and attract practitioners and consumers. The relative economic success of the crafts in the 1970s and 1980s in Britain and the US reflects the power of the crafts to fulfill people's desires and engage their imagination. On the other hand, the range of goods perceived to be "craft" are heterogeneous in the extreme and might include mass produced objects which suggest handwork or objects which invoke ideas of regionalism but which might also be semi-mass produced.

The seminar's emphasis will in part depend on the response and submission of papers. Possible topics might include: the workshop/studio as a site of knowledge, tools and equipment, historical precedence and

contemporary practice, relations with design, fine art and architecture and their histories, relevant European and non-European philosophies, politics for the crafts, issues of gender and class, relations with institutions and counter cultures, issues of national identity, the consumption of craft, projects to theorize the crafts, and the language of craft practice as metaphor.

Papers of 20-30 minute duration are invited from writers and researchers in all disciplines. A title and a 150-word outline should be mailed by 30 April 1996 to Tanya Harrod, UEA Fellow in Critical Appreciation in Crafts and Design, School of World Art Studies and Museology, University of East Anglia, Norwich NR4 7TJ. Tel: 01603 593598, Fax: 01603 593642.

ELECTRONIC NEWS

SAH members **Elwin Robison**, **Lee Gray**, **Lauren O'Connell**, and **Al Willis** were co-recipients (with Jeanine Centuori and F. William Lucak) of a Project Grant in Design Education from the National Endowment for the Arts. The \$45,000 grant was awarded to the editorial board of *Architronic: The Electronic Journal of Architecture* to support the journal's activities in 1995-96. Robison (ROBISON@SAED.KENT.EDU) is Editor of this publishing venture which was founded in 1992 at the School of Architecture at Kent State University to foster the rapid exchange of scholarly and critical ideas about architecture. In addition to speeding the delivery of information, this refereed journal has taken a pioneering role in exploiting advances in computer technology. Recent issues have included video segments that move viewers through architectural spaces and audio recordings illustrating problems in thermal expansion and weather sealing. O'Connell (OCONNELL@ITHACA.EDU) of Ithaca College is Reviews Editor, responsible for commissioning and editing reviews of recent books and buildings, as well as CD-ROM products that might be useful in the teaching and study of architecture.

During the 1995 calendar year, *Architronic* was accessed by over 11,000 unique machine addresses from over 60 countries. Material in *Architronic* is indexed in the *Avery Index of Architectural Periodicals* and by a search engine located on the homepage. It is disseminated over the Internet and interested readers may subscribe without cost by sending an email message to LISTSERV@KENTVM.KENT.EDU devoid of all information except the following line: **SUBSCRIBE ARCITRON FIRSTNAME LASTNAME**

To view *Architronic*, a web browser is recommended, such as Mosaic or Netscape using the following URL: [HTTP://WWW.SAED.KENT.EDU/](http://WWW.SAED.KENT.EDU/) You may also use a

gopher client at: GOPHER.GOPHER.SAED.KENT.EDU70. Send inquiries to: ARCITRON@KENTVM.KENT.EDU

SAH now has a homepage under development at: <http://www.upenn.edu/sah/> The Graduate School of Fine Arts at the University of Pennsylvania has generously agreed to sponsor the website by providing server space. The 18 pages posted to date are the work of an ad hoc team of several SAH members from across the country. Among the features which are already present in some form are:

- notices of national SAH and chapter activities, conferences, exhibitions, etc.
- tables of contents for recent issues of the *JSAH*, related journals, and serials. Already in place are the last few issues of the *JSAH*, all the issues of *Arris*, and all volumes of *Perspectives in Vernacular Architecture*.
- email addresses for about 300 SAH members
- James Goode's bibliography of 609 dissertations on American architectural history
- links to various net resources on architectural history and to homepages of related organizations
- notices of research queries and dissertations underway
- membership information

The site is still evolving. Comments, suggestions, and participation in carrying this further are welcome. *Jeffrey A. Cohen* (jeffc@ccat.sas.upenn.edu or <http://dolphin.upenn.edu/~jeffc>)

Monticello, the home of Thomas Jefferson in Charlottesville, Virginia, is now on the World-Wide Web. Use <http://www.monticello.org> to follow Jefferson through a typical day in the early 1800s, to plan a perfect trip to the mountaintop, or to follow along as Monticello researchers explore Jefferson's widely varied interests.

NOTES FROM...

Canada—On January 19, 1996, Llanrwst, Windermere, Ontario, Canada, one of two houses Eero Saarinen built for J. Irwin Miller of Columbus, Indiana, fame, burned down. Built in 1949-51, it was one of Saarinen's loveliest domestic creations and had been the summer home of the Miller family since 1952. The loss of the northern wing, which included the master bedroom, study, and the great living room, is total. No restoration of the predominantly wooden structure is planned by the family. Extensive documentation of the original house, including Saarinen's original drawings, as well as documentation of the interiors by Alexander Girard and Kitty Baldwin Weese, exist and are in the family archives of J. Irwin Miller in Columbus, Indiana.

Adolf K. Placzek

Charleston—Ownership of the historic Aiken-Rhett House has been conveyed to Historic Charleston Foundation by the Charleston Museum. The 23-room mansion was built in 1817 in an unincorporated part of the city called Charleston Neck. At that time, John Robinson, a Charleston merchant and housing speculator, built and embellished the house with a wide central hall and piazzas. In 1836, the house sold to Governor William Aiken and by 1836 he had completed an extensive remodeling. In the late 1850s, the Aikens redecorated and enlarged the rear courtyard. The 19th-century kitchen beneath the former slave quarters and the warming kitchen in the basement of the house are both intact. Noted for its architecture, unique courtyard, urban slave buildings, and original historic fabric, the house reopens to the public in the spring of 1996.



Main facade of Aiken-Rhett House in Charleston showing two-story gallery. Courtesy of Historic Charleston Foundation.



Courtyard of Aiken-Rhett House showing kitchen with slave quarters above. Courtesy of Historic Charleston Foundation.

Assistant/Associate Professor of the History and Theory of Urban Planning and Design, Harvard University Graduate School of Design

A full-time faculty position is available for a person qualified to offer graduate-level instruction for professional students in urban design, urban planning, architecture, and landscape architecture. The successful candidate will offer lecture and seminar courses on the evolution of the form and theory of urban settlements as part of an interdisciplinary history cluster in the School's three departments. Candidates should demonstrate an interest in contemporary patterns of settlement and be prepared to instruct advanced students in the methodology of historical research. The appointment will be made at the Assistant or Associate Professor level for a fixed term, normally three years, with the possibility of renewal. Candidates should have completed a doctorate or equivalent and demonstrated strong promise of creative achievement in the field. Some teaching experience is desirable. Applicants should not send portfolios or dossiers with their applications. Applications are invited before 1 June 1996 on the application forms available from Harvard University Graduate School of Design, Office of Faculty Planning, 48 Quincy Street, Cambridge, MA 02138. Tel: 617 495 5409, Fax: 617 496 5310. EO/AAE.

Intrepid, experienced architectural surveyors for North Carolina county surveys. Requirements include an MA, one year's survey experience, good writing and photography skills, and knowledge of southern vernacular architecture. Approximately \$2,500 per month, no benefits. The North Carolina Historic Preservation Office has a strong survey program with more than 50 published surveys including Antoinette Downing's prize-winning published surveys of rural counties. Two, perhaps three, county surveys are anticipated to begin in mid-1966, to last from 9 to 15 months. These include coastal and piedmont counties with strong local support for the surveys. For each project, a principal investigator/surveyor will work with local sponsors and SHPO regional coordinator to survey a wide range of properties as part of the statewide survey. Mail resume, writing sample, and references to Catherine Bishir, Survey and Planning Branch, Archives and History, Raleigh, NC 27601-2807.

the Book List

APRIL 1996

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

- America preserved : a checklist of historic buildings, structures, and sites /* recorded by The Historic American Buildings Survey/-Historic American Engineering Record. Washington, D.C.: Library of Congress, Cataloging Distribution Service, 1995. 1152 p.
- Architecture of tall buildings /* Council on Tall Buildings and Urban Habitat, Committee 30 (Architecture) New York: McGraw-Hill, 1995. 750 p. (Tall buildings and urban environment series) ISBN 0-07-012540-6
- Baker, Geoffrey. *Le Corbusier : the creative search : the formative years of Charles-Edouard Jeanneret*. New York: Van Nostrand Reinhold, 1996. 320 p. \$64.95. ISBN 0-442-02128-3
- Besinger, Curtis. *Working with Mr. Wright : what it was like*. New York: Cambridge Univ. Press, 1995. 313 p. \$49.95. ISBN 0-521-48122-8
- Bibliothèque Nationale de France, 1989-1995 : Dominique Perrault architecte*. Basel: Birkhäuser, 1995. 208 p. ISBN 3-7643-5590-5
- Brenner, Klaus Theo. *Das radikale Projekt der modernen Architektur*. Berlin: Gebr. Mann, 1995. 127 p. DM48. ISBN 3-7861-1822-1
- Brown, Marvin A. *Greensboro : an architectural record : a survey of the historic and architecturally significant structures of Greensboro, North Carolina*. Greensboro, NC: Preservation Greensboro, 1995. 447 p. 0-9647647-0-9
- Burckhardt, Titus. *Chartres and the birth of the cathedral*. Ipswich: Golgonooza Press, 1995. 135 p. Transl. of *Chartres und die Geburt des Kathedrale*. ISBN 0-90388-065-2
- Ciorra, Pippo. *Antonio Citterio, Terry Dwan : ten years of architecture and design*. Boston: Birkhäuser, 1995. 206 p. \$58.00. ISBN 0-8176-5597-2
- Compagno, Andrea. *Intelligente Glasfassaden : Material, Anwendung, Gestaltung = Intelligente glass facades : material, practice, design*. Boston: Birkhäuser, 1995. 128 p. \$58.00. ISBN 3-7643-5547-6
- Crawford, Alan. *Charles Rennie Mackintosh*. New York: Thames and Hudson, 1995. 216 p. \$14.95. ISBN 0-500-20283-4
- Davey, Peter. *Arts and crafts architecture*. Rev. ed. Oxford: Phaidon, 1995. 256 p. £45.00. ISBN 0-7148-2874-2
- de Lisle, Leanda and Peter Stanford. *The Catholics and their houses*. London: HarperCollins, 1995. 116 p. £19.99. ISBN 0-00-627924-4
- Diderot, Denis, ed. *The architectural plates from the "Encyclopédie"*. New York: Dover, 1995. 112 p. (Dover pictorial archive series) ISBN 0-486-27954-5
- Donald, Elsie Burch. *The French farmhouse*. New York: Abbeville, 1995. 200 p. \$29.95. ISBN 0-7892-0037-6
- Ellin, Nan. *Postmodern urbanism*. Cambridge, MA: Blackwell, 1996. 348 p. ISBN 1-55786-362-8
- Fisher, Frederick. *Frederick Fisher : architect*. New York: Rizzoli, 1995. 224 p. ISBN 0-8478-1864-0
- Fromonot, Françoise. *Glenn Murcutt : buildings and projects*. New York: Whitney Library of Design Publications, 1995. 161 p. ISBN 0-8230-2089-4
- Furuyama, Masao. *Tadao Ando*. 2nd ed. Boston: Birkhäuser, 1995. 216 p. (Studiopaperback) ISBN 0-8176-5583-2
- Garrett, Wendell D. *American colonial : Puritan simplicity to Georgian grace*. New York: Monacelli Press, 1995. 276 p. \$65.00. ISBN 1-885254-05-9
- Giovanni Salucci 1769-1845 : *Hofbaumeister König Wilhelms I. von Württemberg 1817-1839*. Stuttgart: Staatliche Schlösser und Gärten, 1995. 183 p.
- Goodman, Jack. *As you pass by : architectural musings on Salt Lake City : a collection of columns and sketches from the Salt Lake Tribune*. Salt Lake City: Univ. of Utah Press, 1995. 267 p. \$30.00. ISBN 0-87480-488-4
- Greene, Liza M. *New York for New Yorkers : a historical treasury and guide to the buildings and monuments of Manhattan*. New York: Norton, 1995. 113 p. ISBN 0-393-03883-1
- Greiff, Constance M. *Early Victorian*. New York: Abbeville, 1995. 95 p. ISBN 0-7892-0011-2
- Gruber, Samuel and Phyllis Myers. *Survey of historic Jewish monuments in Poland; a report to the United States Commission for the Preservation of America's Heritage Abroad*. Rev. 2nd ed. New York: Jewish Heritage Council, World Monument Fund, 1995. 160 p. \$18.00. Available from: U.S. Commission for the Preservation of America's Heritage Abroad/1101 15th St. N.W./Suite 1040/Washington, D.C. 20005
- Heck, Robert W. *Religious architecture in Louisiana*. Baton Rouge: Louisiana State Univ. Press, 1995. 131 p. \$29.95. ISBN 0-8071-1977-6
- Hejduk, John. *Adjusting foundations*. New York: Monacelli Press, 1995. 223 p. \$35.00. ISBN 1-885254-06-7
- Hejduk, John. *Architectures in love : sketchbook notes*. New York: Rizzoli, 1995 1 vol. ISBN 0-8478-1859-4
- Hendrik Petrus Berlage : thoughts on style, 1886-1909*. Santa Monica, CA: Getty Center for the History of Art and the Humanities, 1996. 376 p. (Texts & documents) \$70.00. ISBN 0-89236-333-9
- Hitchcock, Henry-Russell and Philip Johnson. *The international style*. New York: Norton, 1995. 269 p. ISBN 0-393-03651-0
- Horden, Richard. *Light tech : towards a light architecture*. Basel: Birkhäuser, 1995. 180 p. ISBN 0-8176-5220-5
- Ivansek, France, ed. *Hommage à Edvard Ravnikar 1907-1993*. Ljubljana: France and Marta Ivansek, 1995. 488 p.
- Koolhaas, Rem. *Small, medium, large, extra-large*. New York: Monacelli Press, 1995. 1344 p. \$75.00. ISBN 1-885254-01-6
- Larkin, David. *Farm : the vernacular tradition of working buildings*. New York: Monacelli Press, 1995. 240 p. \$60.00. ISBN 1-885254-08-3
- Leeuwen, A.J.C. van. *De maakbaarheid van het verleden : P.J.H. Cuypers als restauratiearchitect*. Zwolle: Waanders, 1995. 267 p. (Cultuurhistorische) ISBN 90-400-9696-1

- Lind, Carla. *Frank Lloyd Wright's dining rooms*. San Francisco: Pomegranate Artbooks, 1995. 57 p. (Wright at a glance) ISBN 0-87654-470-7
- Lind, Carla. *Frank Lloyd Wright's fireplaces*. San Francisco: Pomegranate Artbooks, 1995. 57 p. (Wright at a glance) ISBN 0-87654-469-3
- Lind, Carla. *Frank Lloyd Wright's furnishings*. San Francisco: Pomegranate Artbooks, 1995. 57 p. (Wright at a glance) ISBN 0-87654-471-5
- Loos, Adolf. *Über Architektur : ausgewählte Schriften, die Originaltexte*. Vienna: Georg Prachner, 1995. 205 p. ISBN 3-85367-054-7
- Lotz, Wolfgang. *Architecture in Italy, 1500-1600*/ Rev. by Deborah Howard. New Haven: Yale Univ. Press, 1995. 205 p. (Pelican history of art) ISBN 0-300-06468-3
- MacDougall, Elizabeth B. *Gardens of Naples*. New York: M.T. Train/Scala Books, 1995. 208 p. ISBN 0-935748-95-4
- Marshall, Howard Wight. *Paradise Valley, Nevada : the people and buildings of an American place*. Tucson: Univ. of Arizona Press, 1995. 152 p. \$55.00. ISBN 0-8165-1310-4
- Necipoglu, Gülrü. *The Topkapi Scroll : geometry and ornament in Islamic architecture : Topkapi Palace Library MS H. 1956*. Santa Monica, CA: Getty Center for the History of Art and the Humanities, 1995. 412 p. (Sketchbooks & albums) \$160. ISBN 0-89236-335-5
- New building today : European architecture of the 1990s* / ed. by Architektur Zentrum Wien. Boston: Birkhäuser, 1995. 287 p. ISBN 0-8176-5226-4
- Nichols, Karen, et al., eds. *Michael Graves, buildings and projects, 1990-1994*. New York: Rizzoli, 1995. 303 p. ISBN 0-8478-1901-9
- Noble, Allen George and Hubert G.H. Wilhelm, eds. *Barns of the Midwest*. Athens: Ohio Univ. Press, 1995. 295 p. \$50.00. ISBN 0-8214-1115-2
- Nolan, David. *The houses of St. Augustine*. Sarasota, FL: Pineapple Press, 1995. 102 p. ISBN 1-56164-069-7
- Norberg-Schulz, Christian. *Nightlands : Nordic building*. Cambridge, MA: MIT Press, 1996. 230 p. \$40.00. Trans. of *Nattlandene*. ISBN 0-262-14057-8
- O'Gorman, James F. *The perspective of Anglo-American architecture : notes on some graphic attempts at three-dimensional representation in the colonies and early Republic*. Philadelphia: Athenaeum of Philadelphia, 1995. 40 p. \$10.00. ISBN 0-916530-14-0
- O'Malley, Therese and Marc Treib, eds. *Regional garden design in the United States*. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 1995. 321 p. ISBN 0-88402-223-4
- Palmer, Renate. *Der Stuttgarter Schocken-Bau von Erich Mendelsohn : die Geschichte eines Kaufhauses und seiner Architektur*. Stuttgart: Silberburg-Verlag, 1995. 195 p. (Stuttgarter Studien; Bd. 9) DM38. ISBN 3-87407-209-6
- Powell, Kenneth. *Graves residence : Michael Graves*. London: Phaidon, 1995. 60 p. (Architecture in detail) ISBN 0-7148-3292-8
- Sanderson, Arlene, ed. *Wright sites : a guide to Frank Lloyd Wright public places*. 2nd ed. New York: Princeton Architectural Press, 1995. 128 p. ISBN 1-56898-041-8
- Smith, Michael Quinton. *St. Mary Redcliffe : an architectural history*. Bristol: Redcliffe Press, 1995. 175 p. £22.74. ISBN 1-872971-58-X
- Sommer, Degenhard, et al. *Architektur für die Arbeitswelt : neue Bauten für Industrie und Gewerbe in Österreich = Architecture for the work environment : new buildings for trade and industry in Austria*. Boston: Birkhäuser Verlag, 1995. 142 p. ISBN 0-8176-5162-4
- Strong, Judith. *Winning by design : architectural competitions*. Boston: Butterworth-Heinemann, 1995. 190 p. ISBN 0-7506-2493-0
- Treib, Marc, ed. *An everyday modernism : the houses of William Wurster*. San Francisco: San Francisco Museum of Modern Art, 1995. 252 p. ISBN 0-918471-35-4
- Trevisol, Robert. *Adolf Loos*. Bari: Laterza, 1995. 166 p. (Grandi opere. Gli architetti) ISBN 88-420-4611-6
- Twombly, Robert C. *Power and style : a critique of twentieth-century architecture in the United States*. New York: Hill and Wang, 1996. 130 p. ISBN 0-8090-7823-6
- Tzonis, Alexander and Liane Lefaivre. *Movement, structure and the work of Santiago Calatrava*. New York: Birkhäuser, 1995. 170 p. \$68.00. ISBN 0-8176-5050-4
- Vigar, John E. *Kent churches*. Stroud, Gloucestershire: Alan Sutton, 1995. 152 p. £8.99. ISBN 0-7509-0915-3
- Viola, Bill. *Reasons for knocking at an empty house : writings 1973-1994*. Cambridge, MA: MIT Press, 1995. 301 p. ISBN 0-262-72025-6
- Von Gerkan, Marg und Partner : *architecture, 1991-1995*. Boston: Birkhäuser Verlag, 1995. 512 p. ISBN 0-8176-5222-1
- Walter Burley Griffin in America. Urbana: Univ. of Illinois Press, 1996. 180 p. ISBN 0-252-02193-2
- Waro Kishi. Barcelona: Gustavo Gili, 1995. 96 p. (Catálogos de arquitectura contemporánea = Current architecture catalogs) ISBN 84-252-1668-0
- Weeks, Christopher. *Alexander Smith Cochran : modernist architect in traditional Baltimore*. Baltimore: Maryland Historical Society, 1995. 173 p. ISBN 0-938420-53-4
- Weeks, Kay D. and Anne E. Grimmer. *The Secretary of the Interior's standards for the treatment of historic properties : with guidelines for preserving rehabilitating restoring & reconstructing historic buildings*. Washington, D.C.: U.S. Dept. of the Interior, National Park Service, Cultural Park Service Programs, Preservation Assistance Division, 1995. 188 p. ISBN 0-16-048061-2
- Weibel, Peter, ed. *The media Pavilion : art and architecture in the age of cyberspace = Der Pavillon der Medien : eine neue Gleichung zwischen Kunst und Architektur Österreichs Beitrag zur 46. Biennale di Venezia*. New York: Springer, 1995. unpagged. ISBN 3-211-82722-6
- Wharton, Annabel Jane. *Refiguring the post classical city : Dura Europas, Jerash, Jerusalem and Ravenna*. New York: Cambridge Univ. Press, 1995. 238 p. \$80.00. ISBN 0-521-48185-6
- Zabalbeascoa, Anatxu. *The house of the architect*. New York: Rizzoli, 1995. 192 p. \$50.00. ISBN 0-8478-1873-X
- Zoelly, Pierre. *Anybody home? architectural notes*. Boston: Birkhäuser, 1995. \$29.00. 132 p. ISBN 0-8176-5164-0

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