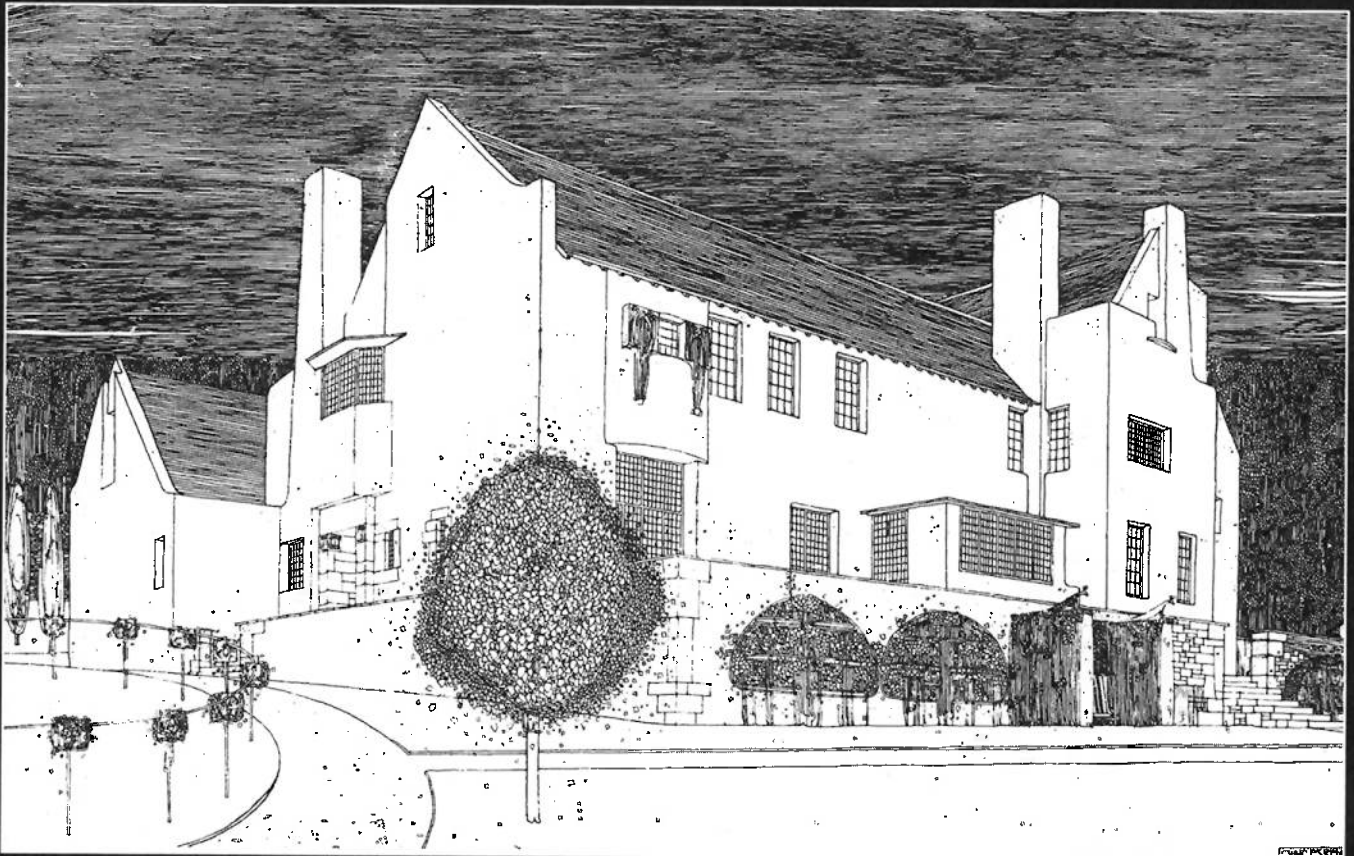




the Newsletter

of The Society of Architectural Historians

April 1997 Vol. XLI No. 2



Inside ...

Shining Brow
Benefit, Notes From,
Domestic Study Tour
Registration

MEMBER NEWS

Dr. Beverly F. Heisner, SAH life member and Professor of the History of Art and Architecture at the University of South Carolina, has published *Production Design in Contemporary American Film*, McFarland Press, N.C., 1997, a critical study of 23 films and their designers. Dr. Heisner is also the author of *Hollywood Art, Art Direction in the Days of the Great Studios*.

Dr. Marc Grignon, Assistant Professor in the Department of History at Laval University in Quebec City is the author of the recently published book *Loing du Soleil, Architectural Practice in Quebec City during the French Regime*. The book discusses the production of architecture in Quebec City from the 1680s to the 1730s, at a time when Canada was still a French colony.

Professor Marcia Allentuck presented a paper on *The Motifs of Energy and Expression in Henry Fuseli's Art Criticism* at the Annual Meeting of the College Art Association in New York in February.

Elizabeth Collins Cromley has been named chair of Northeastern University's Art and Architecture Department. Dr. Cromley has chaired the State University College of New York at Buffalo's Department of Architecture since 1995 and has taught architectural history there since 1980.

SAH NEWS

Architectural Study Tour Scholarship

The Society of Architectural Historians invites applications for its **1997 Architectural Study Tour Scholarship**. The recipient of this scholarship will participate in the Society's tour of eastern Virginia, September 24-28, 1997, led by the Architectural Research Department of the Colonial Williamsburg Foundation. All tour expenses for the scholarship winner will be paid by the Society. The scholarship does not include any costs associated with travel from the winner's home to Williamsburg, Virginia.

The Architectural Study Tour Scholarship, awarded each year, enables an outstanding student to participate in the annual SAH domestic tour. To

be eligible, a student must be engaged in graduate work in architecture or architectural history, city planning or urban history, or landscape or the history of landscape design. Applicants must be members of the Society.

For information on how to apply, please contact the SAH office for an application form. Applications are due August 1, 1997.

Newsletter Editor Sought

The Society of Architectural Historians seeks a new Editor for *the Newsletter*, whose term will begin in late spring or summer 1997. In this volunteer position, the Editor is able to shape *the Newsletter* as a timely medium of exchange among members and with groups that share our interests. Working with the Executive Director of SAH, the Editor exercises editorial control and oversees production of the bimonthly newsletter. The Editor is an ex-officio member of the SAH Board of Directors. The Editor is appointed by the Board of Directors, on nomination by the Executive Committee. Persons wishing further information may contact Tod Marder, Chair of the SAH Publications Advisory Committee by e-mail at Marder@rci.rutgers.edu or by facsimile at Rutgers College, 908 932 1261. Submit letter of interest and curriculum vitae by May 1, 1997.

Annual Meeting Hotel Under New Management

The Radisson Plaza Lord Baltimore Hotel has been purchased by the Davison Hotel Company. The hotel's name has been changed to the Baltimore Hilton and Towers. The Hilton Corporation will honor reservations made with the previous owner. However, if you have not received a confirmation from the hotel, you are advised to call the Baltimore Hilton and Towers to confirm.

Baltimore Hilton and Towers
20 West Baltimore Street
Telephone: 410-539-8400
Facsimile: 410-625-1060

CORREX

Alison K. Hoagland's e-mail address is hoagland@mtu.edu.

On the cover: Charles Rennie Mackintosh (1868-1928). The Hill House, Helensburgh: Perspective from the Southwest, 1903, ink; 33 x 55 cm. Glasgow School of Art.

Shining Brow Benefit for Charnley-Persky House

On Sunday, July 27, 1997, SAH members and friends will have the opportunity to celebrate the Society's national headquarters with a feast for the senses.

An afternoon of opera followed by dinner in a most extraordinary environment of architectural fragments and decorative objects has been planned, with proceeds to benefit the ongoing maintenance and educational programs of the Charnley-Persky House.

The opera, **Shining Brow**, is about the turbulent collision of Frank Lloyd Wright's personal and professional lives. Composer Daron Aric Hagen and librettist Paul Muldoon have chronicled Wright's relationship with architect and mentor, Louis Sullivan, his scandalous love affair with Mamah Borthwick Cheney, and the dramatic and tragic events at Taliesin that ended the first phase of his career. The opera debuted in 1993 to national acclaim. *The New York Times* called it "...a daring venture on the part of several bright young talents. The entire enterprise exuded intelligence. Mr. Hagen has a gift for the big tune and he serves up some beauties.... Utterly brilliant." Chicago Opera Theatre will be producing the opera's Chicago premiere.

Seymour Persky is perhaps best known to SAH members as the benefactor who made possible the Society's acquisition of Charnley-Persky House, designed by Louis Sullivan and Frank Lloyd Wright, for its national headquarters. Mr. Persky is a long-standing supporter of architecture and preservation concerns, recognizing Chicago's architecture early on as a repository of the community's cultural values. His home showcases an unparalleled collection of Sullivan and Wright building fragments, furniture, and decorative objects. Dinner following the 3:00 p.m. performance of **Shining Brow** will take place in Mr. Persky's home, with ample opportunity to view the collection.

Tickets for this event are \$150 per person. Reservations are extremely limited. Please reserve your place by filling out the following form:

*Frank Lloyd Wright.
Self-portrait at Taliesin, ca. 1914.*

I wish to reserve _____ place(s) for the July 27, 1997 performance of **Shining Brow**, followed by a buffet supper at Seymour Persky's house.

Name _____

Address _____

City, State, Zip _____

Telephone (day) _____ (eve.) _____

____ I wish to pay by check.

____ I wish to pay by Visa/MasterCard.

Account number _____

Expiration date _____

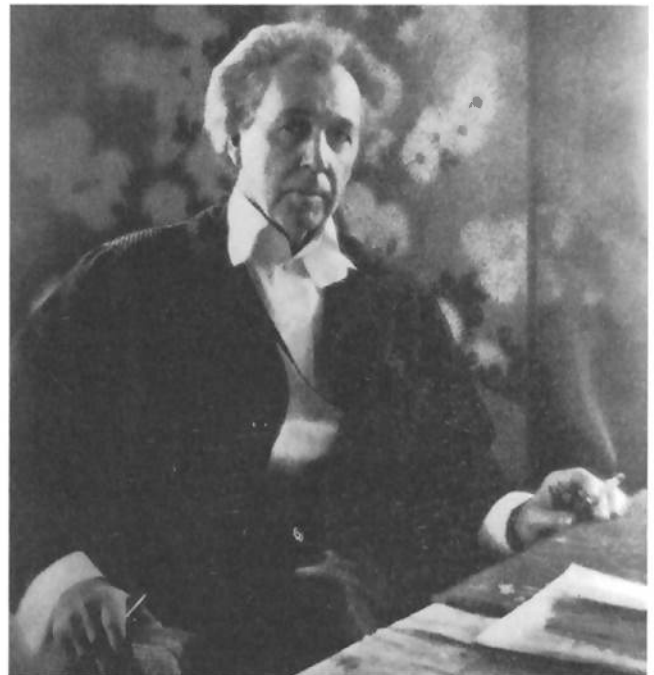
Signature _____

You may fax your reservation to the SAH office at 312-573-1141.

If you wish to make your reservation by mail, kindly address your reservation to:

Shining Brow Event
Charnley-Persky House
1365 N. Astor Street
Chicago, IL 60610-2144

Tickets and directions will be provided.



CLASSIFIED

Dana-Thomas House Photograph Available

A limited edition photograph taken and printed by Frank Lloyd Wright's personal photographer, Pedro E. Guerrero, is available exclusively from the Dana-Thomas House Foundation. The black-and-white photograph is of the Dana-Thomas House dining room. It is 11" by 14" in size, is matted between 16" by 20" boards, and is processed and mounted to the highest archival standards. Each photograph is signed and numbered by the artist. In addition, an 8 1/2" by 11" artist's statement, printed on fine paper, explaining the significance of the photograph and the photograph. The edition is limited to 120 photographs. The introductory price of each photograph is \$250, including shipping. Visa, MasterCard, and American Express are welcome. Checks should be made out to the Dana-Thomas House Foundation. For additional information, please call 217-788-9452.



The Dana-Thomas House dining room as photographed by Pedro E. Guerrero.

ARTS & CRAFTS TOURS SAH members enjoy a discount on our small group tours to Britain. Each trip is individually organized featuring visits to rarely seen private collections, homes, and gardens guided by a complement of renowned experts. Ideal for architects, historians, planners and those interested in preservation. *Arts & Crafts Tours*, 110 Riverside Drive, Suite 15 E, New York, NY 10024, 212-362-0761, FAX 212-787-2823.

CALL FOR PAPERS

The **Isaiah Rogers Chapter of the Society of Architectural Historians** invites submissions for a one-day conference at the University of Cincinnati called *making History*. The conference will be held Saturday, October 5 in the new Aronoff Center for Art and Design, designed by Peter Eisenman. Papers on topics addressing architecture in Ohio or the Cincinnati region will be given special consideration, however sessions will be organized around the best proposals received.

Please submit abstracts 250-400 words in length. Submit three copies bearing a title only. Include one cover page with paper title, name, affiliation, address, phone, fax, and e-mail. Deadline for receipt of abstracts is May 15, 1997. Notification of acceptance will be made by June 15. Full papers which are submitted by August 25 will be eligible for inclusion in limited proceedings.

Submissions should be made to *making History*, School of Architecture and Interior Design, University of Cincinnati, P.O. Box 210016, Cincinnati, OH 45221-0016, fax 513-556-3288. For further information, call Ann Marie Borys, conference coordinator at 513-556-0232.

The **Victorian Society in America** and the **National Portrait Gallery** will sponsor a conference, *Portraiture in the Age of Photography, 1850-1910*, on Saturday, November 8, 1997 at the Portrait Gallery in Washington, D.C. The conference will take a broad approach to 19th and early 20th century portraiture. In addition to lively papers on painting, photography, and sculpture, papers on literature, caricature, theatre, architecture, etc. are welcome. Relevance to the exhibition *Mathew Brady's Portraits: Images as History, Photography as Art and Edith Wharton's World*, which will be at the Portrait Gallery, is desirable, but not necessary. Honoraria of \$250 and reimbursement of some transportation costs are available.

Please send a one-page proposal plus c.v. to both Barbara L. Michaels, Victorian Society Conference Chair, 336 Central Park West, #6F, New York, NY 10025 and to Mary Panzer, Curator of Photographs, National Portrait Gallery, Smithsonian Institution, MRC 213, Washington, D.C., fax 202-786-2565. Deadline for submissions is May 31, 1997.

The **International Planning History Society** is calling for papers relating to the history of urban planning and design for its 8th international conference to be held at the University of New South Wales in Sydney, Australia, July 14-18, 1998. The conference will also function as the 4th Australian Urban History/Planning History Conference. The major theme is *Taking Stock: The*

Twentieth Century Experience. Proceedings will center around critical evaluations of the record of urban and regional planning in the lead up to the next millennium against a backdrop of dynamic global change. Within the overall conference theme, the program will be organized around several strands, such as urban design, space and place, cultural heritage, environmental management, politics and policy, planning trends and theories, and other planning histories. A regional focus on Asian/Pacific Rim cities will be encouraged. Further details from: Rob Freestone, School of Planning and Urban Development, University of New South Wales, Sydney NSW 2052, Australia. Ph. +61-2-9385-4836, fax +61-2-9385-4531, e-mail R.Freestone@unsw.edu.au.

EXHIBITIONS

Charles Rennie Mackintosh, The Art Institute of Chicago, March 29-June 22, 1997

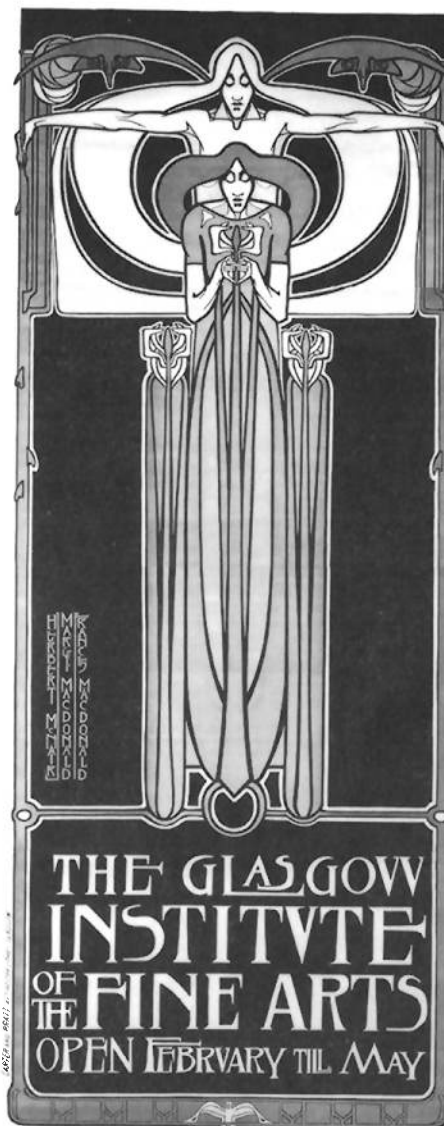
The most comprehensive show of Mackintosh's work ever mounted, this exhibition explores the varied output of this innovative and impassioned Scottish architect and designer with more than 200 objects, including architectural drawings, room settings, furniture, decorative arts, architectural models, and watercolors.

Born in Glasgow in 1868, Mackintosh focused on the then-novel idea that a building's facade should both reflect and clarify its interior design. While Mackintosh's legacy in Britain was short-lived, his work inspired a new generation of continental European architects and designers in the first decade of the 20th century with his original vision, tightly integrated interiors, and uncompromising standards.

Clarifying Mackintosh's ground-breaking achievements, the exhibition details the complete range of his work, from his early career in Glasgow through his final years in London. Influenced by the writings of A.W.N. Pugin, John Ruskin, and William Morris, Mackintosh formulated a new vocabulary of architecture and design amid the industrial boom of late 19th-century Glasgow. The stylistic breakthrough was accomplished by distilling and combining the essential elements of Scottish baronial and vernacular architecture, Japanese design, and the underlying principles of growth in nature. By reconstructing specific interiors created by Mackintosh, such as the White Dining Room, designed in 1900 for the Ingram Street Tea Rooms in Glasgow, the installation reveals the designer's belief in integrating every element within a given space.

The Chicago installation is curated by Ghenete Zelleke, Associate Curator in the Department of European Decorative Arts and Sculpture and Classical Art, The Art Institute of Chicago. The

exhibition will be accompanied by an illustrated catalogue which features eleven essays by leading Mackintosh scholars.



Frances Macdonald, Margaret Macdonald, and James Herbert McNair. Poster for the Glasgow Institute of Fine Arts, c. 1895. Lithograph printed in four sections; 286 x 102 cm. Glasgow Museums.

FIELD SCHOOLS

Thomas Jefferson's Poplar Forest will conduct its annual Restoration Field School from June 16-28, 1997. This program is designed to offer an extensive training experience using the current restoration of the 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 12, 1997.

FELLOWSHIPS AND GRANTS

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 1998-99. 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 appointees and the availability of funds. The maximum grant will be no higher than \$30,000; 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, (+39 55 603251) to arrive no later than 15 October 1997, with duplicates to the Villa I Tatti Office, Harvard University, University Place, 124 Mt. Auburn Street, Cambridge, MA 02138-5762, USA, 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, 1997. Applications and letters of recommendation sent by fax are not accepted. Decisions are announced in early spring.

Application forms can be obtained from Villa I Tatti in Florence, Italy or from the Villa I Tatti Office in Cambridge.

The Andrew W. Mellon Foundation has awarded the Library of Congress \$330,000 to enable it to seek applications for the Mellon Foreign Area Fellowship research awards, aimed at U.S. citizens with Ph.D. degrees who are interested in pursuing research in the Library's unrivaled foreign-language and area studies collections.

These awards are for scholars who are proposing or working on a second major research project with a focus on foreign-language materials. The fellowships will last from five to 11 months and can begin no sooner than August 1, 1997. Stipends of \$3,000 per month, up to a maximum of \$33,000 for 11 months, will be awarded and may be used to extend the research period supported by other funds.

Further details on the purpose, duration, stipend, and selection process, as well as an application, are now available online at the Library of Congress website:

<http://lcweb.loc.gov/loc/mellon>

or by contacting the Office of Scholarly Programs at the following address: Mellon Fellowships,

Office of Scholarly Programs, Library of Congress, Washington, DC 20540-4860, ph 202-707-1517, fax 202 707 3595, e-mail, pgif@loc.gov.

OBITUARIES

Dr. Robert James Mullen, known for his extensive research on Latin American architecture, died in December 1996, after a lengthy battle with cancer. Mullen, born September 12, 1917, graduated from the University of Notre Dame in 1938 and earned fellowships at the University of Berlin in 1939 and the University of Chicago in 1941. He was granted a Master's Degree in the History of Art from Howard University in 1968, and in 1971 he earned the first Ph.D. offered by the Art Department of the University of Maryland. His area of specialization was Latin American Art and Architecture. Mullen was employed in Washington, D.C. by the U.S. Government for 30 years and attained the rank of Captain in the U.S. Navy.

In 1971, Mullen began a second career as a professor of architectural history. From 1975 until his recent retirement, he was an Associate Professor in the College of Fine Arts and Humanities at the University of Texas at San Antonio. The author of numerous books on Latin American architecture, specifically the town of Oaxaca, Mexico, Mullen was a Contributing Editor for *Colonial Arts in the Handbook of Latin American Studies* from 1977 to 1988. Honors that Mullen received included being designated a Fellow by the Institute of Latin American Studies in Austin in 1978 and receiving a Fulbright Research Grant to study the colonial architecture of Oaxaca, Mexico in 1982.

CONFERENCES AND SYMPOSIA

The School of Architecture, **University of Illinois at Urbana-Champaign** will host an international symposium, *The Griffins in Context*, on October 3 and 4, 1997, exploring the architecture, landscape architecture, and urban planning of Walter Burley Griffin and Marion Mahony Griffin in America, Australia, and India. Speakers will include John Reps, Paul Sprague, Paul Kruty, James Weirick, Jeffrey Turnbull, Peter Navaretti, Leland Roth and Mark Peisch. Two exhibitions will complement the conference: *The Griffins in America and Australia: 100 Photographs by Mati Maldre*; and *Walter Burley Griffin in India: Drawings from the Avery Library*. Seating is limited, as are accommodations. For further information and registration, please write to Griffin Conference, School of Architecture, University of Illinois at Urbana-Champaign, Champaign, IL 61820, 217.333.1330; fax 217.244.2900; or e-mail p-kruty@uiuc.edu.



SOCIETY OF ARCHITECTURAL HISTORIANS
51ST ANNUAL MEETING — 15-19 APRIL 1998
BILTMORE HOTEL — Los Angeles, California

General Chair: Richard Longstreth

Local Chairs: Kenneth Breisch and Robert Winter

CALL FOR PAPERS

Members and friends of the Society of Architectural Historians are invited to submit abstracts (maximum length 250 words/one page) by 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 fact, 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 and space permits. 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 2 February 1998. The chair will return any comments, suggestions for revision, etc. to the author by 4 March 1998. 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, Department of American Studies, George Washington University, 2108 G Street, N.W., Washington, D.C. 20052; fax 202 994-8651.

• **Women's Spaces/Public Spaces** For the most part, scholars have defined the public sphere and public spaces as those under the control of men, who were responsible for their designs and their development. Recent challenges to this formula in other disciplines have argued that other groups formed their own, alternative public spaces away from and independent of those of men. Such spaces are beginning to be explored by scholars studying women in cities and women and architecture. Papers are invited that explore women's spaces that could be defined as public, the use of public spaces by women, and the shaping of public spaces by women. Recent trends in historical research involve understanding spaces as not fixed and determined by their architecture, but activated by the people who use them and the events that take place in them. Since much of this material has been marginalized in the accounts of contemporaries and of subsequent historians, research often entails the use of a wide array of sources. This session encourages papers that document research into the broad topic of women in public spaces, with specific attention toward the sources and methodologies employed and their relationship to more traditional scholarly methods. Topics may address these matters in any historical period or culture. Chaired by Diane Ghirardo, School of Architecture, University of Southern California, Los Angeles, California 90089-0291, fax 213 740-8884.

• **Reading Between the Lines: The Written Evidence for Medieval Architecture** Scholars of medieval architecture have often used contemporary texts in a limited way. Information concerning chronology, sources, patronage, and the architect/mason has been extracted, frequently without concern for its context, from texts whose original purpose was something other than documenting a building.

When the range of questions asked about a medieval building broadens to give greater emphasis to issues of meaning, function and intention, literary analysis can make significant contributions to architectural studies. This session welcomes proposals that focus on a particular site or issue and consider how literary evidence contributes to the analysis of the topic. Among the questions that might be considered are: What can be gained from considering texts as more than limited repositories of building facts? How has the surviving evidence shaped our investigations of the medieval past and the identification of canonical buildings? How might texts be reconsidered in view of current scholarly concerns? What can texts tell us about medieval buildings? Proposals on topics from the entire geographic and chronological range of European medieval architecture are welcome. Chaired by Lisa Reilly, Department of Architectural History, Campbell Hall, University of Virginia, Charlottesville, Virginia 22903, fax 804 982-2658, e-mail lar2f@virginia.edu.

• **Scenography and Architecture Since 1890** Although architecture and scenography have intertwined at least as long as the existence of theater, many historians and critics since the advent of the modern era have dismissed scenographic design as unauthentic architecture. In a city where many buildings resemble sets on studio backlots and where the century's most successful theme park originated, and in a period of time when scenographic principles play an increasingly significant role in architectural practice and theory, it is appropriate to re-examine the understudied or ignored historical relations between scenography and architecture. Paper topics may include, but are by no means limited to: the cultural and economic conditions that favored the use of scenographic episodes in buildings at given points in modern and postmodern history; the psychological and design principles that underlie effective scenographic design; historical treatments of the vexed polemical relations between architecture and scenography; the importance of scenography for architectural theory; the significance of scenographic design in hotels, world's fairs, movie theaters, shopping malls, theme parks, or tract mansions. Chaired by Edward W. Wolner, Department of Architecture, Ball State University, Muncie, Indiana 47306; fax 765 285-1765.

• **Change in Early Twentieth-Century California Architecture** Historians generally agree that intellectually and aesthetically 1914 rather than 1901 marks the real beginning of the twentieth century. Paul Fussell, for example, in *The Great War and Modern Memory* notes the significant changes in the language of English literature that occurred in the middle of the second decade. Southern California provides an especially fertile ground for exploring the nature of such changes in the built environment. Why, for instance, did the Arts and Crafts Movement begin to lose favor to a more ornate and theatrical period revivalism? How did changes in building technology, such as the widespread acceptance of reinforced concrete structural systems, affect design? What was the impact of other technologies, ranging from widespread automobile use to the presence of the motion picture industry? This session will explore a variety of topics related to this transformation. While 1914 may be the pivotal year, the period covered can extend to the previous and subsequent decades. Papers should address the causes of changes and their implications for later periods. Chaired by Robert Winter, Occidental College. Send proposals to 626 South Arroyo Boulevard, Pasadena, California 91105.

• **Architectural History and its Companions** The accelerating reorganization of landscape, people, and resources around the globe has become a focus in many fields, from environmental and cultural studies programs to older disciplines such as geography, anthropology, history, literature and art history. One effect has been a broad reconceptualization of the history of the built environment in such terms as social

space, rhetoric, performance, and material culture. If architecture has always engaged many disciplines, the questions and sources traditional to its history form but part of the work now pursued by many scholars in architectural history and other fields. This session considers: To what extent is the history of the built environment developing into a common intellectual enterprise sharing question and methods across fields? What of distinctive disciplinary concerns and contributions? What sorts of divergences and intellectual friction have arisen? The session will move from presentations and discussion among the panelists to open discussion. Composition of the panel will be informed by a concern for varied representations. Proposals are welcomed for 15-minute papers that comment methodologically on the author's own work, centering on a particular interpretation of a building or an environment and considering how it has grown out of and around disciplinary questions and methods. Chaired by Associate Professor Katherine Taylor, Dept. Of Art History, University of Chicago, 5540 South Greenwood, Chicago, IL 60637, e-mail k-taylor@uchicago.edu and David Van Zanten, Northwestern University, Department of Art History, Northwestern University, Kresge Centennial Hall, Room 244, Evanston, Illinois 60208-2208; 847 491-3230, fax 847 467-1035, e-mail d-van@nwu.edu.

• **Competing Modernisms** Papers are invited that identify and argue for projects and practices around the turn of the twentieth century that responded to modernity but that fall outside current formal definitions of modernism. Examples will share with more familiar instances of modernism a desire to produce an architecture commensurate with the machine age without, however, insisting that architecture look like machine-made products. Many such practices explicitly sought to address rapid industrial and urban changes, often endorsing a plural or eclectic approach as an appropriate answer to uncertainty. Architects drew from contemporary arguments in sociology, psychology, comparative linguistics, and what would now be called evolutionary biology to validate a measured, rather than a radical response to the new conditions of society. Even behind recent attempts to extend the modernist canon, an often implicit vocabulary of functional design, reduced ornament, or new material expression leads historians to overlook such work. Is it possible to understand, for example, the combination of innovative programming and historicist detailing as a strategy for coping with change rather than as a failure of imagination? Instead of seeking early utterances of a coming formal language, this session will focus on buildings, texts, movements, and architects that have resisted being deputized in an expanding canon. Chaired by Sandy Isenstadt, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565.

• **Architecture and Identity: Canada's Dilemma** The question of defining national identity has become of great scholarly importance recently. This is especially true in Canada, which faces possible dissolution. Canadians have imagined themselves a multi-cultural community of communities yet for most of the nation's history, English Canadians, at least, have practiced a form of cultural hegemony, claiming consensus around British and northern European ancestry, WASP values, consumer capitalism, and parliamentary government. But now the movement for Quebec sovereignty; the fracturing of identity along fault lines of gender, race, and class; waves of immigration from the Far East; and growing public skepticism toward present political and constitutional arrangements are exposing how dated, fragile, and perhaps inaccurate that alleged consensus has been. How are architectural history, theory, and practice responding to the situation, mirroring and even constituting the new, more diverse Canada of the imagination? Was the picture ever as simple or as hegemonic as it appeared? Papers may embody a wide range of interests and methods, addressing either historical or contemporary questions of national and collective identity in Canada. Chaired by Christopher Thomas, Department of History in Art, University of Victoria, P.O. Box 1700, Victoria, British Columbia V8W 2Y2, Canada, fax 250 721-7941.

• **QueerSpace, An Examination of Gay and Lesbian Historic Environments** Understanding how the gay and lesbian community has developed and the cultural landscape it has created constitute a significant part of the historical record. Yet until recently, few scholars or preservation organizations believed that minority communities or socially distinct groups occupied spaces important or particular enough to be recognized as contributing to the cultural landscape. This session explores the architectural manifestations of environments designed for the gay and lesbian community over the past century. Expanding from historical narratives in recent biographies and chronologies of gay and lesbian architects and borrowing from theoretical constructs developed by gay and lesbian studies, this session examines the impact of this group on the creation, use, comprehension, and built manifestation of space. The session offers the opportunity for a comparative examination of architecture, designed or adapted for the gay and lesbian community, to be understood through traditional and/or other modes of analysis. Papers that address California's gay and lesbian heritage are especially encouraged. Co-chaired by Howard Smith, Architecture and Fine Arts Library, Watt Hall Basement, University of Southern California, Los Angeles, California 90089; 213 666-7533 (h), 213 740-6600 (o), fax 213 740-8884, e-mail hsmith@calvin.usc.edu; and by Jeff Samudio, Design Aid Architects, 1722 N. Whitley Avenue, Hollywood, California 90028; 213 257-5582, fax 213 257-8966 (h); 213 962 4585, fax 213 962 8280 (o), e-mail DATD@pacbell.net. Send proposals to either chair.

• **Decorative Arts in Historic Interiors** This session draws studies of different decorative arts materials together into the context of the American interior. The relationship between the decorative arts and architecture has been complex, because the styles and functions of the decorative arts objects have changed in different ways and at different rates within the different trades such as lighting or furniture. Papers should investigate the principles, materials, and practices in the separate trades, along with the principles used in placing and arranging their works in an interior, or, analyze that arrangement as an expression of the culture of which it was originally a part. Papers may address wall architecture, wall treatments, lighting, textiles, furniture, or small objects as long as the object's connection to its context is explained. Examples might range from how a side table was designed to exploit a particular placement, fall of light, and use to an analysis of the personal, social, and cultural contexts created by particular decorative materials and practices. Co-chaired by Gerald W.R. Ward, American Decorative Arts, Museum of Fine Arts, 465 Huntington Drive, Boston, Massachusetts 02115, and by William Rutledge, 1714 Mission Avenue, San Rafael, California 94901. Send proposals to both chairs.

• **Sects and Sensibilities: The Architecture of Alternative American Religious Congregations and Esoteric Organizations** As a nation without a state-sponsored church, historically the United States has provided a fertile environment for a broad range of spiritual organizations. Although the tradition of religious diversity has resulted in an American landscape encompassing heterogeneous built expressions of spiritual experience, the architectural manifestations of many strains of theology have yet to be explored adequately. Numerous sects offering existential comfort and community in changing social and cultural milieus have developed distinctive spatial and aesthetic sensibilities and have made significant contributions to the religious architecture of the United States. This session presents interdisciplinary studies of edifices and compounds erected by groups with religious beliefs not held by the "mainstream" Protestant, Jewish, and Catholic denominations. Possible groups include, but are not limited to: Adventism, Christian Science, Fourierism, Foursquare Gospel, Hare Krishna, Jehovah's Witnesses, New Thought, Rosicrucianism, Scientology, Shakerism, Spiritualism, Swedenborgianism, Theosophy, and Wicca. Studies that examine the interaction between built forms and ritual practices are particularly welcome. Chaired by Paul E. Ivey, University of Arizona, and William D. Moore, Livingston Masonic Library, New York, New York. Send proposals to the former at: Department of Art, University of Arizona, Art Building 130, Tucson, Arizona 85721.

• **Architecture as Sign in Ethnic American Communities** Ethnic American communities have often been under pressure to assimilate into their surrounding environment in order to survive, yet they may also be expected to look exotic or to identify themselves through their architecture. In some communities, there is an interplay between identities generated for tourism or advertisement and community identities or traditions. The resulting tension has produced unique architectural works and contexts that provide a complex inter-relationship between ethnic-American communities and their identities. For example, some communities are expected to look exotic; Chinese American communities are supposed to look Chinese, although their architectural ethnicity may have been designed by Anglo-Americans. Conversely, can we identify the buildings designed by Chinese or Chinese Americans on the basis of ethnicity? Other communities may have a name and distinct traditions, but not an identifiable look or locus to those who do not live in the community. Some communities have urban commercial centers that are identifiable, while the members of the community reside in other areas. Ethnic-American communities in rural areas may have unique architectural features or traditions, such as in Native American Pueblos. Some communities have transformed the built environment into which they have moved by their adaptations, renovations, and use of space. The complexity of who designed, commissioned, built, or occupies spaces or buildings in these communities and how the built environment was produced is often not readily apparent or easily decoded. Papers should raise questions about ethnicity, representation, identity, and community as they relate to the built environment. A full range of methodologies and theoretical approaches is welcomed. Chaired by Lynne Horiuchi, Department of Architecture, 370 Wurster Hall, University of California, Berkeley, California, 94720, fax 510 547-7638, e-mail tleavesoak@aol.com.

• **Shifting Landscapes, Altered Visions: Architecture and Urbanism in Los Angeles since 1977** In many ways it may be difficult to recognize present-day Los Angeles as the same place where SAH met two decades ago, or for that matter as the Disneyesque metropolis described six years earlier by Reyner Banham in *Los Angeles: The Architecture of Four Ecologies*. While many of the canonical landmarks have managed to endure, a major earthquake, several fires, one urban insurrection, the emergence of Frank Gehry and an "LA School" of architecture, the construction of a number of major museums, the continuing redevelopment of Bunker Hill, the arrival of thousands of immigrants from Latin America, Oceania, and Asia, and even the apocalyptic visions of the city's primary industry have all combined to radically transform the face as well as the public persona of this place. Although many of Banham's observations have firmly encoined themselves in the popular discourse on the city, the rise of a new school of social and architectural criticism has led to a widespread reappraisal of his uncritical paean to the city's more pop sensibilities. One

Society of Architectural Historians

The Architecture of Eastern Virginia

Domestic Study Tour
September 24-28, 1997



Mount Airy (circa 1758), Richmond, Virginia
Photograph by Willie Graham

ITINERARY

The Society of Architectural Historians' 1997 domestic study tour will explore the early architecture of eastern Virginia. Led by members of the Architectural Research Department at the Colonial Williamsburg Foundation, the program includes daily excursions from a base in Williamsburg. For the past two decades, Tidewater Virginia has been one of the most intensively studied regions in the area 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 architectural development during its first two centuries of settlement. This research has been informed by the work of social historians, archaeologists, and material culture specialists and has focused on the development and meaning of specialized, segregated, and symbolic spaces that became increasingly characteristic of the region's domestic and public architecture. It has overturned or modified traditional textbook views about building practices, materials, design sources, and plan types.

Day 1: Wednesday, September 24

Tour participants will gather at the Williamsburg Woodlands around 12:30 PM and proceed to Bruton Heights, the new research facility of the Colonial Williamsburg Foundation, for an overview program with lectures by members of the Architectural Research Department on changing perceptions of the colonial landscape. The late afternoon will include tours of Bruton Heights and selected sites at Colonial Williamsburg. The day will conclude with a reception followed by dinner at the King's Arms Tavern.

Day 2: Thursday, September 25

The second day will explore the buildings of the middle peninsula and Northern Neck, a region encompassing the peninsulas of land lying along the York, Rappahannock, and Potomac rivers, which was settled in the middle of the seventeenth century. After a visit to the Nelson House in Yorktown and the ruins of Rosewell, perhaps the most ambitious dwelling constructed in

eighteenth-century Virginia, the tour will continue through the courthouse village of Gloucester on its way to Abingdon Church, a cruciform Anglican church erected in the early 1750s. The early afternoon will include visits to Longbridge Ordinary and Plain View in Essex County. The tour will finish at two contrasting sites in Richmond County: Mt. Airy, a two-story stone house with flanking wings built by wealthy tobacco planter John Tayloe in the late 1750s, and Linden Farm, a small frame dwelling with many features characteristic of early Tidewater framing and finishes including a board roof and tarred riven clapboards.

Day 3: Friday, September 26

The third day will concentrate on rural counties on the south side of the James River, culminating at the end of the day in Petersburg, an important nineteenth-century commercial entrepôt. The tour will start at the Matthew Jones House, a plantation house in Newport News that started life as a post-in-the-ground frame structure. It was subsequently encased in brick in the early eighteenth century with another major alteration in the late nineteenth century. The building serves as a good example of the necessity of meticulous fieldwork in the study of early American architecture. On the south side of the James are two of the earliest surviving structures in Virginia: St. Luke's Church (Newport Parish Church), which dates to circa 1682, and Bacon's Castle (Arthur Allen House), dendro dated to 1665. Along with these gems, the tour will visit the town of Smithfield with its mid-eighteenth-century courthouse, tavern, and several late colonial and Federal-era dwellings. The afternoon will conclude in Petersburg with the opportunity to examine in detail a number of commercial and domestic sites. The day will end with a dinner featuring regional specialties at Battersea, a late eighteenth-century Palladian-inspired house on the edge of the city.

Day 4: Saturday, September 27

The fourth day will focus on sites along the north shore of the James River and will conclude in Richmond, where the colonial legacy was translated into new designs by early twentieth-century architects in suburbs such as Windsor Farms. The morning will include visits to the Charles City Courthouse and Belle Air followed by Evelynton, a Colonial Revival house built in the spirit of its eighteenth-century neighbors along the James. The tour will then stop in the west end of Richmond at Windsor Farms, a 1920s development which contains a collection of reconstructed colonial and English houses, as well as Colonial Revival dwellings designed by William Lawrence Bottomley, Duncan Lee, and other architects who drew upon Virginia's colonial mansion houses for inspiration. The tour will proceed to Wilton and Tuckahoe before returning to Colonial Williamsburg via Monument Avenue and Shockoe Slip.

Day 5: Sunday, September 28

The morning of the final day will be spent touring Carter's Grove, a plantation site located south of Williamsburg. The house and grounds epitomize Virginia's complex architectural legacy. Built on a bluff overlooking Wolstenholmetowne, an early seventeenth-century fortified town destroyed in a 1622 attack by Native Americans, the brick plantation house built by Carter Burwell in the 1750s was the center of a plantation economy for more than a century. At the beginning of the twentieth century, with the renewal of interest in Virginia's colonial past, the house was purchased and transformed by a wealthy northern industrialist into a showplace retreat. In the late twentieth century, the Colonial Williamsburg Foundation has used the house and grounds to interpret many aspects of its complicated history, from early settlement and relationships with Native Americans, to slavery in the colonial and antebellum period, to a romanticized landscape of the early twentieth century. The tour will return to the Williamsburg Woodlands by 12:00 NOON.



Matthew Jones House (circa 1727), Fort Eustis, Newport News, Virginia
Photograph by Willie Graham

Tour Leaders

The tour leaders for the Society's 1997 domestic study tour of eastern Virginia will be four members of the Architectural Research Department at the Colonial Williamsburg Foundation. Edward Chappell, the director, has been responsible for intensive fieldwork in the region for more than fifteen years. Mark R. Wenger has made the study of the domestic space of Virginia's colonial gentry his subject of specialty. Willie Graham has spent much of his energies in the past decade and a half examining the building technology of the Chesapeake. The fourth member of the team is Carl Lounsbury who has concentrated his research on the public buildings of the region.

Lodging

From Wednesday night through Saturday night, lodging is included in the price of the tour, and room reservations will be made by the Society on behalf of participants. The group will be staying all four nights at the Williamsburg Woodlands. A block of rooms has been reserved at the hotel for Tuesday night, September 23, for those wishing to arrive early. Reservations for that night should be made separately by calling 1-800-261-9530 between 8:00 AM and 5:00 PM (eastern standard time)

Registration Form

(please complete both sides)

To register for 1997 SAH domestic study tour, The Architecture of Eastern Virginia, please complete this registration form and send it with full payment (\$800 double occupancy; \$1000 single occupancy) to the Society of Architectural Historians; 1365 North Astor Street; Chicago, IL 60610-2144. Checks should be made payable to the Society of Architectural Historians. Registrations paid by credit card may be faxed to 312-573-1141. Only written registrations, enclosing checks or appropriate credit card information, will be accepted. All payments must be received by July 25, 1997. The Society will pair individuals who request double occupancy accommodations.

Name(s) _____

Address _____

City _____ State _____ Zip _____

Home Telephone _____ Work Telephone _____

AIA Membership Number for Continuing Education Credits _____

Box lunch preference for first participant: Non-vegetarian Vegetarian

Box lunch preference for second participant: Non-vegetarian Vegetarian

Type of room requested: Non-smoking Smoking Double Single

I am reserving _____ space(s) on The Architecture of Eastern Virginia tour for a total of \$_____.

I will pay by: Check Visa MasterCard.

Credit Card Number _____ Exp. Date _____

Authorized Signature _____

Monday through Friday. Ask for the Society of Architectural Historians' group rate of \$95.00 a night.

Weather

The weather in eastern Virginia in late September can be warm (high in the 80s, muggy, and wet). However, because the long, hot days of summer will be over, the evenings may be cool. A sweater or an extra layer would be useful, as well as an umbrella.

Costs and Conditions

The tour price of \$800 (based on double occupancy) includes printed materials, daily transportation, admission fees, and lodging. The tour price includes breakfast Thursday, Friday, Saturday, and Sunday; lunch Thursday, Friday, and Saturday; afternoon tea Thursday, Friday, and Saturday; and dinner Wednesday and Friday. The tour cost also includes a tax deductible contribution of \$225 to the SAH—\$25 of which is a subsidy for a student tour scholarship. There is an additional charge of \$200 for a single occupancy. SAH members may reserve a place by using the registration form below. Participants must be members of the SAH

prior to registering for the tour. The Society will honor registrations on a first-come, first-served basis.

Cancellations made before July 25, 1997 will result in a refund minus a \$50 cancellation fee. There will be no refunds for cancellations made after July 25, 1997. Special dietary requests must be received before September 5, 1997 in order to ensure that they can be met. The Society reserves the right to make modifications in the itinerary as may become necessary.

Travel

USAir is the official carrier for the Society's 1997 domestic study tour of eastern Virginia. To obtain information on discounted fares call 1-800-334-8644 and ask for gold file number 50660158. Colonial Williamsburg is near three international airports all serviced by USAir and other major carriers: Newport News/Williamsburg, Richmond, and Norfolk. Ground transportation is available from all three airports to Colonial Williamsburg. For service from Newport News/Williamsburg to the Williamsburg Woodlands call Colonial Cab at 757-565-1240. For service from

Richmond to the Williamsburg Woodlands call Groome Transportation at 800-552-7911 (within Virginia) or 804-222-7222 (outside Virginia). For service from Norfolk to the Williamsburg Woodlands call Norfolk Airport Shuttle at 757-877-9477.

For those driving to the Williamsburg Woodlands, take exit 238 from I-64 to Route 143 toward Colonial Williamsburg. Turn right at the second traffic light onto Route 132 South. Go straight through the traffic light. Take the first left onto Route 132Y. Take the second left into the Visitor's Center. Continue straight, past the Visitor's Center. The Woodlands will be straight ahead.

AIA Continuing Education Credits

The Society of Architectural Historians is registered with the AIA Continuing Education System (AIA/CES) and is committed to developing quality learning activities in accordance with the AIA/CES criteria. Participants in this tour will earn seventeen Learning Units.

Each person listed on the registration form must sign the following statement:

I (we) understand that the participation of the Society of Architectural Historians and cooperating local organizations and individuals in the SAH traveling seminar to eastern Virginia, September 24, 1997 through September 28, 1997, is limited to providing educational background and guidance; that all transportation, accommodations, and other arrangements in connection with this tour are under the exclusive control of others; and that the Society of Architectural Historians and cooperating organizations and individuals have no liability or responsibility whatsoever therefore, or for any acts or omissions of others in connection therewith, and shall in no event be under any liability or responsibility whatsoever for the death of any person or any loss, expense, delay, injury, or other damage to any person or property, however occurring on, during or in relation to the tour.

Signature

Signature

might argue that the brooding pessimism of Mike Davis's *City of Quartz* has replaced Banham's more optimistic appraisal as the "must-read" introduction to the city. A variety of interdisciplinary papers is sought on the history of design in Los Angeles during these past two decades. Presentations may range from a close reading of the cultural and ethnic diversity of the vernacular landscape to buildings and projects designed by nationally prominent architects and urban planners. Papers critically examining the work and impact on LA's built environment of the Community Redevelopment Agency, Frank Gehry, Kaufman & Broad, Michael Eisner, John Lautner, Maguire Thomas, the MTA, the J. Paul Getty Trust and Richard Meier, or any number of known or anonymous participants in the making of the city during the period in question are welcome. Chaired by Ken Breisch, SCI-Arc, 5454 Beethoven Street, Los Angeles, California 90066, fax 310 574-3801, e-mail kbreisch@sciarc.edu.

• **The 1880s: The Decade before Modernism** Although modern architecture and design are commonly considered to have emerged in the 1890s, significant preconditions to this shift appeared during the prosperous 1880s. These included innovations in construction and electrical technology with consequent ramifications ranging from settlement patterns to aspects of interior design; the flourishing of national culture in newly unified states and of national romantic movements in regions aspiring to autonomy; the relaxation of Victorian norms and the appearance of new theoretical and aesthetic possibilities in the arts of design. Papers should explore the 1880s as a decade of transition in any aspect affecting the built environment, including: architecture, urban planning and development, landscape design, and the applied arts. Papers should demonstrate the relevance of such developments to the emergence of modernism in the 1890s and thereafter. Chaired by Jay C. Henry, School of Architecture, Box 19108, University of Texas, Arlington, Texas 76019, fax 817-794-5098.

• **Imposition, Resistance, Assimilation, or Hybridization in Iberian and Ibero-American Architecture?** The word colonial in "Spanish colonial architecture" becomes problematic once one realizes that post-Conquest building in such places as Mexico and Peru produced rich varieties of regional expressions that were not fully predictable — neither derivative nor inferior — based upon Iberian precedents. Social historians since the late 1960s, led by James Lockhart of UCLA, have shown that the imperial realms were frequently innovative societies with some institutions and practices that were more progressive than those of the Iberian Peninsula. The historiography of Ibero-American architecture, however, has generally not followed recent developments in historical research, and has continued to regard it as a derivative expression of western civilization. This session seeks papers that support, question, ignore, or refute the standard "colonial" paradigm in Iberian architectural history while examining a specific monument, set of monuments, period, region, or building type. Papers may cover any architectural expressions of the period 700 A.D. to the present that involve the nations of the Iberian Peninsula or their imperial possessions overseas. Chaired by Richard Phillips, Art History Department, Virginia Commonwealth University, Richmond, Virginia 23284-3046, fax 804 828-7468.

• **The Architecture of Bernini** This session is devoted to Gianlorenzo Bernini's career in architecture in commemoration of his birth in 1598. The state of research on Bernini's architecture has radically changed over the last fifteen years. From the flood of new facts and interpretations of his works, which began around 1980, a new architect has emerged. For this reason we are requesting papers based on unpublished research dealing with Bernini's architecture, his buildings, his patrons, his design method, his sources and inspirations, his theories, his dealings with masons and contractors as well as painters and sculptors, his public image, and his relations with such contemporaries as Francesco Borromini, Pietro da Cortona, and Carlo Rainaldi. Papers are welcome on any aspect of Bernini's activity that pertained to his job, including procuring workers, evaluating work, managing water supplies, designing ephemeral decorations, dealing with theatrical and musical productions, and generally providing for the various envelopes of daily life in the papal court. These topics may also embrace his work in France and other locations outside of Rome, such as Ariccia, Castelgandolfo, Siena, Rieti, and Pistoia (Lamporecchio). The aim of the session is to present the broadest possible context for understanding the work of a Roman architect fully acknowledged throughout Europe as a master in his time. Chaired by Tod Marder, Department of Art History, Rutgers University, New Brunswick, New Jersey 08903, fax 908 846-2213.

• **Learning from Los Angeles** Typically Los Angeles, and southern California more generally, has been viewed as an outlier, the great exception in the grand narrative of American urbanism. Most commentators have decried the dispersed pattern of regional development and have condemned Los Angeles as "anti-urban." More recent accounts have cast the city as a paradigm for twenty-first century urbanism, the shock city of postmodernity. The presentations in this session will reconsider these tidy, but ultimately untenable, interpretations. Participants should undertake a critical assessment of the region, its urban form, and the city-building process with particular attention to how the material city has been represented and interpreted over time. One approach would be thematic. For example, the Chamber of Commerce, Automobile Club of Southern California, and other boosters presented Los Angeles as a utopia while noir novelists and a significant segment of Hollywood products depict an urban underbelly. Time, and history, offer a complimentary framework. Southern Californians are

often perceived as averse to, or in denial of, history, and the region is often presented as bereft of artifacts whose significance trades on association with the past. Upon closer inspection, it becomes apparent that in southern California, landscape and public memory intersect in ways that challenge standard interpretations. Contributors to this session might pursue this line of inquiry through the analysis of canonical structures and landscapes (the missions, citriculture, housing tracts) as well as more explicit constructions of a fantasy past (La Placita, movie sets, Disneyland). Presenters might also consider the vantage of outsiders as well as insiders' accounts designed for national and international consumption. Comparative assessments that situate Los Angeles and southern California in a regional, national, or international context are also welcome. Chaired by Greg Hise, School of Urban Planning & Development, VKC 351, University of Southern California, Los Angeles, California 90089-0042, 213 743-2157, e mail hise@rcf.usc.edu.

• **Buildings for Every Conceivable Purpose: Transforming Types in American Architecture** In *A History of Building Types*, Nikolaus Pevsner notes Henry van Brunt's astonishment at the multitude of building types required to meet the "complicated conditions of modern society." This session seeks to celebrate those complications by investigating their continued impact on the built landscape of the United States. We invite papers dealing with American building types from the nineteenth and twentieth centuries. "Type" may be loosely defined, but papers should examine a series of structures or spaces linked by common function or use. We are interested in the transformation of types under pressure from shifting cultural conditions (economic, political, demographic, aesthetic). Critical issues may include refining of types, functionally and formally; roles of iconography and legibility in determining how types persist or adapt to meet new cultural demands; obsolescence of "traditional" types and production of new building categories and functions. Papers dealing with commercial types engendered by the automobile (gas stations, motels, drive-ins) are welcome, as are papers concerning the preservation and adaptive use of building types. Chaired by Lisa B. Reitzes, Art History Department, Trinity University, San Antonio, Texas 78212; and by Gabrielle Esperdy, CUNY Graduate Center, 200 West 108th Street, #14G, New York, New York 10025. Send proposals to both chairs.

• **H2O: Topography, Policy, and Urban Form** The presence, absence, obliteration, delivery, distribution, and display of water have played crucial roles in the creation of urban form. Bangkok, Venice, New Orleans, and Amsterdam are obvious examples of cities that owe their form to the presence of water, while Rome and Los Angeles have submerged most of their water history beneath the surface of buildings and streets. This session will explore hidden dimensions of water and urban form such as the link between the physical properties of water (gravity, pressure, flow, etc.), topographic setting and resulting urban form; the impact that water policies created by public, religious, and/or private agencies have had in transforming cities; mythic or sacred urban landscapes organized around a water system such as springs and streams; the erasure of water history through grading, sewers, culverts, and channelized streams; and the creation of false or idealized urban landscapes through manipulation of existing water resources and/or the importation of water through aqueducts, etc. Papers addressing individual building types (such as sewage treatment or power plants, public fountains, etc.) will be considered if they are discussed as part of an overall system, rather than individually. Chaired by Katherine W. Rinne, Arcade Magazine, 2318 Second Avenue, Box 54, Seattle, Washington 98121.

• **Spanish Colonial Architecture in Greater Los Angeles** Founded in 1781 by priests, soldiers, administrators, and settlers from northern Mexico, Los Angeles sees itself as somehow "Spanish." The purpose of this session to examine the elements of that image as they are reflected in the built environment. It can be argued that from the "Conquest" of 1781 to the current "Reconquista," Los Angeles has demanded architectural experimentation and yearned for a Spanish past that never was. Change has been a constant: The flood of 1815 altered the original Spanish Colonial site irrevocably. Dodger Stadium wiped out a long-surviving Latino settlement on the hills near the downtown. Borders of Spanish land grants became Sunset Boulevard and other major arteries. Papers that examine facets of this Spanish historical thread can contribute to new understanding of the mingling of dream and reality in the tinsel city. Chaired by Dora P. Crouch, 739 Yale Street, #6B, Santa Paula, California 93060, fax 805 933-2548.

• **Landscape and Theater** The theater has long functioned as a foil for the representation of public life. Like other architectural and garden forms, the theater is a place of representation, of assemblage and exchange between actors and spectators. Like architecture and landscape, the theater provides a framework for the reflection of public and private self-definition and for the display of cultural values in a controlled setting. Indeed, since antiquity numerous societies have defined the world, both socially and spatially, in theatrical terms, such that spatial cognition depended on a theatrical habit of perception that evolved with the prominence of the theater and performance in everyday life. In many cases, the landscape has provided the ideal setting for theatrical experimentation. This session addresses the connection between theater and landscape from a wide variety of perspectives, cultures and eras. Topics may include, but are not limited to: garden theaters, street performances, amphitheatres, theatrical systems of representation with a specific landscape imperative, and the use of urban

open space as theater. Speakers should offer critical discussion of the way in which they define notions of "landscape" and "theater" in the context of their work. We invite papers that explore spatial as well as theoretical issues and particularly encourage discussion of innovative methodologies that expand the disciplines of architectural and landscape history. Chaired by Dianne Harris, Department of Landscape Architecture, University of Illinois, 101 Temple Buell Hall, 611 East Lorado Taft Drive, Champaign, Illinois 61820, 217 333-7727; and by Tracy Ehrlich, Department of Art, Vassar College, Box 22, Poughkeepsie, New York 12604, 914 437-7011. Send two copies of the proposal to the former.

• **Redefining the "Islamic City"** Recent scholarship brings unprecedented readings to the "Islamic city," revising the concept from a homogenous and static entity defined by a set of formal and socio-cultural principles to one that demonstrates dynamism and specificity. For example, semiological considerations of Muslim, Jewish, and Christian religious landscapes give complex accounts of coexisting patterns of ethnicity, defying formulas about ethnic segregation; a focus on the "Islamic" quarters of colonial cities singles out the most durable elements in the urban fabrics that resist the imposed policies and thus highlights the keystones that represent the particular culture architecturally; studying daily life and gender relations broadens and revises notions of public and private space. The new research draws from many fields, including social, cultural, and architectural history, geography, and literary theory. Scholars work with hitherto overlooked archival material. The chronological framework is no longer restricted to the medieval period — the canonical era for Islamic studies, but extends to present day, rejecting the "decline" theory and questioning the notions of purity and authenticity. The aim of the session is to present a sample from the new scholarship on the "Islamic city." While the papers will demonstrate focused research, they will also address broader theoretical issues. Chaired by Zeynep Celik, New Jersey Institute of Technology. Send proposals to: 400 Riverside Drive, New York, New York 10025, phone/fax 212 749-1663, e-mail Cel.Win@ix.net.com.

• **The Coming of Age of Latin American Design, Architecture, and the Issue of Identity** This session is devoted to exploring the identity/identities of contemporary Latin American design and architecture. Topics may examine larger issues such as urban heritage and preservation, the influence of modernism and its critique in Latin America, formal experimentation related to constructive innovation, exploration with local materials, or the distinctive character of design as a result of climate and tradition that conveys an idea of "deliberate technological primitivism." Also welcome are the study of particular examples related to the topic of type in relationship with the surroundings and history, and the role of the senses, magic, and emotions in interiors. Papers that concentrate on renowned figures or in relevant, yet less known, designers and architects are also encouraged. Chaired by Jose Bernardi, School of Design, Arizona State University, Box 872105, Tempe, Arizona 85287-2105, fax 602 965-9717.

• **Built Art: On Architecture and the Visual Arts, 1920-1975** That painting and sculpture possess a natural affinity with architecture is certainly not specific to modern architecture. Yet the relationship that links architecture to its sister arts has been more topical since the early 20th Century than before. With Art Nouveau, the arts were subjected to a notion of "design" that started to seriously undermine the traditional autonomy of the artistic genres. Around 1920, the close formal affinity between architecture and the arts became radicalized under somewhat different premises. Ergonomic efficiency and structural economy as determinants of form implied to a certain degree *carte blanche* to unreflected aesthetic prejudice, which resulted in architecture becoming applied abstract art. By the end of the 1920s, the issue of art was raised again forcefully by the increasingly numerous opponents of "straight" functionalism. The modernist avant-garde had itself produced viable anti-germs to the utilitarianist anti-art dogma. After World War II, America's rise as a world power in search of expressions emphatically different from those of the dictatorial 1930s served as a major ideological underpinning of the change. As a result of this conjunction, the former modernist avant-garde ended up as the cultural establishment, and its doctrine of the "synthesis of the arts" turned out to become one of its most influential cultural legacies, shaping architectural education, decision making and practice for decades. This session explores some of the many facets of the complex, evolving relationship between architecture and the visual arts during the twentieth century, offering new interpretations of a much discussed, but frequently misunderstood, phenomenon. Chaired by Stanislaus von Moos, Universität Zurich, Kunstgeschichtliches Seminar, Rämistrasse 73, CH-8006 Zurich, Switzerland, fax 41 01 261 7823.

• **Building Bureaucracy** By the late nineteenth century, industrialization and improved building technologies challenged the terms of the traditional building process in the United States. Architects, once the undisputed directors of the design process, increasingly collaborated with other professionals, including engineers, construction managers, accountants, real estate developers, and even interior decorators. With only a few exceptions, however, American architectural practice continued to be geared to pre-industrial conditions. A discrepancy arose between the requirements of clients and the goals and capabilities of designers. Organizations with complex building needs, often influenced by the scientific management philosophy of Frederick

Winslow Taylor, desired an efficient building process not available from the architectural profession. This session examines the adaptation of the architectural world to the practical requirements of the twentieth century, culminating in the development of national, vertically integrated firms such as SOM. Papers may explore attempts by organizations and firms to rationalize the modern building process, and the reaction of professional organizations such as the A.I.A. to such changes. Possible topics include: business in architectural education; the response of individual practices to changing client needs; the introduction of the collaborative Bauhaus model, and the impact of policies of government agencies, real estate developers, chain franchises, school boards, and religious denominations. Chaired by Paula Lupkin, Department of Art, Denison University, Granville, Ohio 43023.

• **Postcoloniality and the Difficulties of Architectural History** For the study of architecture and urbanism outside the West, it has been difficult to escape the foundational basis of architectural history. This situation accounts for the preponderance of studies of the architecture of European colonies to the exclusion of ones of indigenous inhabitants of the pre-imperial territory or of the colonial state. Dissatisfied with partial narratives, this session explores possible strategies for confronting this tendency. Particularly welcome are contributions focusing on Sub-Saharan Africa, North Africa, or the Indian sub-continent. Might alternative forms demonstrate that African and Asian architecture of the eighteenth, nineteenth, and early twentieth centuries possess the complexity, historical import, and self-reflection normally accorded to a class of buildings in the European and Euroamerican spheres? Do we need a locally derived epistemology and/or methodology, studies of which emerge from the architectural culture under scrutiny? Can the accounting of the transformation of building in non-western milieus contest architectural historical categories ordinarily taken for granted? Proposals should comment on notions taken from beyond the site of production if inclined towards a view that no other historiographical possibility exists. Chaired by Ikem Stanley Okoye, Department of Art History, Northwestern University, 1859 Sheridan Road, Evanston, Illinois 60208, 847 491-8029, fax 847 467-1035.

• **Machines in the Garden: Rationalist and Expressionist Modernism in Southern California, 1920-1960** Beginning in the 1920s, southern California emerged as a major proving ground for new ideas in modern architecture. Before World War II, the region was the most important center for practice by the architectural avant-garde in the United States. This level of production intensified during the late 1940s and 1950s, despite the emergence of competing centers in the East and Midwest. Throughout, the range of this work was unusually diverse. The "rationalist" camp, led by Richard Neutra and to which many others contributed, including Gregory Ain, Raphael Soriano, Craig Ellwood, and Pierre Koenig, is perhaps the best known. At the same time, Los Angeles harbored "expressionists" such as Lloyd Wright and John Lautner. A number of other important figures, including R.M. Schindler and Harwell Harris resist these polarized categories. Finally, the region sustained a spectrum of popular forms of modernism such as Art Deco. This session seeks to offer new perspectives on this complex legacy of modernisms. Papers may address any aspect of its aesthetics, social, and cultural dimensions. Chaired by Thomas Hines, Department of Architecture, Perloff Hall, UCLA, 405 Hilgard Avenue, Los Angeles, California 90095.

• **History, Theory, and Architecture: The Italian Contribution to Twentieth-century Western Architectural Debate** In North America the tremendous interest in Italian architecture produced until eighteenth century stands contrasts with the significance accorded to more recent periods. In reality, twentieth-century Italian architecture exhibits great variety and immense intellectual depth not easily matched elsewhere. Issues of history, theory, and urban space were all discussed extensively, in some cases even earlier than the rest of the Western world. As early as the 1950s, Italian architects — most notably the group BPR — began producing a critique of Modern Architecture. Accordingly some of the recent debates on modernism and postmodernism can be traced to the Italian Neo-Liberty movement of that decade. Familiarity with these Italian *ricerche* may facilitate understanding some recent arguments in architecture, particularly different historicist and figurative trends. The aim of this session is to explore different aspects of twentieth-century Italian architecture, focusing on those discourses that emerged in Italy and affected Western architectural debates, as in the case of Neo-Rationalism. Papers exploring specific theoretical arguments as well as architectural production itself are welcome. Different methodological approaches and attempts to relate architecture to its socio-economic context are encouraged. Chaired by Belgin Turan, Middle East Technical University. Send proposals to Buklum Sokak 74-8, 06700, K.Esat, Ankara, Turkey, e mail Belt@rorqual.cc.metu.edu.tr, or Turan@vitruvius.arch.metu.edu.tr.

• **Work in Progress.** This session is intended for brief (ten-minute) presentations that will pose questions concerning research and analysis of projects currently underway. The session's purpose is to provide scholars the benefit of peer discussion of complex issues with which they are dealing. Proposals that focus on new methods, interpretations, etc., are particularly welcome. Chaired by Michael Lewis, Department of Art, Lawrence Hall, Williams College, Williamstown, Massachusetts 02167, fax 413 458-8306, e mail michael.j.lewis@williams.edu.

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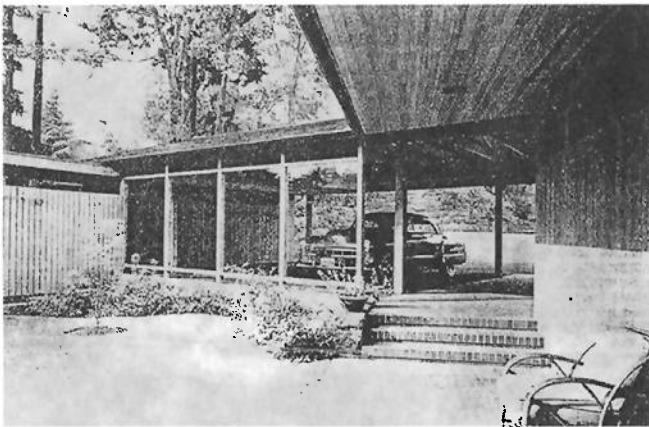
6. *mostra internazionale di architettura : sensori del futuro : l'architetto come sismografo*. Milan: Electa/Biennale di Venezia, 1996. 514 p. L90000. ISBN 88-435-5842-0
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NOTES FROM

Portland, Oregon—The Hervin House, designed by Pietro Belluschi in 1948, has been demolished by the owner. Following is an excerpt from a letter written by SAH member and University of Michigan Emil Lorch Professor of Architecture Emeritus Leonard K. Eaton to *The Oregonian*, the Portland newspaper that reported the demolition.

“Size, it should be noted, is no measure of architectural merit. The Hervin house was ‘only’ 3000 square feet. Most of Frank Lloyd Wright’s vision houses of the 1930s were less than half that floor area and yet we now regard them as one of the treasures of American architecture. It is important to point out that during the boom years of his Portland practice, 1945-51, Belluschi designed only a dozen or so houses. These dwellings should be preserved. Their owners, and those who purchase them, should be aware of their significance.”



Pietro Belluschi's modern house design for Dr. Merle Moore (Hervin house) integrated the automobile in an inventive ensemble framing a garden courtyard.

Derby, New York—“Graycliff,” a summer residence built in 1927 by Frank Lloyd Wright for Darwin Martin, faces a perilous future. Martin was one of Wright’s most celebrated clients. He commissioned the architect to design over 30 structures, nine of which were realized. The Graycliff complex, located in Derby, New York near Buffalo, is now on the market. It is likely that the house will be purchased for the land only, the house demolished, and the site developed with condominiums. The 8½-acre complex is composed of a main residence, a garage and apartment, and a small stone heat-house. The main residence was one of a few from the late 1920s, but most importantly the only Wright house built in 1927, a low point in his career when he was primarily sustained by Martin. The complex is architecturally significant for several reasons. It is extensively documented in construction photographs, drawings, and correspondence

between Martin and Wright. It was designed around specific site conditions, making it a predecessor to Wright’s famous “solar hemicycle” house for Herbert Jacobs in Middleton, Wisconsin. It is one of the few buildings, besides Fallingwater, Taliesin, and Taliesin West, that is constructed of stone.

For more information on the property and how you can help preserve it, contact Sara-Ann B. Briggs at the Frank Lloyd Wright Building Conservancy, 312-663-1786.



No photo of Graycliff was available. Pictured here is the Darwin D. Martin House which Wright designed for the same client in 1904. The house is located in Buffalo, New York and was photographed by Henry Fuerman. Photo courtesy of University Archives, State University of New York-Buffalo.

New York City—Mies van der Rohe’s landmark Seagram Building in New York City was erected some 40 years ago. Since its opening, on the main floor, it has contained an elegant restaurant designed by Philip Johnson. Upon entering the lobby, the visitor comes upon a 12’ tall theatrical handing done by Picasso in 1912. To the right is the Grill Room, containing the central bar. To the left is the Pool Room, with a white marble pool in the center, surrounded by four life-sized trees which are changed with the seasons, hence the name—Four Seasons. At the windows, the metal beaded “curtains” which move with the breeze, and the thin metal “stalactites” over the bar, are other distinctive features.

However, over the years, the large openings for the uprights in the tree planters had become receptacles for debris, and the underwater fixtures were corroded and a problem for maintenance. For this reason, although all other original lighting was to remain, the pool and trees were fitted with the latest invisible technology—glass fibre-optics architectural lighting, a system eminently suited for historic architecture. This is the only illumination which could satisfy all of the client’s

requirements, uppermost of which was longevity of service and minimal maintenance. Flexibility was also desired to provide cool, discreet illumination to suit the sophisticated decor. Glass fibre-optics lighting is composed of three parts—a remote light source, conveniently located for relamping; a harness of assorted lengths and sizes of “tails” (light guides); and collimating or diffusing fittings, if required. Color, motion, and dimming can also be provided. No electricity flows through the tails, only light; and heat and ultraviolet rays, so destructive to organic materials like wood, textiles, paper, leather, ivory, feathers, etc., are absent. The system is very energy efficient and does not contribute to the air conditioning load. Initially, the Pool Room project appeared very simple—just upgrade the obsolete lighting in the central water feature and the trees surrounding it. However, there were strictures. One was that everything had to end up looking exactly like the original design, which was sacrosanct. Secondly, the job had to be done within two weeks, since, in addition to the pool and tree illumination, the final scope of work included replacing the entire professional kitchen; installing new electric service; renewing conventional louvered fluorescent lobby lighting; installing improved pool plumbing controls; and add new marble pool cladding. At all times, it was critical to protect all existing historic decor from damage.

While it is normally a straight-forward task to attach glass tails under the coping of a pool, this project was a textbook case of extremely close coordination among all the trades and disciplines to compress the construction efficiently into the time allotted while retaining architectural integrity. All the adjacent trades had to work together to conceal the glass light guides as they ran from the four planters, under the floor and up through the new double marble pool facing.

The team included the managing partner of the restaurant, architects with their own interior design staff, mechanical and electrical engineers, the construction manager, lighting designer, plumbing-floor-marble-and electrical contractors, the fibre optics supplier and manufacturer. Also involved was a specialist just to handle the paperwork for codes, licenses, landmarks, etc.

Concealed in each of the four large planters around the pool are two light sources, one for a quarter of the pool and one for each tree. But it is more complicated than that. Without the containers, a support for the projectors had to be built, along with a protective central well to allow removal of the seasonal plantings, which are set in heavy concrete bases, without disturbing the lighting. Then, the position of the illuminators had to be convenient for relamping, which meant that the removable top of the planter had to be in small enough pieces to handle easily.

This project, employing the expertise of many, is

the first large use of glass fibre-optics lighting in a major historic site in New York City. The modern lighting hardware was successfully hidden. Much more work is in the design stage, but few jobs will require the split-second timing of so many disciplines as the Four Seasons Restaurant.

Gersil N. Kay
Building Conservation International



Work in the pool (above) resulted in the finished project shown here with signature tree. Photos by Gersil N. Kay.

The Charnley-Persky House and the Madlener House are two of the most distinguished architectural landmarks in the city of Chicago. The Society of Architectural Historians, whose national headquarters are located in the Charnley-Persky House, offers one-hour, docent-led tours of these two landmarks.

Schedule: Saturdays: 11:00 a.m. and 1:00 p.m., Charnley-Persky House Tour
Saturdays: 12:00 noon, Charnley-Persky and Madlener House Tour
Tuesdays: 4:00 p.m., Charnley-Persky House Tour
Thursdays: 4:00 p.m., Charnley-Persky House Tour

Admission:	General Public	Charnley-Persky House Tour	\$5.00
	General Public	Charnley-Persky and Madlener House Tour	\$9.00
	Students/Seniors	Charnley-Persky House Tour	\$3.00
	Students/Seniors	Charnley-Persky and Madlener House Tour	\$7.00
	National SAH Members		Free
	Student groups and bus groups		By appointment only

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Send editorial correspondence and submissions for publication to: Diane Greer, School of Architecture, Florida A&M University, 1936 Martin Luther King, Jr. Blvd., Tallahassee, FL 32307, phone: 904/599-3244; fax: 904/599-3436. If possible, submit text on disk; any DOS-based format is acceptable.

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