



Newsletter

of the Society of Architectural Historians

April 1998 Vol. XLII No. 2



Annual Meeting News

Annual Chapter Delegates Meeting & Breakfast

Every year SAH schedules time during the Annual Meeting for representatives of the Society's chapters to get together to discuss their activities. It is a great opportunity for chapter officers to meet their counterparts from around the country to exchange ideas for chapter projects and programs.

This year the Annual Chapter Delegates Meeting and Breakfast will take place on Friday, April 17, from 8:00 to 9:00 a.m. in the Corsican Room of the Regal Biltmore Hotel (506 South Grand Avenue). Each SAH chapter is encouraged to send one representative. Dennis McFadden, SAH secretary and Chapter liaison, will preside over the meeting.

Chapter delegates are encouraged to RSVP by contacting the SAH by telephone (312-573-1365) or e-mail (ltorrance@sah.org).

Graduate Student Roundtable

The SAH Education Committee will hold a Roundtable Discussion at the Annual Meeting in Los Angeles on Thursday, April 16, at 12:30 p.m. in the Heinsbergen Room of the Regal Biltmore Hotel. Entitled "Teaching Discussion Sections of Introductory Surveys," the session is intended for graduate students only, and all graduate students attending the Annual Meeting are invited to participate.

The Roundtable Discussion will be an opportunity for graduate students to discuss and openly explore issues they confront as instructors. Topics may include: responsibilities, workload, grading, training, faculty, and the role and status of the graduate student as an instructor.

SAH CALENDAR

51st Annual Meeting

April 15-19, 1998
Los Angeles, California

Foreign Study Tour: Spanish Colonial Architecture in Mexico

June 26-July 10, 1998

Domestic Study Tour: Bruce Goff and Frank Lloyd Wright in Oklahoma

October 7-11, 1998

52nd Annual Meeting

April 14-18, 1999
Houston, Texas

Foreign Study Tour: India

December 26, 1999-January 15, 2000

53rd Annual Meeting

June 14-18, 2000
Miami, Florida

If you are interested in participating as a member of the roundtable, or if you have any suggestions or comments regarding topics and issues you would like addressed, please contact the session moderator, Brian C. R. Zugay, at brian_zugay@brown.edu by April 10.

Study Tour News

Spanish Colonial Architecture in Mexico

Space may still be available on the 1998 SAH Foreign Study Tour of Spanish Colonial Architecture in Mexico, June 26-July 10, led by Humberto Rodríguez-Camilloni (Virginia Tech) and Clara Bargellini (Universidad Nacional Autónoma de México). To request a tour brochure, please contact the SAH by telephone (312-573-1365) or e-mail (ltorrance@sah.org).

Study Tour Scholarship

The Society of Architectural Historians invites applications for its 1998 Architectural Study Tour Scholarship. The recipient of this scholarship will participate in the tour, "Bruce Goff and Frank Lloyd Wright in Oklahoma," October 7-11, led by David G. De Long, Professor of Architecture at the University of Pennsylvania and a member of the SAH Board of Directors. All tour expenses for the scholarship recipient will be paid by the SAH. The scholarship does not include costs associated with travel from the recipient's home to and from Tulsa, Oklahoma.

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, landscape or the history of landscape design. Applicants must be members of the SAH.

For information on how to apply, please contact the SAH office by telephone (312-573-1365) or e-mail (ltorrance@sah.org). The application deadline is August 3, 1998.

Buildings of the United States News

This is an exciting time for BUS, as a number of volumes are currently nearing completion. The manuscript for the Nevada volume has been submitted, and both the Rhode Island and West Virginia manuscripts are almost complete. At least two of these should be out by the end of next year. The manuscript for Louisiana is due on July 1, and Virginia's two-volume text and the Wisconsin manuscript are expected between August and October. A number of other manuscripts will follow.

To assist us in the expanded development efforts for the BUS series, a Leadership Development Committee has been created. The first members are J. Carter Brown, Philip Johnson, Keith Morgan, Victoria Newhouse and Robert Venturi. They and a few additional members will act as ambassadors for the project and will provide guidance and support for these new efforts. We welcome the members of this new committee and look forward to working with them to advance the series.

Special thanks is extended to Damie Stillman and Keith Morgan for their extraordinary commitment and dedication to the BUS project.

Cover: *The Boston Avenue Methodist-Episcopal Church, Tulsa, Oklahoma. 1926. See tour brochure in this issue for explanation of design credit. Courtesy of The Art Institute of Chicago.*

1997 Contributors to Buildings of the United States Series

The Buildings of the United States has benefitted enormously from the generosity of a substantial number of SAH members, and all of us connected with BUS and SAH would like to thank all of these donors for helping us to raise the money necessary for this important project. We are deeply grateful to the following, our most recent donors:

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SPRING EXHIBITIONS FEATURE ARCHITECTURE

Three major exhibitions in three major North American cities bring before the public a rich discussion of architecture's aesthetics, its relationship with culture and politics, and its complex role in the process of urbanization and the construction of urban identity. *The Alvar Aalto: Between Humanism and Materialism*, at the Museum of Modern Art; *Japan 2000: Architecture for the Japanese Public*, at the Art Institute of Chicago; and *Montréal Métropole, 1880-1930*, at the Canadian Centre for Architecture explore distinct subject matters using a range of materials, including drawings, models, designed objects, books and other material culture. Each exhibition makes a permanent scholarly contribution with a published catalogue of photographs and essays.

In 1938, The Museum of Modern Art mounted an exhibition titled simply *Alvar Aalto: Architecture and Furniture*, as its first in-depth presentation of an International Style architect. Sixty years later, the Museum has assembled a different show, a retrospective celebrating the 100th anniversary of the birth of the renowned Finnish architect, designer and town planner. In an unprecedented gesture, the Alvar Aalto Foundation, Finland, agreed to loan from its collections, thus permitting original drawings and models to be shown in this country. More than 150 original sketches and competition drawings, 20 models, and new and archival photographs illustrate 45 buildings and projects from all phases of Aalto's 54-year career. Other features of the exhibition include examples of



Mount Angel Abbey Library, St. Benedict, Oregon. Alvar Aalto, 1964-70. Interior view of reading room. Photograph by James Dart. Courtesy of The Museum of Modern Art.

Aalto's furniture and glass and video "walkthroughs" of five of Aalto's most important and best-known buildings. Lending a tactile quality to the experience, full-scale constructions are arranged within the installation. These include a convex curved wall of wedge-shaped bricks based on the facade of the House of Culture, Helsinki (1952-60) and a wall of glazed ceramic tiles that date from the second half of Aalto's career.

The exhibition, curated by Peter Reed, Associate Curator of the Museum's Department of Architecture and Design, maintains a focus on individual buildings, while considering architectural issues ranging from the meanings of modernism, the impact of nationalism and political ideology on form, and the process and products of total design, from objects and interiors to regional planning.

At The Art Institute of Chicago, *Japan 2000: Architecture for the Japanese Public* examines the role of government in shaping contemporary Japanese architecture, through drawings, models and photographs of 17 public buildings. Building types on view include museums, a dam and bridge, public housing and a crematorium, and the architects selected range from the internationally prominent Arata Isozaki and Yoshio Taniguchi, who recently received the commission for the expansion of the Museum of Modern Art, to lesser-known architects such as Jun Aoki and Kazuyo Sejima. By presenting buildings designed for the Japanese public with public building funds, this exhibition considers the intersection of government and architecture, and places Japanese design trends within the context of its native culture and landscape.

Guest-curated by Naomi R. Pollack and coordinated by John Zukowsky, Curator of Architecture at the Art Institute, it is the first of three consecutive exhibitions in 1998 that explore aspects of Japanese architectural and industrial design and the government's support of design innovation. The remaining exhibitions in the series are *Japan 2000: Design for the Japanese Public* (June 6-September 7, 1998) and *Japan 2000: Kisho Kurokawa* (October 17, 1998-January 3, 1999).

Bringing focus to the complex process of urban transformation, and architecture's central role as both a product of and a shaper of culture, the exhibition *Montréal Métropole, 1880-1930* at the Canadian Centre for Architecture brings together over 350 objects to illustrate Montréal's growth from a nineteenth-century merchant city to a modern metropolis. The massive building phase that changed the scale of the city, in part by the advent of skyscrapers and multifunctional buildings, is documented through drawings, paintings and prints, photographs and objects, particularly from banks and department stores. These architectural developments are explored within the context of architectural and building practices, as well as within the matrix of economic, political, social and cultural forces that characterize urban development. Isabelle Gournay, School of Architecture, University of Maryland, and France Vanlaethem, Département de Design, Université du Québec, Montréal are guest curators of the exhibition.

Alvar Aalto: Between Humanism and Materialism. The Museum of Modern Art, New York, tel. 212-708-9400. Through May 19, 1998. **Japan 2000: Architecture for the Japanese Public.** The Art Institute of Chicago, Chicago, IL, tel. 312-443-3600; website: <http://www.artic.edu>. Through May 3, 1998. **Montréal Métropole, 1880-1930.** Canadian Centre for Architecture, Montréal, Québec, Canada, tel. 514-939-7000; website: <http://www.cca.qc.ca>. Through May 24, 1998. Each exhibition is accompanied by a catalogue.

MEMBER NEWS

Anna Vemer Andrzejewski, a Ph.D. candidate in the Department of Art History, University of Delaware, has been awarded a 1998 Henry Belin du Pont Dissertation Fellowship in Business, Technology, and Society.

Belmont Freeman recently joined the Board of Directors of Storefront for Art & Architecture, New York City. Also on the board are SAH members Beatriz Colomina, William Menking, Linda Pollak and Anthony Vidler.

Susan Henshaw Jones has resigned as president and director of the National Building Museum, a post she has held since 1994. She is credited for overseeing a series of 33 critically acclaimed exhibitions, enhanced educational programming and development of permanent exhibits.

Arthur Rosenblatt, FAIA received The American Institute of Architects' (AIA) 1998 Thomas Jefferson Award for Public Architecture on February 6, 1998 in Washington, DC. This annual award recognizes excellence in architectural advocacy and achievement within the public realm, and honors those who by their skill, professionalism, dedication, ability, and commitment have consistently fostered quality in the public built environment.

CORRECTION

There were two typographical errors in Cynthia Zaitzevsky's obituary of Margaret Henderson Floyd. On page 17, paragraph one, H.H. Richardson should have been cited as one of this "country's," not this "century's," most important... architects. In paragraph three, reference to "Margaret's many disciplines," should have read "Margaret's many disciples."

GRANTS AND FELLOWSHIPS

The American Philosophical Society Library is accepting applications for several short-term fellowships to conduct research at the APS Library. These fellowships have various deadlines. Complete information and application procedures may be found at the Society's website at <http://www.amphilsoc.org> or contact Dr. Martin Levitt, APS Library, tel. 215-440-3400.

Helen Wallis Fellowship, The British Library. This new fellowship, offered annually, will promote the extended and complementary use of the British Library's book and cartographic collections by supporting charged services within the library (approximately 300 pounds). The fellowship may be held from six to 12 months, and as a full or part-time appointment, beginning January 1999. Applicants will be expected to refer to materials they intend to consult and demonstrate how their research might be disseminated. For further information about the library's collections, see the British Library Map Library website at <http://www.bl.uk/> (click 'Collections', then 'Maps') and the History of Cartography website at <http://www.ihinfo.ac.uk/maps/>. For application details, contact Tony Campbell, Map Librarian, British Library Map Library, Great Russell Street, London WC1B 3DG, UK; tel. +44-171-412-7525; fax: +44-171-412-7780; email: tony.campbell@bl.uk. Deadline: May 1, 1998.

Fulbright 1999-2000 opportunities for lecturing or advanced research in over 125 countries are available to college and university faculty and professionals outside academe. U.S. citizenship and Ph.D. or comparable professional qualifications required. For lecturing awards, university or college teaching experience is expected. Foreign language skills are needed for some countries, but most lecturing assignments are in English. Contact the USIA Fulbright Senior Scholar Program, Council for International Exchange of Scholars, 3007 Tilden St. NW, Suite 5L, Box GNEWS, Washington, DC 20008-3009; tel. 202-686-7877; or view the website at <http://www.cies.org>. For applications only, email apprequest@cies.iie.org. Deadlines: August 1, 1998 for 1999-2000 academic year lecturing and research grants; May 1, 1998 for distinguished Fulbright chairs in Western Europe and Canada; and November 1, 1998 for international education and academic administrator seminars.

Wolfsonian-Florida International University, an exhibition and research center in Miami Beach, Florida, announces fellowship opportunities for the January-July 1999 academic term. Residential fellowships are offered for full-time research periods of three to six weeks. Grants are based on individual need and the duration of research and can include a stipend, round-trip travel expenses, housing, and an allowance for photographs, slides and microfilm. The Wolfsonian periodically invites a distinguished academic or curator from its applicant pool to serve as Wolfsonian Scholar for a period of three to six months. Also available are honorary Associate Appointments without financial award for periods of one to six weeks. For information and applications, contact Research Center Program Officer, The Wolfsonian-Florida International University, 1001 Washington Avenue, Miami Beach, Florida 33139; tel. 305-535-2632; fax: 305-531-2133. Deadline: May 31, 1998.

The Center for the History of Business, Technology, and Society offers fellowships and grant support for scholars from the humanities and related social sciences. The Hagley Museum and Library is one of the nation's foremost independent research libraries. Its collections are especially strong in the areas of American business and economic history, the history

of science and technology, the history of industrialization in its social contexts, and French history of the Revolutionary period. Grants-in-Aid: Short-term grants-in-aid support visits to the Hagley for research in the imprint, manuscript, pictorial, and artifact collections. Stipends support two to eight weeks at no more than \$1200 per month. Henry Belin du Pont Fellowship: Supports advanced research at Hagley. Sponsored by the H. B. du Pont Memorial Fund, these fellowships offer a maximum stipend of \$1500 per month. Applicants must be from out-of-state; degree candidates and persons seeking support for degree work are not eligible to apply. Fellowship tenure must be continuous and last from two to six months. For information and applications, contact Dr. Philip Scranton, Director, Center for the History of Business Technology, and Society, Hagley Museum and Library, PO Box 3630, Wilmington, DE 19807; tel. 302-658-2400; fax: 302-655-3188; email: crl@udel.edu, or visit the website at <http://www.hagley.lib.de.us>. Remaining application deadlines for 1998 are June 30 and October 30.

The James Marston Fitch Charitable Trust will award a \$20,000 research grant to mid-career professionals who have an advanced or professional degree and at least 10 years' experience, and an established identity in one or more of the following fields: historic preservation, architecture, landscape architecture, urban design, environmental planning, archaeology, architectural history, and the decorative arts. Other smaller grants up to \$10,000 are made at the discretion of the Trustees. The grants are intended to support innovative original research and creative design which advances the practice of preservation in the United States. These grants are partially made possible by the generosity of the Kress Foundation. For information and applications, contact Morley Bland, The James Marston Fitch Charitable Trust, Office of Beyer Blinder Belle, 41 East 11th St., New York, NY 10003; tel. 212-777-7800; fax: 212-475-7424. Postmark deadline: August 15, 1998.

CALLS FOR PAPERS

The Society for the History of Technology will hold its annual meeting in Baltimore, Maryland, October 15-18, 1998. The program committee welcomes proposals for individual papers and sessions on topics related to all facets of the history of technology, especially topics before the twentieth century. Proposals for individual papers must include: 1) a one-page abstract, and 2) a one-page cv with current postal and email address. Proposals for complete sessions must include 1) a description of the session's theme; 2) a list of the presenters' names and paper titles; 3) a one-page abstract and one-page cv for each presenter; 4) a one-page cv for the commentator, chairperson and session organizer, if she or he is not participating in the session. The session description should indicate each paper's relevance to the session theme. Send a copy of the complete proposal to Brett D. Steele, SHOT Program Chair, Dept. of History, 6265 Bunche Hall, University of California, Los Angeles, CA 90095-1473; tel. 310-825-3888; fax: 310-206-9630; email: bsteele@ucla.edu. Email submissions

are encouraged. Postmark/submission deadline: April 10, 1998.

J.B. Jackson and American Landscape is an interdisciplinary conference scheduled for October 2-4, 1998, at the University of New Mexico School of Architecture and Planning, Albuquerque. Paper sessions, small group and panel discussions are planned. Organizers seek paper proposals on Jackson and his influence, the applicability of cultural landscape concepts to contemporary design and on the future of landscape studies, as well as original studies of historic or contemporary cultural landscapes. Send one-page paper proposals for 15-20 minute talks or inquiries to Stephen Schreiber, Director of Architecture, School of Architecture and Planning, University of New Mexico, Albuquerque, NM 87131; tel. 505-277-2053; fax: 505-277-0076; email: schreib@umn.edu. Deadline: April 15, 1998.

The Prairie School and Early Modernism: Frank Lloyd Wright and his Midwest Contemporaries, 1898-1909, Oak Park and River Forest, Illinois, October 15-17, 1998. A symposium sponsored by the Frank Lloyd Wright Home and Studio Foundation on the centennial of the opening of Frank Lloyd Wright's 1898 Oak Park Studio. Paper proposals are invited on topics related to Frank Lloyd Wright and his studio in Oak Park, Illinois, which opened in 1898 and was the creative center for the development of Prairie School architecture and design. Original scholarship on aspects related to the early work of Wright and his contemporaries, including architects Griffin, Mahony, Byrne, Drummond, Spencer, Maher, van Holst, Elmslie, Perkins, Tallmadge, Watson, Roberts, Purcell, van Bergen or artists Niedecken, Ostertag, Bock, Ianelli, van den Berghen and Giannini, among others, or work that contextualizes Prairie School architecture and design within the development of early modernism, are welcome. Proposals from graduate students are also welcome. Send abstracts of 500 words or less and cv to Dr. G. Joseph Socki, Frank Lloyd Wright Home and Studio Foundation, 951 Chicago Avenue, Oak Park, IL 60302; fax: 708-848-1248. For more information, call the Foundation's Education Department at 708-848-1976. Deadline: April 27, 1998.

Marion Dean Ross Chapter of the Society of Architectural Historians (Pacific Northwest) seeks papers for its annual meeting in Boise, Idaho on October 2-4, 1998. Any aspect of architectural history is appropriate: topics related to the Boise area, Idaho, eastern Oregon, eastern Washington, southern Alberta, and Montana are encouraged. Submissions are not limited to SAH members, but presenters will be required to become chapter members. Send abstracts or direct further inquiries to the paper coordinator, Shirley Courtois, 235-13th Avenue East, #203, Seattle, WA 98102-5861; tel. 206-325-9346; fax: 206-860-7644; email: courtois@wport.com. Deadline: May 15, 1998.

Bourgeois and Aristocratic Cultural Encounters in Garden Art, the 1999 Studies in Landscape Architecture at Dumbarton Oaks Symposium, will be held at Dumbarton Oaks, Washington, DC, on May 14 and 15, 1999. Papers are invited that focus on the impact of changing relationships between bourgeois and aris-



SOCIETY OF ARCHITECTURAL HISTORIANS

52ND ANNUAL MEETING — 14-18 APRIL 1999

DOUBLETREE AT THE ALLEN CENTER — HOUSTON, TEXAS

General Chair: Christopher Mead

Local Chairs: Stephen Fox and Marta Galicki

CALL FOR PAPERS

Members and friends of the Society of Architectural Historians are invited to submit abstracts by 4 September 1998 for the sessions listed below. Abstracts of no more than 300 words must be sent directly to the appropriate session chair; abstracts are to be headed with the applicant's name, professional affiliation (graduate students in brackets), and title of paper. Submit with the abstract a résumé, along with home and work addresses, telephone and fax numbers, and e-mail address. Abstracts should define the subject and summarize the argument to be presented in the proposed paper. The content of that paper should be the product of well-documented original research that is primarily analytical and interpretative rather than descriptive in nature. The paper cannot have been previously published, nor presented in public except to a small, local audience. Only one submission per author will be accepted. All abstracts will be held in confidence. With the author's approval, a session chair may recommend for inclusion in an open session an abstract that was submitted to but does not fit into a thematic session. Session chairs will notify all persons submitting abstracts of the acceptance or rejection of their proposals by 2 October 1998. Authors of accepted proposals must submit the complete text of their papers to their session chair by 1 February 1999. Session chairs will return papers with comments to speakers by 1 March 1999. Speakers must complete any revisions and distribute copies of their paper to the session chair and the other session speakers by 2 April 1999. Session chairs have the prerogative to recommend changes to an abstract in order to coordinate it with a session program, and to suggest editorial revisions to a paper in order to make it satisfy session guidelines; it is the responsibility of session chairs to inform speakers of those guidelines, as well as of the general expectations for a session. Chairs reserve the right to withhold a paper from the program if the author has refused to comply with those guidelines.

• **Open Sessions** One or more open sessions will provide a forum for subjects not otherwise covered in the program. Send proposals to the meeting's general chair: Prof. Christopher Mead, Department of Art and Art History, University of New Mexico, Albuquerque, New Mexico 87131; tel.: (505)277-5861 or (505)265-1952; fax: (505)277-5955 or (505)265-1459; e-mail: ccmead@unm.edu

• **Ancient Architecture, New Paradigms** The ongoing critical reexamination of the classical canon has called into question many of the traditional methodologies applied to the study of ancient sites and monuments. Three decades after Vincent Scully's controversial *The Earth, the Temple and the Gods* and more than ten years after François de Polignac's groundbreaking *La naissance de la cité grecque: cultes, espace, et société*, scholars continue to search for effective paradigms, often borrowing from current work in such fields as anthropology and social geography and implementing models derived from critical and literary theory. This session invites proposals that offer new insights into research methodologies for ancient architecture and particularly welcomes those drawing on approaches from studies of other periods in architectural history and from other disciplines. Areas for investigation might include: how and to what degree ritual use affects architectural form; theories on the construction of sacred, civic, and private space; a critical examination of the assumptions underlying architectural reconstructions such as those based, *a priori*, on the 'Vitruvian canon'; the role of gender in sanctuary precincts; new views on the siting of structures, or explorations of the interrelation of monuments within a circumscribed site as opposed to extracting a single building from a larger complex for study. Proposals on innovative approaches to the study of architecture dating from before the beginning of the Byzantine period, in Europe, Egypt, or the Near East, are encouraged. Send proposals to: Celeste A. Lovette [Columbia University], 826 Schenmerhorn, Columbia University, 1190 Amsterdam Ave., New York, NY 10027; tel.: (212)665-1324; fax: (212)854-7329; e-mail: cal46@columbia.edu

• **Architecture, Imperialism and Romanization** Roman architecture in Italy and in Western Roman provinces like Britain and Gaul has been the subject of both old and more recent scholarship. The study of the architectural topography of imperialism and Romanization in the East is also expanding. While, however, the documentary record of the buildings is copious, and is still being enlarged through new excavations, interpretive and contextual studies are comparatively scant and uneven. Yet, new perspectives on colonialism and colonial cultures raise questions both about the interpretation of 'Romanization' as a monolithic intellectual construct, and about the implications of 'imperialism' that Theodor Mommsen formulated in his Nobel prize-winning *Römische Geschichte*—the fifth volume in particular, available in English as *The Provinces of the Roman Empire* (1885). Critical appraisal of Roman buildings in the East holds great potential for furthering our understanding of the conceptual and physical basis to the interface between Rome and her subjects. In the East, as elsewhere, alongside the untempered borrowing of Roman forms is seen not only the tenacious persistence of indigenous architectural languages, but also, and more significantly, a multi-layered, heterogeneous synthesis depending on locale. Submissions are invited that deal with the different facets of cultural influence in the motivation for and process of building in the Eastern provinces. The primary aim is to explore the multifarious readings of imperial ideology, and the meaning of what is Roman, through issues such as the design, use and patronage of buildings. Papers dealing with Roman architecture in Greece and Asia Minor are particularly encouraged. Send proposals to: Prof. Suna Güven, Department of Architecture, Middle East Technical University, Ankara 06531, Turkey; tel.: (90 312)210-2203/2238; fax: (90 312)210-1249; e-mail: guven@vitruvius.arch.metu.edu.tr, or sunag@rorqual.cc.metu.edu.tr

• **Theory of the Classical Orders** Formal aspects of the theory of classical orders were a neglected object of study for a very long time. During the 1970s and 1980s most of the research done on the classical orders concentrated on problems of meaning and interpretation, while leaving aside such problems as the development of individual elements of the classical orders, their geometrical construction, the history of their use, how they appear in architectural writings, and so on. The 1990s have seen a revival of interest in formal aspects of the classical orders, which has already produced significant new insights into their use, characteristics, and production. Over the past ten years analytical research into the formal aspects of the classical orders has proved itself to be an important tool when it comes to dating individual buildings or distinguishing between different influences. In addition to this, a number of recent translations of major Renaissance architectural treatises have reopened questions of English terminology for the elements of the classical orders. The session is intended to provide a forum for the latest research in this field. Both works on the Graeco-Roman and Renaissance-Baroque use of the classical orders are invited. Send proposals to: Dr. Branko Mitrovic, UNITEC Institute of Technology, School of Architecture, Private bag 92025, Carrington Rd., Auckland, New Zealand; tel.: (649)849-4180, ext. 7253; fax: (649)846-7369; e-mail: bmitrovic@unitec.ac.nz

• **Reconsidering Proportion** Proportion is, or should be, one of the thorniest topics in the history of architecture. How can it have mattered so much to architects of the past, when a given system is usually so hard, often impossible, to detect on the spot? And how, even with accurate measured drawings, can one avoid unverifiable or fanciful hypotheses that may distort the original intentions of the architect? Should we be looking for a more stringent methodology? It is not surprising that the subject often seems to meet with a silent skepticism among more sober scholars, especially those who study ancient and medieval architecture. For the Renaissance, Wittkower's *Architectural Principles* continues to exert a very powerful influence; but, now fifty years old, it

deserves reconsideration. What did he—and what do we—mean by a “well-proportioned” building? The role of proportion in the design process, ignored by Wittkower, also deserves attention. More positively, he drew a sharp distinction between the geometrical systems adopted by Gothic architects and the arithmetical ones employed in the Renaissance: how far is such a characterization valid? Or what of Peter Kidson's view that from ancient Greece to the Gothic there was a fundamental continuity in architects' approach to proportion? Papers are invited that deal with these and similar issues for Western architecture from antiquity to the Baroque. While analysis of individual buildings will be welcome, it is hoped that they will be used to suggest broad conclusions. Chaired by Andrew Morrough, Department of Art History, University of Oregon [Eugene, OR 97403; tel.: (541)346-0712; fax: (541)346-3626] and Mark Wilson Jones. Send two copies of proposals to: Mark Wilson Jones, Via R. Ghiglianovich 21, 00143 Rome, Italy; tel./fax: (011 39 6)5051-0456; e-mail: mwjones@ats.it

• **Architectural, Urban, and Landscape Design in Europe, 1400-1800**

This session is intended to provide a forum for the presentation of new research in the history of architecture of early modern Europe. Potential topics include: patronage; architects' training and careers; theory and treatises; materials; typology; symbolism and iconography; development and transmission of novel design patterns; gender and class as expressed in the built environment; center vs. periphery; modern historiographical and methodological issues; ephemeral design; the relationship of architectural, urban, and landscape design to specific cultural, social, religious, historical, institutional, and political contexts; architecture as a motor of statecraft. The aforementioned topics are not meant to be exhaustive, but to suggest the diverse range of proposals that are welcome. Send proposals to: Prof. John E. Moore, Department of Art, Smith College, Northampton, MA 01063; office tel.: (413)585-3122; dept. tel.: (413)585-3100; fax: (413)585-3119; e-mail: jmoore@sophia.smith.edu (On sabbatical 1 May-31 July, but can be reached through dept. tel. or by e-mail.)

• **Francesco Borromini, 1599-1667** On the occasion of the 400th anniversary of his birth, we invite papers on all aspects of the life and work of Francesco Borromini. Recent scholarship has taken us beyond the view of him as an irascible eccentric to discover his place in the rich and dynamic intellectual and architectural culture of seventeenth-century Rome. We invite papers that investigate his background; his relationship to his uncle and teacher Carlo Maderno, his great contemporaries Gianlorenzo Bernini and Pietro da Cortona, and other designers; his interest in Antiquity or medieval architecture; questions of patronage, working methods, technical expertise, symbolic language, intellectual context, use, and form; institutional buildings, churches, chapels, palaces, new buildings, and remodelings; critical reputation, influence, and reception in our own time. So complex an architect deserves a complex investigation, and we welcome a range of well-articulated critical perspectives. Send proposals to: Prof. Tod A. Marder, Department of Art History, Rutgers University, New Brunswick, NJ 08903; tel.: (908)932-7041; fax: (908)932-1261; and to Prof. Patricia Waddy, School of Architecture, Syracuse University, Syracuse, NY 13244-1250; tel.: (315)443-5099; fax: (315)443-5082; e-mail pwaddy@mailbox.syr.edu

• **George Washington and Architecture** The year 1999 will witness the national observance of the two-hundredth anniversary of the death of George Washington. Washington is a major figure in the story of American architecture, for quite varied reasons. There is, for instance, the Washington who employed a range of British styles and American vernacular traits to create his seat at Mount Vernon; Washington the landscape gardener; Washington the patron who shaped the “Federal City”; and Washington the subject of monuments, to say nothing of the impact of Mount Vernon as a model for subsequent buildings. Understandably, few of the events that honor Washington are likely to look seriously at architectural matters. It will be a rare observance, if not a unique one, that brings together specialists from the diverse fields that pertain to the subject of George Washington and architecture. The present session is the natural place to accomplish this exchange of ideas. Send proposals to: Prof. Charles Brownell, Department of Art History, Virginia Commonwealth University, P. O. Box 843046, 922 West Franklin Street, Richmond, VA 23284-3046; tel.: (804)828-2784; fax: (804)828-7468.

• **American Religious Architecture as an Expression of Cultural Heritage** Comparative studies of American religious architecture have generally been overlooked by architectural historians. Most research has focused on individual examples, usually by well-known architects, or on cohesive regional types such as New England meeting houses and California missions. Houses of worship in this pluralistic nation, whether grand urban social statements or humble vernacular examples in rural settings, communicate specific cultural messages about their corporate builders. Not only do they display current trends in architectural styles, but they also provide clues to the ethnic origin, religious tradition, and social position of their builders. They often express religious world views as well. This session encourages papers which add to the body of knowledge about religious architecture and explore that architecture as an expression of identity. Especially encouraged are papers which discuss how architecture expresses the transformation of ethnic traditions and religious practice from the Old World to the New. Questions to be addressed may include: What survived the trip? What was lost? What adaptations and accommodations were made? and, perhaps most important, why? Send proposals to: Dr. Marilyn Chiat, Center for the Documentation and Preservation of Places of Worship, 1885 University Avenue, West

Suite 55, St. Paul, MN 55104; tel.: (612)659-0401; fax: (612)659-0429; and to Dr. Patricia Eckhardt, Eckhardt Research, 514 N. Linn St., Iowa City, IA 52245; tel./fax: (319)338-3386.

• **Modern Classicisms in Mid-19th-Century American Architecture**

Notions of progress and the desire for an architecture reflecting the uniqueness of its era pushed and pulled on the elements and language of classicism in the mid-19th century. In the United States no less than Europe, distinctive new bodies of form emerged that still claimed a nominal identification as classical. This classicism continued to portray connections with the humanist past, to invoke associations of urbanity, of grandeur, and of cultural maturity. The phenomenon was widespread but varied, embodied in classicisms reformulated explicitly by theory or simply displaying a distinctive cast without an obvious theoretical genealogy. In some settings a bourgeois sense of the urban street, of Italianate “Street Architecture,” and classes of wealth vying for representation invited new treatments and attached new meanings; in some cases the fact of departure is clearer than a sense of destination, and the transformation can seem inconsistently applied or not widely shared. Sometimes, choices of form clearly reflected designs and debates from abroad—mediated by local motives—over the nature of an appropriate classicism for the modern age. In the Anglo-American orbit one especially encounters the force of the more prominent professional engagement with the Gothic Revival, which engendered classicisms emulating some of the sculptural richness, changefulness, and constructivist narrative that the Gothic could offer. This session invites papers that discuss such self-consciously modern classicisms in American architecture from the 1840s through the 1870s, describing them in terms of the vectors of formal change they presented, and the motives, causes, and influences that can be attached to those. A broad range of perspectives is welcomed. Send proposals to: Dr. Jeffrey A. Cohen, Rhys Carpenter Library, A5, Bryn Mawr College, 101 North Merion Ave., Bryn Mawr, PA 19010-2899; tel.: (610)526-7916; fax: (610)526-7911; e-mail: jcohen@brynmawr.edu

• **The Prairie School in its Urban and Suburban Context** The Prairie School of Architecture was founded in the early 20th century through the efforts of several individuals working chiefly in the suburbs outside Chicago. Rare among architectural styles, the Prairie School was almost solely dedicated to the production of domestic architecture. Rarer still, the vast majority of commissions were executed almost exclusively in suburbs and small towns throughout the American Midwest. Although there exists a large body of work on the many familiar architects of the Prairie School, with Frank Lloyd Wright and Walter Burley Griffin leading the list, most studies have generally attempted to understand and analyze the Prairie School from a formalist or biographical perspective. In privileging the architects, and their designs, these studies have often failed to take into account the urban and suburban physical, spatial and social contexts within which the Prairie School was founded and flourished. This session will re-examine the Prairie School with an emphasis on understanding its emergence within turn-of-the-century urban and suburban contexts, focussing not on stylistic origins, but rather on how and why it resulted from, and responded to, current social, political, economic and cultural conditions. Papers are especially invited from individuals working in the fields of social history, cultural geography, domestic architecture and suburban history. Papers which seek to understand and address the relationships and intersections between architectural style and urban form from interdisciplinary perspectives, particularly those that merge architectural history with urban and suburban history or the history of domesticity, are especially welcome. Send proposals to: Dr. G. Joseph Socki, Frank Lloyd Wright Home and Studio Foundation, 931 Chicago Avenue, Oak Park, IL 60302; tel.: (708)848-1976; fax: (708)848-1248.

• **Identity and Place in Latin American Architectural and Urban History**

Latin America occupies an important though often undervalued place in architectural and urban histories. Cultural identity, with its national, regional and continental implications, is not a new issue but has been a topic of debate throughout the post-conquest history of the hemisphere. Latin America is not in any sense a monolithic construct, although the Iberian languages, shared cultural foundations, and common conditions of economic dependency provide a broad, generalized sense of community. Yet Latin America has many identities, as well as many traditions and many histories. The ancient cities of indigenous cultures are artifacts of historical memory that still maintain a profound presence, while today's Latin American cities, with their phenomenal growth and economic disparities, pose some of the greatest contemporary challenges for architects and urban designers. It will be the purpose of this session to explore these various identities and their particular relationship to place through urban and architectural design. This session intends to provide a forum for both accomplished research as well as works in progress. Topics for presentation may include: tectonic traditions, regionalism(s), europhilia vs. europhobia, invention vs. appropriation, emulation vs. resistance, *negritismo* vs. *hispanicismo* in the struggle to define cultural identity, the spatial legacy of slavery and other forms of dominance, *modernismo* and other influences on literature and architecture, the American baroque, the American Modern Movement, post-heroic modernism and contemporary currents in criticism. Send proposals to: Prof. John A. Loomis, School of Architecture, The City College of New York, Convent Avenue at 138th St., New York, NY 10031; dept. tel.: (212)650-7118; home tel. (after 1 Aug.): (212)982-6564; e-mail: jloomis@conycampus.mci.net (On leave until August, but can be reached through dept. tel. or by e-mail).

*Society of Architectural Historians
1998 Domestic Study Tour*

Bruce Goff and Frank Lloyd Wright in Oklahoma

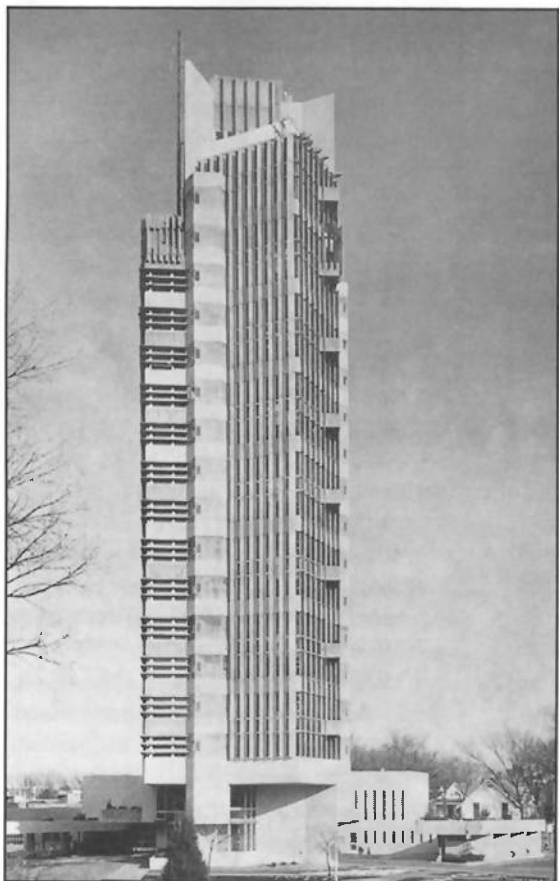
Wednesday, October 7 - Sunday, October 11

David G. De Long, Tour Leader,

With Jerri Hodges Bonebrake and Bart Prince

Bruce Goff (1904-1982) has been widely acclaimed as a true visionary, as one of America's most unconventional, exuberantly creative architects. Writing for the *New York Times* in 1976, Ada Louise Huxtable said of his work, "This is one of the most provocative manifestations of the American architectural genius....Bruce Goff is a phenomenon, part of an indigenous American tradition of the unspoiled, romantic, land-loving loner." His career is inextricably tied to that of Frank Lloyd Wright, the unparalleled American genius who Goff first admired from afar, then at close range. Their buildings in Oklahoma provide a unique setting in which to study the work of these two architects and to consider ties that link them to younger generations.

Price Tower, Bartlesville, Oklahoma, Frank Lloyd Wright, 1952-1956.
Photograph courtesy of The Art Institute of Chicago.



Day 1: Wednesday, October 7

The tour will originate in Tulsa, where Goff began his career at an early age. When he moved there with his family in 1915, the city was experiencing such rapid growth—spurred by the discovery of nearby oil fields—that it stood in stark contrast to the small villages in Kansas and Oklahoma where he had spent most of his earlier childhood. The very next year, in 1916, at the astonishingly early age of 12, he began working for the local architectural firm of Rush, Endacott & Rush. Within three years his designs for the firm were being built, and in 1929, at the age of 25, he was named a full partner.

Participants will be invited to assemble at the Adam's Mark hotel in Tulsa for an introductory talk at 6:00 PM. David G. De Long, the tour leader, will present an overview of Goff's career, relating his designs in Tulsa to later phases of development and outlining the many influences that he quickly absorbed, beginning with the work of Frank Lloyd Wright. The lecture will be followed by a reception and group dinner at the hotel.

Day 2: Thursday, October 8

The first full day of the tour will be devoted to Goff's early work in Tulsa, beginning with the Boston Avenue Methodist-

Episcopal Church, which he designed in 1926. From the day of its opening in June 1929, it has remained a famous Oklahoma landmark. Alfonso Iannelli praised it as "a voice of the Twentieth Century" and Sheldon Cheney, in an early history of modern architecture, described it as "the most provocative American example of different church building...." It reflects Goff's skillful assimilation of various sources, including work by Louis Sullivan and various examples of European expressionism. Barry Byrne's nearby Church of Christ the King, designed in 1925 and nearing completion in 1927, also affected Goff's design. It will be visited after the Boston Avenue Church. Following Byrne's withdrawal from the commission, Goff completed the project in 1928, adding interior furnishings.

Debate continues as to the role of Adah Robinson in the design of the Boston Avenue Church. She had been Goff's high school art teacher, and as a prominent member of the church had been influential in securing the commission for his firm and in guiding his development of the project. No similar debate surrounds her house that Goff designed in 1923, the third stop of the tour. This compact, stucco-faced building, like the Boston Avenue Church, reflects Goff's broad knowledge of early

modern architecture in Europe, and for its time was strikingly modern.

During the later 1920s, Goff's designs reflect a growing awareness of orthodox modernism. One built example which survives will be the next stop: the Riverside Studio, designed in 1928 and completed in February 1929. Conceived as a music school for its owner and principal teacher, Patti Adams Shriner, it contained her home and a small recital hall as well as teaching studios, all artfully arranged to form a varied composition of cubic elements. Typically, Goff's determination to incorporate individually expressive elements relieved its stark volumes, and windows detailed as abstractions of musical notation impart unexpected variety.

Exterior photo opportunities for three other buildings by Goff will also be made available—in each case, interiors have been radically altered. The Tulsa Club, designed in 1925 and completed in 1927, was his second largest building to be realized in Tulsa (after the Boston Avenue Church). The abstracted geometric details of the facade, and particularly the arcuated motif of the cresting, recall work by Eliel Saarinen, an architect he greatly admired. According to Goff, Alfonso Iannelli (visiting Tulsa in conjunction with his sculpture commission for Byrne's Church of Christ the King) was

so impressed by its appearance that he delayed his return to Chicago so that he might meet its designer. The meeting was fortuitous, for it led to contacts with Chicago architects and stimulated Goff's acquisition of new books on modern architecture in Europe. One on Dutch expressionism clearly influenced the exterior details of his 1928 design for the Guaranty Laundry, the second photo stop. A third photo stop will be made at the Way house (1922); it records an early preoccupation with the work of Frank Lloyd Wright and helps place young Goff as a fledgling member of the Prairie School.

Tentatively, the day will conclude with a reception at the house Frank Lloyd Wright designed for his cousin, Richard Lloyd Jones. Jones had rejected a first version, begun in 1928 as a composition of triangular modules; he built the second scheme, orthogonal but no less monumental. Wright designed it during the summer of 1929, ultimately realizing the most developed example of his textile block system. Goff excitedly volunteered his services as site supervisor, and Wright apparently welcomed this assistance on an informal basis, meeting Goff for what must have been the first time when he visited the construction site in March 1931. Goff later recalled that construction had been difficult, and that many problems had been solved on site without Wright's direct involvement.

Following a return to the Adam's Mark hotel, the bus will depart again for the Cherry Street district of Tulsa, where dinner will be on one's own in one of the many area restaurants. Transportation will be provided back to the hotel.

Day 3: Friday, October 9

Finding himself with virtually no work during the Depression, Goff left Tulsa in 1934 and began a pattern of migratory practice, working in Chicago, Toledo (Ohio), the Aleutians (during wartime service) and Berkeley (California), before returning to Oklahoma in 1946, first residing in Norman, then, from 1956 to 1964, in Bartlesville. There, like Frank Lloyd Wright, he profited from the patronage of the Price family, and the work that resulted will be the focus of the third day of the tour.

Following an early morning departure from Tulsa, the first stop will be the building where Goff maintained his home and office: Frank Lloyd Wright's Price Tower (1952-1956). Goff had known Joe Price as a student at the University of Oklahoma and had encouraged his father, Harold Price, Sr.,

to offer the commission to Wright. Originally the Prices wanted only a small building for their own offices; Wright quickly talked them into building a cantilevered, richly faceted 19-story tower combining offices and duplex apartments—a developed realization of his beloved, unbuilt scheme for St. Marks-in-the-Bouwerie (New York City, 1929). Except for members of the Price family, Goff was apparently the only tenant to occupy this remarkable building as Wright had intended, combining his place of residence and work. The Prices sold the building in 1981, and subsequent owners have found it difficult to adapt to their uses.

During his years in Bartlesville, Goff designed several unusual homes with distinct spatial variety for local business people, their confidence partly inspired by his connection to the Price family. Among the best was the Howard Jones house (1958), built in a newly developed suburb and the second stop of the day's tour. A composition of interrelated octagonal units, its interior was largely open, with divisions suggested by changes of level. Jones owned a nearby foundry, where the projected angled windows—designed to provide unique display space for his wife's collection of antique glass—were fabricated. The Russell Collins house (1959), just down the street, has a more conventional plan, but angled elements reflective of Goff's manner embellish its exterior. In contrast, the James Fichette house (1961)—the next stop—is as clean-lined a house as Goff ever realized, a reminder of his endlessly flexible approach. Lunch will follow at the Bartlesville Community Center (William Wesley Peters for Taliesin Architects, 1982).

One of Goff's few non-residential commissions to be built in these years was the Redeemer Lutheran Education Building, designed in 1959 (together with an adjacent church, left unbuilt) and completed in 1961 (to serve as both church and Sunday school). Although conventional in plan, its exterior walls are extravagantly sheathed with diamond-shaped windows played against rough masonry cladding, its parapet embellished with massings of glass cullet that Goff described as "ears of glass," and its entrance flanked by decorative metal spires; a brief photo stop will be made.

Among the planning devices that Goff exploited to achieve exceptional spaces in these years, in addition to interrelated and overlapping geometric modules, were trapezoidal elements arranged to describe a segmental curve. An important example, the J. O. Motsenbocker house (1957, with

1963 alterations also by Goff), will be visited. Dramatically angled roofs and a walled garden reinforce its geometric composition. The next stop will be the Richard Bennett house (1959), built on the edge of Bartlesville near the Price compound. Here Goff combined crisply articulated wings—somewhat suggestive of modernist houses as published in *Arts and Architecture*—with an angled central unit.

The final stops of the day will be within the Price compound, elaborately developed over several years as a private family enclave. The expansive ranch house for Harold Price, Sr., designed by Cliff May, was the first to be built; his younger son, Joe Price, still maintains an office inside. After a brief stop, the bus will continue across the compound to the site of the Joe Price studio. Designed by Goff in 1956 and completed in 1958, it was twice expanded (1966-1968 and 1974-1976), becoming the largest, most luxurious house that he ever realized. Although recently destroyed by fire, portions of its elegant Japanese bath and sculpturally-detailed coal walls can still be seen, and Goff's masterful sense of siting can be appreciated. The day's tour will conclude at the late Prairie Style house (1954-1955) designed by Frank Lloyd Wright for Carolyn Price and Harold Price, Jr. Goff designed a sympathetically-related circular addition in 1959, but it was not built. We will have a reception at this last site before moving on to a local restaurant for dinner, after which we will return to the Adam's Mark hotel in Tulsa.

Day 4: Saturday, October 10

Participants will check out of their hotel rooms for an early morning departure, traveling to Norman where, from 1947 through 1955, Goff taught at the University of Oklahoma and was Chairman of the School of Architecture. Three buildings by Goff will be visited along the way: the John Frank house, in Sapulpa (1955); the Hopewell Baptist Church, near Edmond (1948); and the Donald Pollock house, in Oklahoma City (1957), altered by Goff in 1980 for its current owners, J. F. and Laura Warriner.

In the Frank house, Goff again combined trapezoidal elements to describe a segment of a circle in plan, but its siting and details differ so markedly from the Motsenbocker house that it seems quite dissimilar in all ways, a reminder of Goff's gift for varied expression. The Frank's business—Frankoma Pottery—was locally renowned, and Goff designed special



Bavinger House, near Norman, Oklahoma. Bruce Goff, 1950. Photograph by Eugene Bavinger and courtesy of The Art Institute of Chicago.

ceramic tiles which they fabricated to embellish the house. Local materials of quite a different sort figure in the Hopewell Baptist Church, a soaring dodecahedron constructed from steel pipe donated by a local oil company. It dramatically illustrates Goff's ability to work with found materials, and to realize extraordinary buildings at low cost. The Pollock house, showing Goff's skill in joining distinctly articulated modular units, is composed of nine interlocking pavilions, each square in shape and pyramidally roofed. Alterations for the Warriners further amplified the clarity of its parts. Following a tour of the house, a buffet lunch will be provided on the porch.

The final stop of the day will be the Bavinger house, just outside of Norman. It is arguably the most significant of Goff's realized designs, and surely the most famous of those that survive. Designed in 1950, it was lovingly built over the next five years by its

owners, Eugene and Nancy Bavinger, together with help from Goff's students at the University of Oklahoma. There is nothing else quite like it—circular pods, taking the place of conventional rooms, are suspended from a central mast so they seem to float over a planted, grotto-like area below. All is enclosed within a logarithmically-spiralled stone wall inset with glass cullet.

At the conclusion of the day, following check in at the Ramada Inn in Norman, former clients, colleagues, and students of Goff will be asked to share their recollections during a group dinner at the Oklahoma Memorial Union (Walter T. Vahlberg, 1929, with additions by Sorey Hill & Sorey, 1949) on the campus of the University of Oklahoma.

Day 5: Sunday, October 11

After checking out of the hotel, the group will continue to tour in Norman. Among Goff's first commissions after arriving in Norman was the H. E. Ledbetter house (1947), designed for a small, ordinary lot very near the campus. On this first stop of the day it will be possible to see how radically Goff reconfigured what might have been an ordinary two-bedroom home into an extraordinary affair of undulating walls, suspended roofs, and a largely open interior that included a waterfall and a ramped bridge leading over a pool to an upper level. Soon after it was completed in 1948, *Life* magazine, under the title "Consternation and Bewilderment in Oklahoma," pictured some of the 14,500 people lining up to tour its interior—this in a town of barely 22,000 residents. A few years later the

house was purchased by one of its longtime admirers, Professor Joe R. Taylor, a sculptor who still owns it.

With more limited means Goff could still challenge conformity, as shown by the small, tepee-like Magyness house (1950), the second stop of the day. Alterations for later owners have somewhat changed its appearance, and only the exterior will be visited. Not all clients were as adventurous, but even with those who were more conservative Goff sought unexpected effects through applied details of an unusual sort, as may be seen in the nearby John W. Keys house (1950). Both houses were part of a new subdivision in which other houses by Goff were planned, but not built. Further away, the Roger D. Corsaw house (1951) reveals a similar modesty of means, with angled struts and patterned shingles imparting an unusual appearance to so small a house; a brief photo stop will be made.

Goff's students at the University of Oklahoma, as well as those who learned as his apprentices over the years, constitute a resilient, ongoing group of individual practitioners. Herb Greene, one of Goff's first students at the university who stayed on to teach, reflects an earlier phase of Goff's influence. We will make a photo stop at Greene's own house (1962), which shows how Goff could inspire work of sophistication without any loss of personal originality.

Following our final stop, the bus will proceed to the Will Rogers World Airport in Oklahoma City for arrival by 1:00 PM. The bus will then continue on to the Tulsa International Airport for arrival by 3:15 PM. Box lunches will be provided on the bus.

Registration Form

(please complete both sides)

To register for the 1998 SAH Domestic Study Tour, Bruce Goff and Frank Lloyd Wright in Oklahoma, please complete this registration form and send it with full payment (\$890 double occupancy; \$1060 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 August 3, 1998. The SAH 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 _____ Vegetarian _____ Regular _____ Second participant _____ Vegetarian _____ Regular _____

Type of room requested _____ Non-smoking _____ Smoking _____ Double _____ Single _____

Check here if you would like to receive directions to the Adam's Mark hotel in Tulsa _____

I am reserving _____ space(s) on Bruce Goff and Frank Lloyd Wright in Oklahoma for a total of \$ _____

I will pay by _____ Check _____ Visa _____ MasterCard _____ Credit card number _____ Exp. date _____

Authorized signature _____

Tour Leaders

David G. De Long, Professor of Architecture at the University of Pennsylvania and a member of the SAH Board of Directors, will lead the tour. He wrote his doctoral dissertation on Goff at Columbia University and later catalogued Goff's archives and personal effects, as Goff had requested before his death. Among his books are *Bruce Goff: Toward Absolute Architecture* (1988), a culmination of sixteen years of research, and *Frank Lloyd Wright: Designs for an American Landscape, 1922-1932* (1996). He will be assisted by Jerri Hodges Bonebrake and Bart Prince. Bonebrake served as Goff's administrative assistant while he chaired the department of architecture at the University of Oklahoma and has shepherded many visitors through his buildings. Prince was Goff's trusted assistant who completed the Pavilion for Japanese Art at the Los Angeles County Museum of Art and whose own practice attests to the ongoing vitality of Goff's philosophy of individual expression.

Lodging

From Wednesday through Saturday night, lodging is included in the price of the tour, and room reservations will be made by the SAH on behalf of participants. Wednesday through Friday night the group will stay at the Adam's Mark hotel (100 East Second Street, Tulsa, OK 74103; 918-582-9000). Saturday night the group will stay at the Ramada Inn (1200 24th Avenue, SW, Norman, OK 73072; 405-321-0110).

Weather

The weather in Oklahoma in early October can be pleasant with a high in the 70s. However, because the hot days of summer will be over, the evenings may be cool with lows in the 40s. A jacket or sweater would be useful, as well as an umbrella.

Costs and Conditions

The tour price is \$890 (based on double occupancy) includes printed materials, daily transportation, admission fees, and lodging. The tour price includes breakfast and lunch Thursday, Friday, Saturday, and Sunday; receptions Thursday, Friday, and Saturday; and dinner Wednesday, Friday, and Saturday. 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 \$170 for a single occupancy. SAH members may reserve a place by using the registration form in this brochure. Participants must be members of the SAH prior to registering for the tour. The SAH will honor registrations on a first-come, first-served basis.

Cancellations made before August 3, 1998, will result in a refund minus a \$50 cancellation fee. There will be no refunds made after August 3, 1998. Special dietary requests must be received before September 18, 1998, in order to ensure that they can be met. The SAH reserves the right to make modifications in the itinerary as may become necessary.

Travel

Association Travel Concepts (ATC) has been selected as the official travel agency for the SAH's 1998 Domestic Study Tour. As the official agency, ATC has negotiated discounts with American Airlines to bring you special fares that are lower than those available to the public. All discounts apply to travel between October 2, 1998, and October 16, 1998, and are available to Oklahoma City and Tulsa.

For rate information, call ATC at 800-458-9383 between 9:00 AM and 9:00 PM, eastern standard time, Monday through Friday. You may also call American Airlines directly at 800-433-1790 and refer to the identification number AN57O8UG.

A complimentary shuttle is available from the Tulsa International Airport to the Adam's Mark hotel. To request a ride on the shuttle, which runs on the hour, use the Adam's Mark telephone in the baggage claim area.

For those driving to the Adam's Mark hotel, please request to have directions enclosed in your confirmation letter by checking the appropriate box on the registration form.

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 twenty-two 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 Oklahoma, October 7, 1998, through October 11, 1998, 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

• **Authorship and Originality: Copyright, Patent and Intellectual Property in Architecture since the French Revolution** Legal issues of authorship and originality have scarcely attracted the attention of architectural historians, despite their deep resonance with some of the central preoccupations of nineteenth- and twentieth-century architectural theory and practice. Debates over imitation vs. invention, or historical accuracy vs. originality, have haunted architectural theorists since the early 19th century. Architects have had to negotiate questions of uniqueness, influence and stylistic conformity and face disagreements over intellectual vs. real property. For the last 200 years architects have employed legal tools such as copyrights and patents to establish and protect the idea of authorship in architecture. Their discussions have been played out during a period in which architectural practice became increasingly a collective effort, one in which design is often only nominally the preserve of a single individual. (A case in point is the architect's signature on everything from architectural drawings to entire buildings.) Since the passing of the 1990 American Architectural Works Copyright Act the issue has received considerable attention in the architectural press. This session invites papers on any aspects of the issues invoked here. While case studies are of particular interest, it is hoped that all papers will contribute to a larger reflection on the cultural issues involved. Preference will be given to papers that address architectural design rather than product design, although work comparing issues of authorship in both domains for designers aspiring to control whole environments would be welcome. Send proposals to: Prof. Barry Bergdoll, Department of Art History, 826 Schermerhorn Hall, Columbia University, New York, NY 10027; tel.: (212)854-8531; fax: (212)663-0596; e-mail: bghl@columbia.edu; and to Prof. Dietrich Neumann, Department of the History of Art and Architecture, Box 1855, Brown University, Providence, RI 02912; tel.: (401)863-3254; fax: (401)863-7790; e-mail: Dietrich_Neumann@brown.edu

• **The Architect and Client in the Modern Era** The focus of this session will be on the relationship between the client and architect, and the role of clients in shaping the built environment in the modern era. Developers and other corporate clients have played a major, albeit often overlooked, role in modern architecture. One thinks of Donald Trump, but also of James Rouse; of Disney, but also of Getty; of new towns and housing developments, but also of shopping malls and entertainment complexes. With modern patronage as a subject, I would hope to see papers addressing how specific developers, such as Trump or Rouse, have had an effect—for better or worse—on architecture. This could also include state and institutional sponsors, such as Hitler or Mitterrand, as well as private corporations. The session will address a range of issues dealing with patronage that frequently crop up, but are rarely explored: the compromises, for example, that contemporary architects make in today's fiercely competitive practice in order to retain commissions; or the erosion of an architect's original concept by a client's demands to the point that the result can no longer be rightfully considered her or his design. Another case might be where the client, conversely, makes a major contribution to the design. Although these suggestions reflect a particular set of interests, I would hope to receive, with a broad subject such as this, proposals that are altogether different: the gay community as client, for example, or something comparable. Send proposals to: Prof. Meredith Clausen, Departments of Architecture and Art History, Box 353440, University of Washington, Seattle, WA 98195; tel.: (206)543-0935; fax: (206)685-1657; e-mail: mlc@u.washington.edu

• **Transportation Terminals, Stations, and Hubs: Interfaces of Architecture, Urbanism, and Engineering in Historical Perspective** Over the past two centuries, changing modes of transportation have profoundly transformed the built environment. This session focuses on the buildings and complexes created to accommodate collective transport by rail, bus and air, and the relation of these structures to urban and peri-urban space. Analysis of these complexes requires taking into account a range of scales, from the architectural to the urban and territorial. While the session as a whole should express this range and complexity, individual papers may be more limited in scope. Several types of questions can be addressed, relating to both architectural and urban history. For example: Has the accommodation of new technologies in these spaces encouraged innovation in their architecture? What kinds of spaces and structures have been developed to permit links with other networks or modes of transport? What strategies have been developed to adapt to constantly evolving functional requirements, and how have these strategies been affected more recently by preservation and heritage concerns? Also, while for the general public the passenger building remains the most familiar part of these complexes, structures related to freight, maintenance, or technical functions can often be important shapers of urban or peri-urban space, and be of interest for the history of architecture as well. Finally, study of the design and creation of these spaces can also help illuminate the relations among the various professions and actors involved. What kinds of historical documentation can be found to shed light on these processes? Send proposals to: Prof. Karen Bowie, Ecole d'Architecture de Paris Val-de-Marne 11, rue du Séminaire du Conflans, 94220 Charenton-le-Pont, France; tel.: (33-1)43-53-60-60 or (33-1)42-55-07-87; fax: (33-1)42-52-39-22 or (33-1)43-53-60-70; e-mail: bowie@ext.jussieu.fr

• **International Expositions and Their Role in the Development of Modern Architecture, 1893-1992** The century between 1893 and 1992 has seen a significant number of international expositions held in both Europe and the United

States. The tremendous publicity and immense numbers of visitors to these events provided great opportunities for the demonstration and promotion of new ideas in the sciences, politics, and other aspects of society, including architecture. The ephemeral nature of the expositions offered architects the opportunity to create bold visual statements that reflected concurrent developments in modern society through the exploration of new design concepts, building materials, and construction techniques. As a result, these international expositions played important roles in the development and promotion of progressive architectural ideologies. As international events, they also served as important sites for the cross-fertilization of ideas, including concepts between progressive architects in Europe and the United States. This session explores the role international expositions held between 1893 and 1992 have played in the development of modern architecture. Scholars are encouraged to submit papers that examine broad social or design issues that impacted general developments in modern architecture during these years. Such topics might explore the rise of corporate architecture; the changing roles of color and sculpture in architecture; the changing views on colonization as reflected in architecture; the incorporation of new materials and construction technologies in building design; or even the evolving definition of modern architecture. Send proposals to: Prof. Lisa D. Schrenk, School of Architecture, University of New Mexico, 2414 Central Avenue SE, Albuquerque, NM 87131-1226; tel.: (505)277-2903; fax: (505)277-0076; e-mail: schrenk@unm.edu.

• **Southern Modern: Regressive Currents and Progressive Counter-currents, 1914-1964** Over the past twenty years, a growing literature on 20th-century Southern architecture has emphasized the survival of traditional (usually classical) styles and vernacular building. Although the American South was the original home of numerous progressive designers (J.W. Root, E. D. Stone, A. H. Town, P. Rudolph) and the locus of several important experiments in Modern design (Sarasota, Knoxville, Black Mountain), Modern architecture in Southern settings has usually been seen as a marker of external influence that calls into question local cultural identities and posits the implausibility of an indigenous Southern Modernism. Rarely examined are the architectural implications of the continued conflict between the legacies of the slave South and modernity in the middle decades of the twentieth century. Papers in this session should address the problematics of Modernism and demonstrate the contribution of architectural history to an emerging theory of the Modern South in American cultural studies. Papers may examine the relation of Modern architecture and economic, ideological, and cultural practices (one-party politics, sharecropping, influx of Federal funding and outside capital, segregated public and private spaces, emergence of universities, industrial communities, etc.) in the South prior to passage of the Civil Rights Act. Papers synthesizing progressive, Modern, or modernizing trends across broad geographic and cultural areas of the South, dealing with race or class as a factor in architectural design or urban development, or examining building types peculiar to the South, are especially encouraged. Chaired by Zach Rice, ZWR Architects, and Dr. Alfred Willis, UCLA. Send proposals to: Zach Rice, ZWR Architects, PO Box 158, Pendleton, SC 29670; tel.: (864)646-6520; fax: (864)646-8533; e-mail: zwr@delphi.com

• **Mies van der Rohe** Alternately celebrated and denounced, the architecture of Ludwig Mies van der Rohe continues to be rediscovered and reappraised from diverse critical and historical perspectives. Few architects of the twentieth century remain of such consequence for contemporary architects around the world. No one grappled more consistently with the problematics and opportunities of modernity. Mies's will to create cultural value underlies the aesthetics, the new definition of space, and the new articulation of structure and of the materiality of surface. This session seeks new scholarship on Mies's work (built and unbuilt), his life, thought and design, the interrelationship between his teaching and office work, his relations with clients and colleagues, his relation to site, construction, technology, industrialization, art, philosophy, urban space and landscape. Paper topics may address the question of change and continuity over his career, as well as the effects and afterlife of his work. Papers that illuminate less studied, more detailed, and controversial aspects of his work and career may contribute significantly to a better understanding of this complex legacy. Chaired by Phyllis Lambert and Cammie McAtee, Canadian Centre for Architecture, and Detlef Mertins, School of Architecture and Landscape Architecture, University of Toronto. Send proposals to: Cammie McAtee, Canadian Centre for Architecture, 1920 rue Baile, Montreal, Quebec H3H 2S6, Canada; tel.: (514)939-7000; fax: (514)939-7020; e-mail: cammie@cca.qc.ca

• **Visions of Space** Conceptualisations of perspective and of vision have been central both to the development of architectural space and to the development of architectural history and theory. The sources of many current empirical studies of perspectival vision in architectural history and theory are to be found in art history as well as film theory (see the classic studies by Pollock, Mulvey, and Bryson). Recently, psychoanalytical theories of vision have been superimposed over this visual tradition (Colomina, 1992; Vidler, 1992). In this respect, notions of perspectival vision become both more complex (Weiss, 1995) and more unstable (Marin, 1981). There have also been cross-disciplinary analysis of the phenomenon of vision (Damisch, 1993; Krauss, 1993; Alpers, 1989; Cray, 1990). This focus on the visual has resulted in studies of the very status of vision (Shiff, 1984; Levin, 1993). There is thus much critical interest in the Western visual tradition (Jay, 1993). In addition, psychoanalytical perspectives on

visual space lead toward such related concepts as the concept of time (Jameson, 1994). This transforms the very concept of space itself, including built space (Eisenman, 1991), as well as bordering subjects such as landscape since, as James Ackerman (1986) writes, when studying architecture, we need both to look at it and out from it. Visual theories are therefore having a profound impact on architectural history and theory. The agenda of this session is to present current architectural research that makes use of concepts of vision and perspective—but in ways that highlight, question or problematise visual issues. This session will, in other words, consider vision simultaneously as a descriptive tool, an analytical instrument, and a methodological problem. Send proposals to: Prof. Jan Birksted, School of Architecture, University of East London, London E15 3EA, Great Britain; tel.: (181)849-3681; fax: (181)849-3686; e-mail: birksted@compuserve.com

• **Architecture, Urbanism, and Everyday Life** The recent appearance in English translations of several books by the French sociologist and philosopher Henri Lefebvre as well as the publication of new studies devoted to the Situationists presents an apposite moment for evaluating the usefulness of their notions of everyday life to the study of the contemporary built environment. Posited by Lefebvre as a realm of leisure and festival, everyday life is a domain of active spatial experience reducible neither to productive labor nor to passive cultural consumption. Situationist understandings of urban drift (*dérive*) and appropriation (*détournement*) advanced by Guy Debord also have been assimilated (often speciously) by many proponents of post-modernism. Yet despite their considerable influence, these concepts have received surprisingly little discussion and analysis by architects and architectural historians and theorists, an omission this session is intended to remedy. Its goal will be to address the modalities through which architecture and urban planning have responded to (or ignored) spatial practices such as commuting, driving, shopping, waiting, walking, and the seeking of amusement and distraction. Presentations should focus upon the historical and cultural specificity of everyday life and its significance for architecture and urbanism. Which formative historical instances or national contexts does it illuminate? What of the legacy and use value of work (built or unbuilt) by architects (Constant, Super Studio, Archigram) associated with this intellectual moment? How do architectures of everyday life provide for the negotiation of ethnic, racial, gender, class, and political conflicts? Discussions of the concept's value to architectural education will be especially welcome, as will analysis of its relevance to pedagogical practices in contemporary urban planning. Send proposals to: Profs. Edward Dimendberg and Margaret Crawford, Southern California Institute of Architecture, 5454 Beethoven Street, Los Angeles, CA 90066; tel.: (310) 273-8411; fax: (310)574-3801; e-mail: Dimendberg@compuserve.com

• **Landscapes of Health** The physical health of individuals and population groups has long been an identifiable factor in the shaping of the built landscape. Building types—hospitals, sanatoria, spa compounds—have evolved from specialized practices related to the care and healing of the body. Reformers, corporate and political powers have also linked health and architecture, conflating physical, social and moral health considerations in their efforts to reconfigure urban housing and civic space. Because body and environment have been so closely linked, architecture has been embraced repeatedly as a tool for the management of health and the inculcation of cultural values. Papers are sought that probe the relationship between the physical body and the construction, destruction or redesign, use and cultural meaning of the built environment. Proposals might focus on a particular building type; examine the cultural construction of public health and its impact on architecture and planning; consider the conflation of bodily health and morality, or the ways in which health and bodily perception inform characterizations of gender, ethnicity and race linked to built form; or address recent theoretical investigations of the body in relation to the meaning and evolving design of domestic or urban environments. Case studies might include such large-scale health facility plans as K. I. Dientzenhofer's Invalidovna Hospital for Disabled Soldiers, Prague, or the Texas Medical Center, Houston; the political constructions of health and space that shaped Jewish ghettos in European cities; the architectural impact of disease and catastrophic epidemics; and public housing and urban renewal efforts in recent decades. This thematic session is not restricted by chronology or geography. Investigations that are transdisciplinary in subject matter or methodology are welcomed. Send proposals to: Dr. Roberta M. Moudry, Department of Architecture, Cornell University, 140 Sibley Hall, Ithaca, NY 14853; tel.: 607-255-3917; fax: 607-255-0291; e-mail: rmm5@cornell.edu

• **Contested Terrain: Architecture, Power, and Authority in the Workplace** Employers have long used architecture to shape the behavior of workers. From the model communities planned in the nineteenth century by French utopian writer Charles Fourier to the layout of computer chip factories in Silicon Valley, the built environment has been used in attempts to improve work conditions, increase output, enhance worker supervision, and reduce employer-employee conflict. This session aims to bring together scholars investigating how architecture mirrors and shapes social relations at the workplace. Our primary goal is to explore how landscapes of work relate to the complex interactions of the men and women who toiled within these spaces. We seek papers that address the ways owners and managers designed work-

spaces to segregate employees by age, class, ethnicity, gender, and race. If and how did decorative schemes reinforce the beliefs of employers and workers about hierarchy in the workplace? How did the design of workplaces communicate the employers' goals for appropriate behavior at work? We also hope to include papers that discuss how employees reacted to and resisted these architectural strategies. "Workplace" for this session is defined as broadly as possible. We would consider papers addressing work done in a variety of settings, including domestic environments and agricultural landscapes. We hope to interest scholars examining workspaces established before the industrial revolution as well as those looking at structures that represent the post-industrial service economy. We welcome papers on international topics, and especially seek topics that address ethnicity and gender as they relate to the struggle for control in the workplace. Send proposals to: Anna Verner Andrejewski [University of Delaware], 453 Beaver Street, North Wales, PA 19454; tel.: 215-661-8943; fax: 215-699-8901, e-mail: annaski@erols.com; and to William Littmann [University of California, Berkeley], 1880 Pacific Avenue, #602, San Francisco, CA 94109; tel.: 415-567-5233; e-mail: billiam@uclink.berkeley.edu

• **Faux, Fake or Forgery: The Tradition of Imitative Architectural Materials** From ancient times to the present people have used substitutes to imitate expensive or hard-to-find materials. Various stone mixtures, painted wood, terracotta, papier-mâché, numerous forms of plaster and other formulae were used to fake more expensive materials in the seventeenth and eighteenth centuries. Sometimes even luxurious materials were used to imitate other substances as with marble 'silk' curtains. In the nineteenth and twentieth centuries, machine-made materials such as cast and pressed metal, rockface concrete block, linoleum and permastone have flooded the market making cheap, substitute decoration available to the masses. Papers are invited that explore the history of imitative materials and the cultural context of their creation, including the makers' motives and methods. Submissions must be analytical as well as descriptive, and may consider the practical, economic and aesthetic reasons for the popularity of imitative ornament as well as its critical reception and prevailing fashions. Subjects may be drawn from any period or any country. Chaired by Pamela H. Simpson, Washington and Lee University, and Julia King [University of London]. Send proposals to: Prof. Pamela H. Simpson, Art Department, Washington and Lee University, Lexington, VA, 24450; tel: 540-463-8857; fax: 540-463-8104

• **Women Designers in the U.S.A., 1900-2000** This session sponsored by the Decorative Arts Society will consider twentieth-century women designers who worked or are working in the U.S.A., regardless of their country of birth. The chair of the session will consider papers on any aspect of design—broadly defined here to include everything from fashion to fancy goods, from packaging to pottery, from machine product design to multimedia, from mainstream to the margins. Architecture as such is excluded, although papers on women architects who also worked as designers would be welcomed. Other areas of interest are education and training, design practice (working alone, in partnerships, in firms, etc.), the 'ghettoization' of particular fields of design with respect to women and the marginalization of women in other fields, reflections (historical and current) on being a woman in the world of design, as well as the effect of ethnicity on design (African American designers, Native American designers, German immigrant designers, etc.). Send proposals to: Prof. Pat Kirkham, Bard Graduate Center, 18 West 86th Street, New York, NY 10024; tel.: (212)501-3043; fax: (202)501-3045; e-mail: kirkham@bgc.bard.edu

• **Canadian Architecture Overseas: A First Assessment** This session is sponsored by the Society for the Study of Architecture in Canada. At the turn of the 20th century, when the colonial system of the British Empire encouraged trading among its members, Canada provided architectural services and patronage overseas. Immigrants of British descent sought opportunities to expand their influence through diverse national institutions, such as banks in the Caribbean Islands. Canada was not allowed a Foreign Affairs Department, although relative commercial freedom allowed it to engage with other countries so long as it did not interfere with British imperial policies. Canada purchased and constructed diplomatic residences abroad, and also built pavilions for international expositions. After World War II, Canada began to assert itself as a country in its own right. As a key member of the Commonwealth that replaced the British Empire, Canada was committed to foreign aid and opened her doors to new waves of immigrants. Under the government of Pierre Trudeau (1968-1984), Canada helped developing countries build schools, universities, bridges, and factories. Trudeau also promoted Canadian culture by opening cultural centers in or near embassies and by building world's fairs pavilions. Questions to be considered include: How have Canadian architects and their patrons contributed to creating a Canadian image abroad during the 20th century? In what styles have they decided to represent their institutions? Have they tried to emulate the British models, or were they more interested in the American examples? After World War II, were Canadians more sensitive to post-colonial issues? Where did they look for contemporary examples of architecture that could be exported? How has architecture expressed the different phases of Canada's history? Send proposals to: Marie-Josée Therrien [Laval University], 2 Matilda Street, Toronto, Ontario M4M 1L9, Canada; tel.: (416)406-0057; fax: (416)406-6321; e-mail: amriejo@interlog.com

tocrats upon the development of garden art. How did changes in the art of gardens, in their use and their cultural reception reflect political, economic, or cultural changes that resulted from conflict and cooperation between bourgeois and aristocrats, and how did they contribute to them? These questions call for a theoretical approach to relations between social change and cultural change. Contributions could address any period since the Renaissance, in any part of the world where bourgeoisies and aristocracies have been competing. We are especially interested in cultural change during periods when either the aristocracy or the bourgeoisie is politically dominant, and in particular in the American scene during the 19th century. For more detailed information, contact Director of Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007; tel. 202-339-6460; fax: 202-625-0432; email: landscape@doaks.org. Abstracts of no more than three pages should describe the scope and content of the work and its significance for the symposium theme. Deadline: May 30, 1998.

Cass Gilbert, Life and Work: From Regional to National Architect. Alexander Hamilton U.S. Custom House, New York, NY, November 12-14, 1998. Co-sponsored by the Second Judicial Circuit and the George Gustav Heye Center of the National Museum of the American Indian. Paper proposals are invited on any aspect of the life and work of the American architect, Cass Gilbert (1859-1934), including significant periods of his career, specific building types, and related topics in the decorative arts, sculpture, planning and landscape history, engineering, the history of technology, regional issues, preservation, interdisciplinary studies, and social and cultural history. Limited funds may be available to support travel to the conference. Send a proposal of 500 words or less and a one-page curriculum vitae to Dr. Barbara S. Christen, Executive Director, Cass Gilbert Projects, U.S. Bankruptcy Court, Alexander Hamilton U.S. Custom House, One Bowling Green, New York, NY 10004-1408; tel. 212-668-2870, ext. 3989; fax: 212-809-9659. Deadline: May 31, 1998.

The Annual Conference of the Society for Commercial Archeology (SCA) will be held on October 21-24, 1998, in Chattanooga, Tennessee. "Drivin' the Dixie: Automobile Tourism in the South" will explore automobile tourism and its impact on the commercial-built environment in the South. The conference will include one day of papers and two days of tours that will focus on cultural resources along the routes of the Dixie Highway in North Georgia and Tennessee. Papers are invited that examine any aspect of roadside architecture or historic highways; papers that address Southern resources are especially encouraged. Paper sessions will be organized around the best proposals. Send a 300-word abstract and biographical summary/cv to Steven H. Moffson, SCA Conference, c/o Historic Preservation Division, 57 Forsyth Street, NW, Suite 500, Atlanta, GA 30303; tel. 404-651-5906; fax: 404-657-1040; email: Steven_Moffson@mail.dnr.state.ga.us. For conference information contact Jeffrey L. Durbin, tel. 404-651-6546; email: Jeff_Durbin@mail.dnr.state.ga.us or visit the SCA website at <http://www.sca-roadside.org>. Deadline: June 1, 1998.

CONFERENCES, COURSES, TOURS

Edith Wharton's The Decoration of Houses: A Two-Day Seminar and Workshop for the Modern Designer, Builder and Patron will be held on April 18-19, 1998 in New York City. Sponsored by the Institute for the Study of Classical Architecture and Traditional Building Magazine, the conference will cover the areas of interior design and decoration, landscape architecture, furniture design and decorative objects. Location: New York University Law School, Tishman Auditorium, Vanderbilt Hall, 40 Washington Square South. For program information, contact the ISCA, 60 E. 42nd St., Suite 2140, New York, NY 10165; tel. 212-570-7374; fax: 212-627-5740.

Stately Aspirations: Country Places, Castles and Villas in America, 1880-1930, a symposium on the architecture, landscapes and interiors of the American country place will be held on May 2, 1998 in Richmond, VA. The symposium, presented by Maymont and Virginia House, consists of talks by four distinguished speakers: Clive Aslet, Richard Guy Wilson, Eleanor Weller and Catharine Hoover Voorsanger. For information and registration, call 804-358-7166, ext. 346.

Poplar Forest Restoration Field School, June 1-13, 1998. Poplar Forest is the retreat Thomas Jefferson designed and built as his ideal villa between 1806 and 1825, which is now being restored by the Corporation for Jefferson's Poplar Forest. This intensive two-week program focuses on the planning and implementation of a museum-quality restoration project, and includes lectures, hands-on work training, observation and field trips. Directed by Travis C. McDonald, Director of Architectural Restoration. For more information, contact Travis C. McDonald, Thomas Jefferson's Poplar Forest, P.O. Box 419, Forest, VA 24551; tel. 804-525-1806. Deadline for application: May 4, 1998.

Nexus '98: Relationships Between Architecture and Mathematics. June 6-9, 1998. Mantua, Italy. Second international, interdisciplinary conference on architecture and mathematics. Speakers include Marco Frascari, Jay Kappraff, Ben Nicholson, Leonard Eaton, Michele Emmer, Vera Spinadel, Michael Ostwald and others. For more information see <http://www.leonet.it/culture/nexus/98>. To register contact conference director Kim Williams, Via Mazzini 7, Fucecchio (Firenze) Italy; fax: +39-571-22033; email: k.williams@leonet.it.

The Lakehead University Summer Institute for Advanced Studies in Thunder Bay, Ontario, Canada, offers graduate courses in the use of computing technologies for research in the humanities and social sciences. These courses enable scholars to integrate the theories and methods of hypermedia into their research in art and architectural history. Students work with professional staff and researchers from leading institutions worldwide to learn Hypermedia technologies and apply them to their own research materials. The MacKenzie Ward Trust is collaborating with Lakehead University in organizing two sessions in 1998: Session I: May 11th to 30 and Session II: July 6th to 25th. For more information, contact Alicia Colson, LUSIAS Administrator, email: ajmcolson@lusias.org; or visit the website at <http://www.lusias.org>.

Book List

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Recently published architectural books selected by Judith Holliday, Librarian, Fine Arts Library, Cornell University, jeh11@cornell.edu

- Albrecht, Donald, ed. *The work of Charles and Ray Eames : a legacy of invention*. New York: Abrams in assoc. with the Library of Congress, 1997. 205 p. \$49.50. ISBN 0-8109-1798-8
- Almaas, Ingerid Helsing. *Vienna : objects and rituals*. London: Ellipsis, 1997. 79 p. (Architecture in context) £6.96. ISBN 1-899858-23-7
- Architecture Studio : selected and current works*. Mulgrave, Victoria (Aus.): Images Publishing Group, 1997. 256 p. (Master architect series; II) ISBN 1-875498-39-7
- Becker, Annette, et al., eds. *20th-century architecture Ireland*. New York: Prestel, 1997. 198 p. \$65.00 ISBN 3-7913-1719-9
- Behnisch, Günter. *Der Pariser Platz : die Akademie der Künste*. Berlin: Jovis, 1997. 77 p. DM29.80. ISBN 3-931321-86-X
- Bennett, David, ed. *The architecture of bridge design*. New York: American Society of Civil Engineers, 1997. 198 p. \$92.00. ISBN 0-7277-2529-7
- Blau, Eve and Nancy J. Troy, eds. *Architecture and cubism*. Cambridge, MA: MIT Press, 1997. 264 p. \$40.00. ISBN 0-262-02422-5
- Bock, Manfred, et al. *Michel de Klerk : architect and artist of the Amsterdam school, 1884-1923*. Rotterdam: NAI Publishers, 1997. 320 p. ISBN 90-5662-047-0
- Bolles + Wilson : *neue Bauten und Projekte = Recent buildings and projects*. Boston: Birkhäuser, 1997. 127 p. \$59.00. ISBN 0-8176-5610-3
- Bru, Eduard. *Tres en el lugar = Three on the site*. Barcelona: ACTAR, 1997. 66 p. ISBN 84-89698-16-3
- Bruns, James H. *Great American post offices*. Washington, D.C.: Preservation Press, 1998. 274 p. \$24.95. ISBN 0-471-14388-X
- Calabi, Donatella. *Parigi anni venti : Marcel Poëte e le origini della storia urbana*. Venice: Marsilio, 1997. 145 p. L30000. ISBN 88-317-6729-1
- Cappellato, Gabriele and Luca Bellinelli, eds. *Patrick Berger : opere, progetti = Patrick Berger : oeuvres, projets*. Mendrisio: Accademia di Architettura, 1997. 110 p. (Cataloghi dell'Accademia di architettura ; 1) L55000
- Colonna, Angela. *Architetture a Bari nel ventennio fascista*. Bari: Capone, 1997. 111 p. (Le grandi opere) L45000
- Daguerre, Mercedes. *Birkhäuser architectural guide Switzerland : 20th century*. Boston: Birkhäuser, 1997. 444 p. (Birkhäuser architectural guide, 20th century) \$44.50. ISBN 0-8176-5713-4
- Davies, Colin and Ian Lambot, eds. *Commerzbank Frankfurt : prototype of an ecological high-rise = Modell eines ökologischen Hochhauses*. Boston: Birkhäuser, 1997. 300 p. \$72.00. ISBN 0-8176-5740-1
- Delafons, John. *Politics and preservation : a policy history of the built heritage, 1882-1996*. London: E & FN Spon, 1997. 215 p. (Studies in history, planning, and the environment; 22) £49.50. ISBN 0-419-22390-8
- Deutscher Architektentag 1997 : die Zukunft der Baukultur : Exempel Berlin*. Hamburg: Junius, 1997. 185 p. DM29.80. ISBN 3-88506-271-2
- Egeraat, Erick van. *Cool, medium, hot*. Berlin: Aedes East, 1997. 58 p. DM27
- Ewert, Christian. *Denkmäler des Islam : von den Anfängen bis zum 12. Jahrhundert*. Munich: P. von Zabern, 1997. 215 p. (Hispania antiqua) DM168. ISBN 3-8053-1855-3
- Floyd, Margaret Henderson. *Henry Hobson Richardson : a genius for architecture*. New York: Monacelli Press, 1997. 304 p. \$75.00. ISBN 1-885254-70-9
- Franzen, Brigitte and Peter Schmitt, eds. *Neues Bauen der 20er Jahre : Gropius, Haesler, Schwitters und die Dammerstocksiedlung in Karlsruhe 1929*. Karlsruhe: Info Verlag, 1997. 256 p. DM54. ISBN 3-88190-217-1
- Frei, Helmut. *Tempel der Kauflust : eine Geschichte der Warenhauskultur*. Leipzig: Edition Leipzig, 1997. 190 p. DM78. ISBN 3-361-00471-3
- Fuchs-Belhamri, Elisabeth and Kai-Uwe Scholz. *Zwischen Hamburg und Holstein : der Architekt Fritz Höger, 1877-1949*. Hamburg: Edition Fliehkraft, 1997. 71 p. DM25. ISBN 3-9805175-1-9
- Gabriel, J. François, ed. *Beyond the cube : the architecture of space frames and polyhedra*. New York: Wiley, 1997. 510 p. \$75.00. ISBN 0-471-12261-0
- Gilles Clément : *une école Buissonnière*. Paris: Hazan, 1997. 113 p. F100. ISBN 2-85025-581-5
- Glatzer, Ruth. *Das Wilhelminische Berlin : Panorama einer Metropole*. Berlin: Siedler, 1997. 479 p. DM68. ISBN 3-88680-561-1
- Gooding, Mel. *National and University Library, Ljubljana, Joze Plecnik*. London: Phaidon, 1997. 60 p. (Architecture in detail) £19.99. ISBN 0-7148-2938-2
- Guardamagna, Laura and Augusto Sistri, eds. *Il gioco delle colonne : Luigi Canina, architetto, 1795-1856 : mostra, Archivio di Stato di Torino, 17 gennaio-9 marzo 1997*. Turin: Centro Studi Piemontesi, 1997. 54 p. L10000
- Hall, Thomas. *Planning Europe's capital cities : aspects of nineteenth-century urban development*. New York: Van Nostrand Reinhold, 1997. 398 p. \$74.95. ISBN 0-419-17290-4
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Cuba Educational/Research Program: Four Historic Cities in Ten Days. This educational/research program, organized by John I. Gilderbloom, Ph.D., Director of the Center for Sustainable Urban Neighborhoods, University of Louisville, will be offered on July 20-31, 1998 and repeated on January 3-13, 1999. It will visit four historic cities founded as early as the fifteenth century which contain excellent examples of well-preserved Spanish colonial architecture: Camaguey, Trinidad, Matanzas and Havana. Tour guides are practicing Cuban architects who are knowledgeable about historic architecture. The educational/ research program for United States citizens has been organized to be affordable and efficient: necessary legal permissions and documents will be provided. For additional information, please visit the website at <http://www.iglou.com/conferences> which is updated every Monday.

Have You Got the Blues? Architectural Records: Their Identification, Management, Storage and Treatment. Two day-long workshops are partially funded by the NEH and co-sponsored by site institutions: The University of Texas at Austin, September 24, 1998; and The Historic New Orleans Collection, November 6, 1998. These programs are intended for architectural historians and architects, as well as library, archives and museum professionals. For information and registration forms, contact Susan W. DuBois, Preservation Services Representative, Conservation Center for Art and Historic Artifacts (CCAHA), 264 South 23rd St., Philadelphia, PA 19103; tel. 215-545-0613; fax: 215-735-9313; email: ccaha@hslc.org; or visit the website at <http://www.ccaha.org>.

Perspectives on the Decorative Arts in Early America, Winterthur's annual Winter Institute, a graduate-level course in early American decorative arts, will be offered January 17-February 5, 1999. The course includes lectures, workshops, room studies and field trips, as well as introductory sessions on object study and handling, connoisseurship techniques, and the use of Winterthur's scholarly facilities. The Institute is open to museum and university professionals, as well as anyone seriously interested in American decorative arts. Tuition is \$1400, and partial scholarships are available. For information and applications, contact Cynthia Doty, Winterthur Museum, Garden & Library, Winterthur, DE 19735; tel. 302-888-4923. Deadline: August 1, 1998.

EXHIBITIONS

A Romantic Architect in Antebellum North Carolina: The Works of Alexander Jackson Davis. This traveling exhibit reviews Davis's extensive work in North Carolina, including Smith Hall in Chapel Hill; Blandwood, Governor John Motley Morehead's home in Greensboro; and the original campus of Davidson College. North Carolina Museum of History, Raleigh, North Carolina. For more information, tel. 919-715-0200. Through May 31, 1998.

Bridging New York. The 2,027 bridges located in the five boroughs provide a perspective from which to

judge the city's development. This show includes paintings, prints, drawings, postcards, and vintage photographs. Museum of the City of New York, New York City. For more information, tel. 212-534-1672. Through June 28, 1998.

Architecture in Perspective 12. Organized by the American Society of Architectural Perspectivists, this juried international show includes 55 renderings by today's leading architectural illustrators. An accompanying selection of 19th-century works from the museum's Prints and Drawings Collection will demonstrate the evolution of this art form. The Octagon, Washington, DC. For more information, tel. 202-638-3105. Through July 5, 1998.

Alexander Rodchenko is the first comprehensive U.S. retrospective of the work of Alexander Rodchenko (1891-1956), a prominent theoretician and teacher in Constructivist circles, and one of the leading Russian artists of the revolutionary period. The Museum of Modern Art, New York City. For more information, tel. 212-708-9400. June 25-October 6, 1998.

Fountains: Splash and Spectacle explores the function and design of European and American fountains from the Renaissance to the present, and explores the elemental role of water as a design force. Includes drawings, photographs, prints and models of such historic fountains as the Trevi in Rome and those as Versailles as well as modern American fountains by Philip Johnson, Isamu Noguchi and Maya Lin. Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York City. For more information, tel. 212-849-8420, or visit the museum's website at <http://www.si.edu/ndm/>. June 9-October 11, 1998.

The New Metropolis: A Century of Greater New York, 1898-1998. This exhibition presents photographs, decorative arts, maps, postcards and manuscripts that document the political and social effects of the consolidation of the city's five boroughs. Museum of the City of New York, New York City. For more information, tel. 212-534-1672. Through January 3, 1999.

Do It Yourself: Home Improvement in 20th-Century America examines the historical developments which have shaped Americans' home improvement choices since 1900, with special focus on post World War II media that popularized home repair and renovation. Issues of design, consumption and gender roles are also presented. National Building Museum, Washington, DC. For more information, tel. 202-272-2448 or visit the museum's website at <http://www.nbm.org>. May 1-February 5, 1999.

ELECTRONIC NEWS

<http://www.wwnet.net/~wmb/> Of Bricks and Light: Architectural Photographs 1845-1915 from the William B. Becker Collection. This online exhibition consists of five electronic/virtual galleries titled "Grand Vistas," "Fabled Facades," "Destruction and Preservation," "Interiors and Exteriors," and "Details and Glimpses."

<http://www.loc.gov/ammem/> Approximately 90 documents spanning the 15th to the mid-20th centuries and thousands of photographs from the collections of the Library of Congress are located at the American Memory site. Included in the library's online offerings are "Taking the Long View: Panoramic Photographs, ca.1851-1991," and Touring Turn-of-the-Century America: Photographs from the Detroit Publishing Company, 1880-1920, a collection of 25,000 photographs of American buildings, cities and built landscapes.

CULTSTUD-L: A listserv devoted to Cultural Studies, is an unmoderated email discussion group of over 500 subscribers in more than 30 countries. For more information, see the list's website at <http://www.cas.usf.edu/communication/rodman/cultstud/>

<http://www.nps.gov> At this address, under Links to the Past, the National Park Service offers tours of buildings and sites listed on the National Register of Historic Places. Three cities—Chicago, Baltimore and Seattle—and one regional itinerary for the Georgia and Florida coast are already available. The on-line city tours use photographs, maps and text to introduce buildings and sites of architectural and cultural significance. These itineraries can also be found through the National Register Travel Itineraries website at <http://www.cr.nps.gov/nr/tourism.html>.

<http://www.indiana.edu/~aah> This is the website of the Association for Art History, a recently-formed group that seeks to bring together professionals and students who share a central concern with art and its

history. The Association plans to feature many of its activities and publications online. At present, their first newsletter is available in paper format by contacting the group via their website or email: aah@indiana.edu.

NEWS FROMS

The Initiative for Architectural Research (IAR) was established in 1997 as a joint effort of the Association of Collegiate Schools of Architecture (ACSA), American Institute of Architects (AIA), and Architectural Research Centers Consortium (ARCC), in an effort to provide a singular voice advocating for the varying complexity and breadth of research being conducted by architectural practitioners, academics, and members of the building industry. IAR has three primary objectives: to serve as a powerful and active advocate for architectural research; to serve as a clearinghouse for information about architectural research; and to facilitate research efforts that address specific needs of the architectural profession. The IAR website, <http://www.architectureresearch.org>, includes listings of educational programs and research centers, grant and conference opportunities, links to related organizations and in the future will include a search engine directed toward A/R: Architecture/Research, a compilation of architectural research projects.

The National Humanities Alliance seeks to expand its base of support as it attempts to rebuild the National Endowment for the Humanities, work for

Philadelphia Victorian: The Building of the Athenæum

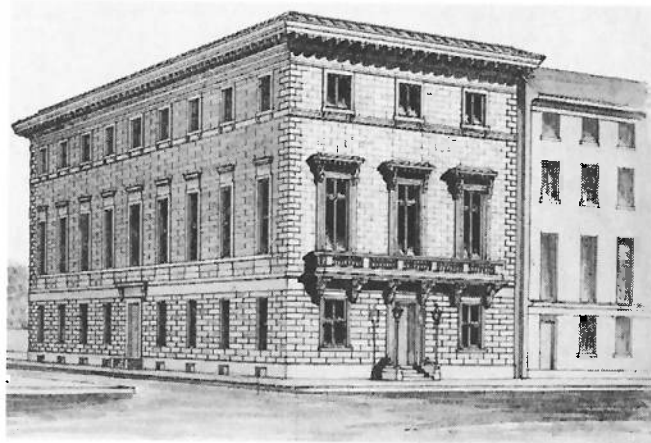
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Office files and personal papers of the noted Texas architect, **O'Neil Ford** (1905-1982), have been donated to the Architectural Drawings Collection at the University of Texas at Austin by his widow, Wanda Graham Ford. The collection of materials includes not only personal and business papers, but also books, pamphlets and photographic materials from the architect's collection. For more information, contact Beth Dodd, Curator, Architectural Drawings Collection, tel. 512-495-4621; email: dodd.beth@mail.utexas.edu; or Janine Henri, Head Librarian of the Architecture and Planning Library, tel. 512-495-4623; email: jhenri@mail.utexas.edu.

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The University of Illinois at Chicago (UIC) invites applications and nominations for Dean of the College of Architecture and the Arts.

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Applications should include a cover letter, résumé and five references with addresses. Review of applications begins immediately and continues until position is filled.

Send to: Dr. Joan Shaver, Chairperson, Search Committee, Dean, College of Architecture and the Arts, Office of Academic Affairs (m/c 105), University of Illinois at Chicago, 601 South Morgan Street, Chicago, Illinois 60607-7128, <http://www.uic.edu/depts/oa/search/a&a.html>

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Send editorial correspondence and submissions for publication to: Roberta M. Moudry, 140 Sibley Hall, Department of Architecture, College of Architecture, Art and Planning, Cornell University, Ithaca, NY 14853-6701, tel. 607-255-3917, fax: 607-255-0291, email: rmm5@cornell.edu. Material on disk or email is preferable: all formats acceptable. Send correspondence and submissions for Preservation Forum to Alison K. Hoagland, Dept. of Social Sciences, Michigan Technological University, 1400 Townsend Drive, Houghton, MI 49931-1295; tel. 906-487-2113; fax: 906-487-2468; email: hoagland@mtu.edu.

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