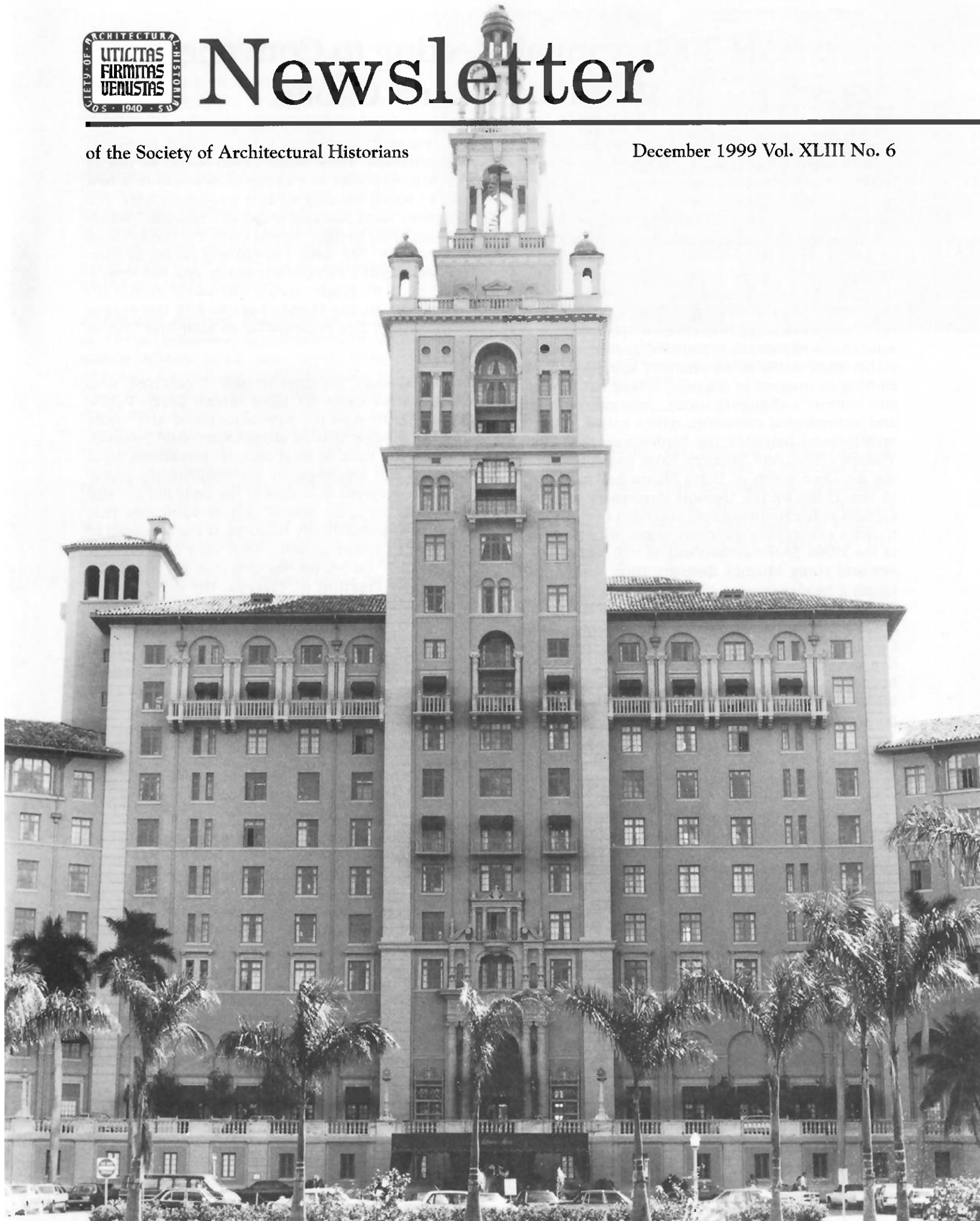




Newsletter

of the Society of Architectural Historians

December 1999 Vol. XLIII No. 6



SAH 2000 Annual Meeting to Convene in Miami and Coral Gables

The architecture and urbanism of South Florida offer a stimulating panorama of modernity in the 20th century. Since the 1890s, the symbiotic interests of real estate development and tourism have turned a subtropical wilderness of swamps, beaches and sea into the sprawling urban landscape of greater Miami. From the early settlers who sought to establish a "Walden South" in emulation of Emerson and Thoreau's New England, to the Cuban exiles who recreated their island after 1960 along Miami's "Calle Ocho," the metropolitan region has been shaped by the vivid aspirations of successive cultural groups. Dynamic rather than stable in its identity, kaleidoscopically shifting its imagery in response, Miami has projected this century's changing social, political, economic and technological conditions onto a varied history of architectural fantasies: the Mediterranean idylls of Vizcaya (1916) and Mizner's Palm Beach mansions; the Art Deco hotels of 1930s Miami Beach, followed in the 1950s by the tropical modernity of Morris Lapidus at the Fountainbleau and Eden Roc; Arquitectonica's exuberantly excessive condominium towers of the 1980s. SAH members will be well placed to survey and study Miami's diversity from their annual meeting headquarters in the Biltmore Hotel, built by Schultze and Weaver in the midst of a golf course to anchor the new resort community of Coral Gables (1921-25). Theatrically extravagant and fascinating like the rest of Miami, the Biltmore Hotel boasts—besides its landmark tower and sumptuously soaring lobby—North America's largest outdoor swimming pool.

The architectural story of Miami begins with Commodore Ralph Monroe's residence, The Barnacle (1891), the most ingenious and sophisticated work of vernacular architecture surviving from the pioneer days of South Florida. However, this community would be a reluctant witness to the powerful pioneer force of American capitalism which arrived in 1896 in the person of Mr. Henry Flagler (Rockefeller's partner). His transportation empire extended along the East Coast of Florida anchored to luxury resort hotels created to embody his dream of an American Riviera. The wooden Royal Palm Hotel erected at the mouth of the Miami River would be his seventh hotel. This "tropical colonial" wonder of neo-classical elegance was constructed over a large native Tequesta Indian burial mound. It was painted in a bright lemon (Flagler) yellow with white trim and a bright red

mansard roof, contrasting with a tropical green garden landscape. These bright colors would be one of the early responses to creating architecture in a new land in which the only context was nature itself. The 450-room hotel featured detached "verandas" where "rocking chair tourists" would catch the breezes from Biscayne Bay. The hotel's design was similar in character to Flagler's Palm Beach hotels and was demolished in 1930. Flagler would ultimately extend his railroad across the Florida Keys to link the unique island city of Key West (1836) to mainland USA in 1912.

In a 1963 essay, architect Russell T. Pancoast, who designed the early Art Deco Miami Beach Public Library (1930—now the Bass Museum of Art), wrote that the thought that an architecture could be developed on the basis of local climatic conditions, local materials and contemporary use requirements probably never occurred to anyone at the time. But the area was ready for some sort of architectural idea that could be enthusiastically followed as the vanguard of the area's further growth. That idea came to the "Magic City" (as Miami was called) in the multi-million dollar creation of Vizcaya, the great Italian Renaissance residence of James Deering (International Harvester Corp.). It was designed by F. Burrell

SAH Calendar

Foreign Study Tour: India

December 26, 1999–January 14, 2000

Deadline for Session Proposals for 54th Annual Meeting, Toronto, Canada

January 7, 2000

53rd Annual Meeting

Miami, Florida
June 14–18, 2000

Foreign Study Tour: The Architecture and Urbanism of Brazil, from Colonial Transpositions to Modernist Visions

August 7–20, 2000

54th Annual Meeting

Toronto, Canada
April 18–22, 2001

Cover: The Coral Gables Biltmore Hotel (Schultze and Weaver, 1921–25) will be the site of the SAH Annual Meeting in June 2000. Photograph by Aristides Millas.

Hoffman, Jr. and Paul Chalfin, and was completed in 1916. The formal gardens carved into the natural mangroves by Diego Suarez were completed in 1921. More than a thousand people are estimated to have worked on Vizcaya's creation. The concept of making a building look aged was first employed with surface painting techniques and imported (old) roof tiles from Cuba. A local porous limestone ("oolite") was also utilized, quarried in the Florida Keys. Similar techniques were employed in the making of Coral Gables (1921-25) for its entrances, homes and public buildings.

As Pancoast observed, the impact of Vizcaya on the architectural development of the whole Miami area was tremendous. Although the architectural inspiration for Vizcaya was derived from Italy, it introduced and suggested to many the rich, relatively untapped sources of design inspiration available from all Mediterranean countries. Architects were quick to climb aboard the Mediterranean design bandwagon now being driven at increasing speed by builders and real estate promoters. Pancoast gives architect Richard Kiehnel, from Pittsburgh, major credit for recognizing the Mediterranean trend and giving it impetus. In 1917, Kiehnel designed the "El Jardin" winter home for John Bindley, president of the Pittsburgh Steel Company. It is the earliest known full-fledged Mediterranean revival work remaining in Miami and is designed more in the Spanish than the Italian tradition. At this time Addison Mizner arrived in Palm Beach from New York City where he would begin a momentous career that would exert a dominant influence upon South Florida architecture. Mizner stated that all he did "was to turn Spanish inside out like a glove," adapting it to local climatic conditions and a luxurious Florida lifestyle. In 1918 he would complete his first building in Palm Beach, the Everglades Club, followed by many outstanding homes for the rich and famous of the "Gilded Age." In Coral Gables, George Merrick would advertise the Spanish and Mediterranean types extensively ("Castles in Spain") to be followed in 1926 by carefully zoned sections (villages) which would specify many other styles. Colonial, French (urban and country), Dutch East African, and even Chinese compound types were actually constructed. In Miami a very important early institutional building by Kiehnel and Elliot, which was not Spanish inspired, was the Scottish Rite Temple (1922). It was actually inspired from Egyptian influences with design characteristics that foretold the beginning of Art Deco in Miami.

However, the most outstanding works of Spanish influence appeared in Miami during the height of the



The Atlantis (Arquitectonica, 1982) is one of Arquitectonica's distinctive additions to the rich variety of architectural offerings in Miami. Photograph by Aristides Millas.

first Florida "boom." Mr. Pancoast recalled that the first Florida boom reached its peak in 1924 and 1925. It was a frantic time when architects were so involved with sketches of complete cities and renderings, of incredible utopian projects that there was scarcely time for working drawings. Only a fraction of the dreams came true.

In the three-year period preceding the collapse of the boom in 1926, enough tall steel-framed buildings were finished to create a skyline which became the city's image. The most vivid skyline tower symbol, still visible but vacant, is the Miami Daily News Building (1925) by Schultze and Weaver of New York City. As newspaper advertisements proclaimed, it was inspired directly from the 15th century Giralda Tower in Seville, Spain. It is now known as the "Freedom Tower" (Cuban exodus in 1960). Ironically, the News Building, as a beacon for Miami, appeared when the original Giralda inspiration, Madison Square Garden by Stanford White (1890), was being demolished in New York City. Miami would receive two more similarly inspired buildings also by Schultze and Weaver. They were the Roney Plaza Hotel located to the east in Miami Beach (demolished) and the Miami Biltmore Hotel located westward in the then new city of Coral Gables where the SAH meeting will be headquartered. They would be hailed as Florida's greatest hotel achievements to date and with good reason, as Schultze and Weaver were hotel specialists and would go on to design the Waldorf Astoria in New York City (1931). In 1928 these towers were joined by the newest and tallest building south of Baltimore which is the pyramid-topped, neo-classical Dade County Courthouse by A. Ten Eyk Brown and August Geiger. Other Mediterranean themes can be found in the Rococo interior of John Ebersson's atmospheric

Olympia Theater (1925, now Gusman Center) and Bernard Muller's Moorish-inspired designs for the new theme city of Opa-Locka (1926).

The devastating hurricane of September 1926 and the subsequent "crash" of 1929 signaled the end of an era in Miami's architectural genesis. The stagnation of building during the Depression years of the early 1930s provided opportunity for some self-appraisal by local architects who felt that some architectural change was imperative. That change came quickly in South Florida, no doubt inspired by the 1933 Century of Progress Exhibition in Chicago as well as the Chanin, Chrysler, and Empire State buildings in New York. A relatively small number of architects, many European born, were responsible for the hundreds of buildings that went up in Miami Beach between 1935 and 1940. Foremost amongst these architects would be L. Murray Dixon and Henry Hohaus. Even Kiehnel and Elliot, who so influenced the Mediterranean trend in Miami, would expertly design in the "moderne" trend with the Barclay Plaza Hotel (1935) and the Carlyle Hotel (1941). A one-square mile area was placed on the National Register in 1979 containing the largest concentration of early 20th-century resort architecture in the United States. The spirit of travel and speed is captured in the aerodynamic forms and applied racing stripes which are a major form of decoration along with decorative elements reflecting Florida's flora, fauna, land and seascapes. Unprecedented development activity in the district has given cause for alarm as interiors are being gutted and some buildings demolished. New construction is evident with a new Loew's Convention Hotel and condominiums, including one by Michael Graves.

Across the bay in Miami, notable Art Deco buildings include the early Sears Roebuck & Company tower (1929) by Chicago architects Nimmons, Carr & Wright, which is incorporated into Cesar Pelli's forthcoming Performing Arts Center, and the Pan American Seaplane Base and Terminal (1931) by Delano and Aldrich, now the Miami City Hall.

After World War II there were two major building booms preceding the present one. The first was immediately following the war and lasting into the 1950s and the second during the early 1980s. In the 1960s the area stretching along the oceanfront from Miami Beach through Surfside to Bal Harbour held the greatest concentration of hotel buildings on earth. Mr. Pancoast observed that in spite of efforts to make each design different, a certain uniformity is apparent, with all the outward signs of ostentatious affluence and luxury. On Miami Beach the resort hotel would grow into a complete and unique maturity as a special sort of building type and the "Miami Beach type." Morris Lapidus became the leading proponent of the resort hotel with the construction of

the Fountainbleau in 1954 to be followed by the Eden Roc in 1955 and the Americana in 1957. The Fountainbleau in particular with its grand stairs to nowhere and the original sweeping curves of cabanas along the ocean edge inspired unmistakable changes to the architecture of Miami Beach as fantasy palaces which replaced the millionaire mansions located there. Another startling phenomenon is the assemblage of architectural whims called "Motel Row" located in Sunny Isles Beach which form an unbroken line along the ocean front to the residential village of Golden Beach. These are quickly disappearing for very tall condominium towers.

Frank Lloyd Wright visited Miami in 1955. His trip was hosted by his devotee Alfred Browning Parker (Miamarina, 1971). Wright commented in a major address to designers, "You have all these exquisite, lovely, beautiful things with such charm. Why don't you do something down here that belongs." Perhaps the roots of an architectural expression for Miami are not to be found in Mr. Wright's particular vision but in our own history of stylistic themes and adaptations that have preceded his visit. Interpretations of the Mediterranean tradition from Miami's first building "boom" are evident in the Metro-Dade Cultural Center by Phillip Johnson and John Burgee (1983).

However, the Miami skyline today has been infused with yet another spirit which may also have roots in the brief but vital history of Miami's architecture. The Palace (1980), the Atlantis (1982), and the Imperial (1983) by Arquitectonica have changed the face of Miami. One aspect of the colorful, geometric vigor of this young firm's work has been a sympathy for the urban context that carry overtones of fantasy as well. Their latest contribution to the bayfront is a dazzling new sports arena. The two most prominent structures forming Miami's skyline today are I.M. Pei's Centrust Tower (1987, now NationsBank) and the Southeast Financial Center Tower by Skidmore, Owings and Merrill (SOM) with Charles E. Bassett as designer and Spillis Candela & Partners as associates (1984, now First Union).

The tradition of fantasy in Miami architecture is continued as brilliant floodlighting techniques are employed in the NationsBank Tower with an ever-changing palette of color adapted to any civic event. Both buildings face the mouth of the Miami River where the architectural history of Miami began and where a spectacular archeological discovery was unearthed this year. It is a 2000-year old circle of postholes, which could have been an Indian ceremonial structure. It is called the "Miami Circle."

Aristides Millas
University of Miami

SAH Foreign Study Tour 2000: The Architecture and Urbanism of Brazil, from Colonial Transpositions to Modernist Visions

Since the sixteenth century, Brazil has been a subject of utopian fantasies, projected on a land Europeans then called Papagallis Terrae. Thomas More was supposedly inspired by Rio de Janeiro when he imagined his Happy Island, and Daniel Defoe shipwrecked Robinson Crusoe near the Brazilian coast. Today, Brazil retains its mythical allure, in part because of the country's cyclopean extent and dramatic contrasts, as epitomized by the mighty Amazon River and the vast Amazon jungle. Rio de Janeiro, composed from a magical mixture of sea, beach, mountain, and jungle, is the only city in the world whose icons are natural: the Corcovado and the Sugar Loaf. The fifth largest country in the world and the largest in South America, Brazil covers some 8.5 million square kilometers and numbers 160 million people. This country of exuberant vegetation and many races has produced a richly diverse culture whose originality is manifest in its music, its arts, and its architecture. It also reveals the acute contradictions of contemporary South America, as seen in the contrast between the ostentatious luxury of the megalopolis of São Paulo, Latin America's largest city after Mexico City, and the marginal existence of the *favelas*, the sprawling slums that form part of every Brazilian city.

This tour will study the multifaceted character of Brazilian architecture and urbanism, from the colonial transpositions of Baroque Portugal seen in Ouro Preto to the modernist vision of the future at Brasília, the only national capital in the Western Hemisphere built entirely in the twentieth century. The principal cities to be visited — Brasília, Belo Horizonte, Rio de Janeiro, and São Paulo — represent the essential aspects of Brazilian culture across four centuries, from Brazil's history as a colony of Portugal and Spain (1532–1822), to its first phase of national independence as an Empire (1822–89), to its constitution since 1891 as a modern republic.

We will begin in the center of the country, at its present capital of Brasília, the world-famous example of modernist architecture and urbanism realized in the 1960s through the collaborative efforts of the three founders of Brazilian modernism: the planner Lucio Costa, the architect Oscar Niemeyer, and the landscape architect Roberto Burle Marx. Conceived by President Juscelino Kubitschek (1955–61) as a symbol of national identity, Brasília was intended to counter the historical dominance of Brazil's coastal cities (reaching back four centuries) by developing the country's hinterland both socially and economically. The monumental cross axis of Costa's masterplan refers simultaneously to the Catholic faith of the original Portuguese colonists and, in its symmetrically

curving wings, to the technological form of a modern airplane. The infinite axes of Baroque planning are recovered, and then transformed by the modernist asymmetries of the buildings placed by Niemeyer along the central axis, from the Television Tower, to the National Congress Building at the Praça dos Três Poderes (Three Powers Plaza), to the lake and Alvorada Palace concluding the composition. Housing complexes modeled on those of Le Corbusier's Ville Radieuse, with freestanding blocks placed in continuous green spaces, speak of the aspiration to an urban environment of social equality. Yet the 300,000 elite who inhabit Brasília are surrounded by another two million people, manual laborers and other members of the poorer class who live in the satellite towns that have grown up around Brasília since the 1960s.

From the Federal District of Brasília, the tour will travel west into the state of Minas Gerais, a region of economic as well as architectural significance whose principal city of Belo Horizonte completes the productive triangle shaped with Rio de Janeiro and São Paulo on the coast to the south. The Baroque cities of Ouro Preto, Mariana, Sabará, São João d'el Rei, Tiradentes, Congonhas do Campo, and Diamantina transformed the wealth of the region's eighteenth-century gold



Church of St. Francis of Assisi, Ouro Preto (Aleijadinho, 18th century) is one of a group of richly ornate Baroque churches designed by the architect-sculptor known as Aleijadinho. Photograph by Roberto Segre.

mines into a profusion of churches adorned with elaborate altars and *retablos*. Antonio Francisco Lisboa, the architect and sculptor called Aleijadinho, became known for his free interpretations of Portuguese artistic traditions and canons. After the region's gold mines were succeeded first by cattle ranching and agriculture in the nineteenth century and second by iron mines in the early twentieth century, Belo Horizonte was built to replace Ouro Preto as the new state capital of Minas Gerais. Laid out by the engineer Aarão Reis, the city has a regular scheme of diagonal avenues and monumental plazas framed by monumental institutional buildings. In the 1940s Belo Horizonte became a center of Brazilian modernism when Juscelino Kubitschek, then mayor of Belo Horizonte, commissioned from Oscar Niemeyer a series of important works in the suburb of Pampulha—the Casino, the Casa do Baile (Dance Hall), the Yacht Club, and the São Francisco de Assis Chapel—followed by the apartment building on the Praça de Liberdade (Freedom Square).

More recently, in the 1980s, a younger generation of architects including Eolo Maia, Sylvio de Podestá, João Diniz, and Gustavo Penna has worked to free the city's regional identity in architecture from the influence of Rio de Janeiro and São Paulo.

The tour will next stop in Rio de Janeiro, the capital of Brazil from 1762 until the creation of Brasília. The city has enjoyed three periods of architectural significance. The first came after 1808 when the fugitive Portuguese court under the regent Dom João VI took refuge in Rio de Janeiro and provided a new impulse to its growth. Neoclassical architecture arrived with the LeBreton mission of 1816, when the French architects Grandjean de Montigny and Nicholas Taunay designed a series of important buildings, from the Customs House (today the Casa França/Brazil) and the Academia de Belas Artes to great mansions like the Palácio do Catete. The second important period came in the early decades of the twentieth century, when Rio de Janeiro was transformed into the capital of the new Republic in emulation of Baron Haussmann's Paris, as seen in the Avenida Central (now Rio Branco Avenue) of 1903-06 and such contemporary monuments as the Teatro Municipal, the Biblioteca Nacional, and the Museu de Belas Artes. Rio de Janeiro's third period of significance began in the 1930s and extended to the 1960s, when Brazilian modernism in architecture was born and flourished in the wake of Le Corbusier's 1929 visit to the city. With the French master, Oscar Niemeyer and Lucio Costa designed the Ministry of Education and Health



The Art Museum of São Paulo (Lina Bo Bardi, 1968), a geometric composition of glass and concrete, is one of many examples of contemporary architecture in this city, the cosmopolitan heart of modern Brazil. Photograph by Roberto Segre.

(1936–45), establishing the Carioca School (i.e., of Rio de Janeiro) under Costa and Niemeyer as a leading expression of the Latin American avant garde.

Starting in the 1930s, the suburb of Copacabana was successively developed, first by Art Deco then by Rationalist architects, as an internationally famous site of tropical modernism. Roberto Burle Marx and Affonso Eduardo Reidy collaborated there on one of the greatest examples of modernist landscape design in the Western Hemisphere, the Aterro do Flamengo; other works include Reidy's Museu de Arte Moderna, and a war memorial — the Monumento aos mortos da II Guerra Mundial — by Marcos Konder. At Canoas, on the mountainous outskirts of Rio de Janeiro within the bucolic São Conrado forest, Niemeyer realized in 1953 the paradigmatic fusion of architecture and tropical nature in the design of his own house. Paralleling Rio de Janeiro's flowering as a school for Latin American modernism, the city's *favelas* also burgeoned. While perhaps more precarious both architecturally and urbanistically, the *favelas* are constituent elements of modern Brazil, cradle of carioca music and a vibrant popular culture, without which the samba would be unimaginable and the Carnival an impossibility.

Finally, the tour will move south along the coast to end at São Paulo. The cosmopolitan heart of modern Brazil, this metropolis of 15 million people is also the country's industrial center. Its accelerated growth since the early twentieth century has been driven by

successive waves of Portuguese, Italian, German, and Japanese immigrants, as well as by the Brazilians who have been migrating to the city from the country's impoverished northeast in search of opportunity. In the 1920s, industrial and economic expansion quickly and almost completely erased São Paulo's colonial heritage with a vertical city center of tall buildings. The industrial mogul Cicillio Matarazzo called upon the Italian architect Marcello Piacentini to design his offices, mills, and workshops. The Avenida Paulista became the mirror image of New York's Fifth Avenue. Answering Rio de Janeiro's Carioca School, São Paulo produced the Paulista School of architecture, as represented equally by the Rationalist work of Grigori Warchavchik and the anthropomorphically free forms of Flávio de Carvalho. In the 1950s, Rino Levi and João Vilanova Artigas established a more ascetic local idiom, based in pure geometric volumes of raw concrete, and were soon followed by several forceful artistic figures: Lina Bo Bardi, architect of the Museu de Arte de São Paulo and the CESC Pompéia; Paulo Mendes da Rocha, architect of the Museu de Escultura and restorer of the Pinacoteca do Estado; and Rui Ohtake, architect of apartment buildings known for their curved facades. Oscar Niemeyer's modernism is present as well, from the IV Centenary Exhibition pavilions in the Parque do Ibirapuera (1954) to the recent Memorial da América Latina (1989). Today, São Paulo continues to grow and build, searching its way to an architecture for the next century like the other great cities of the world.

Tour Leader

Roberto Segre earned his B. Arch. from the University of Buenos Aires, Argentina, in 1960; a doctorate in the Sciences of Art from the University of Havana, Cuba, in 1990; and a Ph.D. in Regional and Urban Planning from the Federal University of Rio de Janeiro, Brazil, in 1997. Currently a Visiting Professor at the Federal University of Rio de Janeiro, Dr. Segre's previous teaching positions include appointments at the University of Havana (1963-94), at Columbia University (1982), and at Rice University as the Craig Francis Cullinan Chair of Architecture (1995-96). His extensive publications on Latin American and Caribbean architecture and urbanism include *Havana: Two Faces of the Antillean Metropolis* (with Mario Coyula and Joe Scarpaci, 1998). He is currently completing a book on Rui Ohtake and Brazilian modern architecture, and is directing a computer graphics design team that is producing multimedia CD-Roms on the cities of Havana, Rio de Janeiro, and Buenos Aires for PROURB, Department of Post Graduate Coursework in Urbanism.

Brochures and registration materials for this study tour will be mailed to SAH members in February.

Roberto Segre
Federal University of Rio de Janeiro

FINAL NOTICE

Call for Session Proposals

Society of Architectural Historians
54th Annual Meeting
Toronto, Canada
April 18-22, 2001

Members of the Society and representatives of affiliated societies who wish to chair a session at the 2001 Annual Meeting in Toronto are invited to submit proposals by January 7, 2000 to the General Chair: Diane Favro, Department of Architecture and Urban Design, 1317 Perloff Hall, University of California, Los Angeles, CA 90095-1467; fax: 310-825-8959; email: dfavro@ucla.edu.

Since the principal purpose of the annual meeting remains that of informing the Society's members of the general state of research in their discipline, session proposals covering every period in the history of architecture and all aspects of the built environment are encouraged. Sessions may be theoretical, methodological, thematic, interdisciplinary, pedagogical, revisionist, or documentary in premise, and have broadly conceived or more narrowly focused subjects. In every case, the subject should be clearly defined in critical and historiographic terms, and should be substantiated by a distinct body of either established or emerging scholarship.

Proposals of not more than 600 words including a session title should summarize the subject and its premise. Include name, professional affiliation, address, telephone and fax numbers, email, and a current resume. Consult the Call for Papers for the 2000 Annual Meeting in Houston, published in the April 1999 issue of the *SAH Newsletter*, or available at the SAH website, <http://www.sah.org>, for examples of content.

Proposals will be selected on the basis of merit and the need to organize a well-balanced program. Since late proposals cannot be considered, it is recommended that proposals be submitted and their receipt be confirmed well before the deadline; the General Chair cannot be responsible for last minute submissions, electronic and otherwise, that fail to reach their destination. Authors of accepted proposals will be asked to draft a Call for Papers of not more than 350 words.

SAH 1999 Domestic Tour Explores Four Corners Region

"This is the story...."

And so began many of Jerry Brody's narratives as we viewed the southwestern landscape through the bus windows passing by us like a film. Inside the bus, 38 members of SAH on the annual Domestic Study Tour of "Ancient Pueblo Sites of the Southwest: Native American Art and Architecture of New Mexico, Arizona, Utah, and Colorado" listened intently. From September 27 to October 3, 1999, Jerry, and his wife, Jean Brody, were more like hosts than tour guides as we ventured into a world they called home as well as their life's work. Jerry, professor emeritus of anthropology and art history at the University of New Mexico, is a specialist in ancient and modern Native American art of the Southwest. Jean, an anthropologist, is an expert on the region's ethnobotany, ecology and social history. Their stories, lectures and experience of living in the Four Corners region taught us to see the contours of mesa, pithouse, kiva, canyon, and cliffhouse as a means to understanding the lived and built environments of the ancient and living Pueblo cultures.

"Ok, this is how it works..."

The group of tour participants convened at a reception and introductory lecture given by Dr. Brody at La Posada de Albuquerque hotel. With guacamole, chips, and margaritas in hand, tour members watched slides and listened to a historical and geographic overview of the sites that we would be seeing. For the next six days, the group visited seven sites, including Chaco Canyon in northeastern New Mexico, Mesa Verde in Colorado, Hovenweep in Utah, Canyon de Chelly on the Navajo Reservation in Arizona, Aztec Ruins, Taos Pueblo and Bandelier National Monument in New Mexico. Special stops were also made in Utah at Bluff for a view of 19th-century Mormon housing, at Sand Island on the San Juan River to see petroglyphs mostly dating from ACE 200 to 1300, and at the Edge of Cedars State Park Museum in Blanding. The locally-recovered collections in this museum featured a unique 12th-century macaw-feather apron and a large



The Brodys led the SAH Domestic Study Tour in exploration of the Four Corners region, including Chaco Canyon, shown above. Photograph by Laura Smith.

display of Anasazi pottery. On the bus, before visiting each site, while walking through the sites, at the end of each visit, during breakfast, lunch and dinner, tour members took full advantage of any opportunity to absorb the knowledge of the ever-patient and enthusiastic Brodys. Their answers to questions were most often intricately detailed and filled with good humor. Their approachability, frank honesty, and thorough knowledge of the sights, tastes, smells, and sounds of the region and its cultures endeared them to all tour participants and were some of the major factors for the success of this tour. Other factors contributing to the tour's success were the organizational efforts of SAH Assistant Director Angela FitzSimmons and SAH First Vice President Christopher Mead.

"I have no idea. Lots of speculation. No evidence."

The tour led members through the three basic Puebloan architectural styles of the Colorado Plateau geographic region: the Chacoan style of the southeast, the Mesa Verdean style in the north, the Kayenta style in the west. Each of the sites offered an opportunity to compare and contrast masonry styles, the use of materials in construction, types of site plans, and the layout of kivas (spiritual centers). Sites often revealed combinations of style, type, and layout, reflecting a

continuous dialogue with neighboring communities via extensive trade networks, and/or the abandonment and resettlement of sites over time. The sites we visited also allowed us to witness the chronological development of the Southwestern built environment from the early pithouse (semi-subterranean homes), to masonry, above-ground cliff-houses and towers, to the mud-brick Pueblo of modern times. All of the places we visited demonstrated the absolute integration of environment, building, and worldview so characteristic of the ancient Pueblo (or Anasazi) architecture.

Tour members were also offered the opportunity to compare sites that have been "museumized" and "preserved" by the National Parks Service to those that are still occupied and managed by Native peoples. The latter sites, including Canyon de Chelly and Taos Pueblo, allowed us to experience how sites and buildings continue to evolve in relationship to their builders, rather than examining them as static objects. At Canyon de Chelly, Navajo guides took us by jeep through the river canyon to view the petroglyphs and cliff-dwellings. Among these ancient remains, some Navajo continue to live and farm. Most people at Taos Pueblo live outside the walled



White House, Canyon de Chelly, was another site explored by the Four Corners tour. Photograph by Laura Smith.

area of the site, yet it continues to serve as a ceremonial center and a symbol of ethnic identity. Because of this much of the village is closed to outsiders.

"But, that's another story..."

Other highlights of the tour included seeing the sunset at Spider Rock at Canyon de Chelly and the Milky Way among the other billions of stars at Mesa Verde. I particularly enjoyed the morning at Hovenweep when I spent time with Jean learning the names of the Native plants used to make medicines, dyes and food. She also taught me how to make a yucca paint brush, a tool with which some Pueblo potters still use to paint their pots. And finally, I am still working out to work off the calories gained during the final evening of the tour when we consumed a delicious feast, and an evil chocolate dessert, at The Apple Tree Restaurant in Taos.

As the recipient of 1999 Society of Architectural Historians' Carroll L. V. Meeks Domestic Study Tour Fellowship, the tour provided me with a tremendous opportunity to gain further insights into the prehistory, social lives and physical surroundings of the Native cultures of the American Southwest. I am particularly interested in the relationship of Native American art to spirituality, society, and everyday life. This generous award offered me the chance to acquire information that will assist me in the development of my thesis and to build expertise in the interpretation of art.

"End of story."

*Laura Smith
University of New Mexico*

Laura Smith is a first-year graduate student in art history at the University of New Mexico where she is studying the art of the Native American cultures, particularly focusing on the Southwest region.

CHAPTER CONTACT UPDATE

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Making Maps — From High-Tech to Low-Tech and Back

As both a definitive survey of the American architectural experience and the representative set of guidebooks to our nation's most significant and important structures, *Buildings of the United States* volumes depend heavily on the inclusion of accurate and useful maps. Beyond the painstaking scholarly research, writing and editing fundamental to the success of the volumes, BUS authors contribute significantly to these maps, which are perhaps one of the most under-appreciated yet crucial components of the series.

In the early 1990s, as BUS prepared to produce *Buildings of Michigan*, the editorial board was eager to find the right source for its cartographic needs. Initial exploration led to the somewhat surprising find that many university and private-sector mapping facilities were still relying on the time-honored if somewhat antiquated methods which had been in use for generations. Convinced that more technologically-reliant and accessible providers must exist, Editor-in-Chief (at the time) Osmund Overby returned to the University of Missouri to ask his colleague Christopher ("Kit") Salter, chair of the geography department, if he knew of possible alternatives for BUS. As Ozzie tells it, "Kit was enthusiastic in suggesting that the answer was right here in Columbia."

At that time, the university was in the early stages of computerizing its geographic and cartographic facilities. The University's Geographic Resources Center (GRC) had been heavily concentrated on international development and agricultural production concerns related to issues such as weather, climactic observation and production forecasting. Since then, the GRC has enhanced its ability to provide information on an even broader range of subjects, ranging from geographical analysis to locational studies for clients in academia, government and private industry. The Center's access to electronic resources and tools has been an invaluable boon to BUS.

Maps for the first BUS five volumes were all produced at the GRC, and work continues there today on several upcoming volumes. While BUS products are not complex by cartographic standards, the geography department at Missouri values BUS work for training students in the exacting skills involved in the creation of maps. "We've been very fortunate to have had some wonderfully talented students working with us over the years," notes Ozzie. "Our first graduate student had just moved to Missouri from Michigan and was just tickled to be working on maps for her home state."

Technological advances over the past several decades have revolutionized the cartographic profession.

Satellite mapping techniques and geo-positioning tools alone have brought new levels of both capability and challenge to cartographers and those who depend on them. From searchable CD-ROM atlases to web-based mapping programs and beyond, more vehicles are now available to general users than ever before. However advanced such cartographic systems and facilities have become, gathering and organizing the information needed to complete the maps are still the task of people "on the ground."

BUS authors bear the primary responsibility for providing locational information to accompany their entries. They must also take on the burden of site-checking and field-proofing the map drafts and proofs. The local knowledge of authors is invaluable in making the maps as accurate as possible. Without their input and effort, no amount of technology could assure the level of exactitude that BUS demands.

Coordination between authors and cartographers — making sure that authors know about the resources available to them and that cartographers have all the information they need — is the responsibility of BUS Managing Editor Cynthia Ware. "The accurate source materials available to authors vary from state to state," she says, so in some cases this has actually meant researching the mapping resources for a given state. But, she says, "the task is ultimately to link the text with the maps — and vice versa." As simple as that statement may sound, it is clearly a complicated and intricate task.

In theory, developing digital technologies such as Global Positioning Systems (GPS) and cartographic databases will eventually make the process all digital: authors will be able to create draft maps in electronic files that cartographers can import to produce finished maps that are transmitted as high-resolution TIFF files to the printer. However, technological advance will not soon change the fundamental human element of BUS mapmaking.

With so many BUS volumes in preparation, interest in up-to-date information on evolving mapmaking technology is increasing apace. At the BUS session at the Houston Annual Meeting in April, Tim Haithcoat, Director of the Missouri GRC, gave a presentation on new cartographic tools and resources. The large audience and the number of questions generated by his presentation underscored the importance of mapmaking in helping to create accurate and user-friendly guidebooks.

Effective and appealing maps are incredibly important to BUS. For all users of the volumes, from preser-

vationists and students to local planners and the general reader, BUS volumes offer an unique degree of accessibility. Even where buildings are not open to the public, the books provide the user an opportunity to view these representative works in their real setting. This heightens the worth of the series in establishing the complete record of a community's heritage and increases their appeal for readers across the spectrum.

* * * * *

In other news, the September meeting of the BUS Editorial Board's Executive Committee in New York included the approval of proposals for Oklahoma and Florida and the receipt of status reports for all 14 active volumes. Production continues on schedule, with several volumes due to be submitted to Oxford in the next 6 to 12 months. Furthermore, Katherine Solomonson, of the University of Minnesota School of Architecture, was welcomed in her new capacity as Assistant Editor. Kate joins Michael Lewis, of Williams College, in the vital role of assistant to Damie Stillman, Editor-in-Chief, for the reading and editing of manuscripts.

BUS is gratified and pleased to report the successful achievement of two important fund-raising milestones in fiscal year 1999. The third NEH direct support matching grant, providing \$200,000 at a 1:1 match, along with additional outright funding for the volumes on Louisiana, Missouri, Vermont, and Wisconsin, was fulfilled in March. BUS also fulfilled the terms of the largest portion of the match for the NEH Challenge Grant, which provides start-up funds for eight current volumes, as well as core support for the series as a whole. The dedicated support of the NEH has been invaluable to BUS and we are deeply grateful for the Endowment's commitment and generosity.

BUS is honored to report that the College of Fellows of the American Institute of Architects renewed its \$5,000 grant from last year with another grant of \$5,000 in September. The Editorial Board deeply appreciates the commitment of the College of Fellows and their endorsement of the series.

Other recent contributions:

\$10,000 from the Walter Cerf Fund, for
Buildings of Vermont

\$1,000 supplemental grant, from the Alma Gibbs
Donchian Foundation, for *Buildings of Vermont*

\$350 from the SouthEast Chapter of SAH (SESAH),
for *Buildings of South Carolina*

MEMBER NEWS

Juliet Koss, a Ph.D. candidate in the Department of Architecture, Massachusetts Institute of Technology, is completing the second year of a two-year Getty Pre-doctoral Fellowship, awarded for the dissertation topic: "Empathy and Estrangement in German and Russian Modernism."

Philippe Oszuscik, the Department of Art and Art History, University of Southern Alabama, was appointed editor of *VAN*, the newsletter for Vernacular Architecture Forum, for a five-year term which began in June 1999. He also presented a paper on the sources of the architectural designs of Old Mobile, founded in 1702, to the French Colonial Studies conference in October 1999.

Thorsten Scheer, assistant professor at the University of Dortmund, Germany, has been invited to organize the exhibition "Stadt der Architektur—Architektur der Stadt (City of Architecture: Architecture of the City): Berlin 1900–2000," to be held at the Neues Museum, Berlin, in Summer and Autumn 2000.

Arete Swartz Warren organized the symposium "A Century of Recognition: Women Collectors of American Art," held in New York City in November, and sponsored by the American Museum in Britain. SAH member **Pauline C. Metcalf** was among the symposium's presenters.

OBITUARY

Edward Charles Bassett, the design partner of Skidmore, Owings & Merrill in San Francisco for 21 years, died in September of a stroke. He was 77. Bassett's designs worldwide include San Francisco's Louise M. Davies Symphony Hall; the U.S. Embassy in Moscow; the Australian Mutual Provident Society complex in Melbourne; and the Royal Dutch Shell headquarters in The Hague. He was the recipient of the Brunner Prize in Architecture from the National Institute of Arts and Letters and the Maybeck Award from the California Council of the American Institute of Architects.

GRANTS, FELLOWSHIPS, AWARDS

The **Center for Advanced Study in the Visual Arts**, the National Gallery of Art, awards approximately 12 Visiting Senior Fellowships each year for study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. Applicants should have held the Ph.D. for five years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington throughout their fellowship period and partic-

ipate in the activities of the Center. All grants are based on individual need. Fellows are provided with a study and subsidized luncheon privileges. The Center will also consider appointment of Associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with the Center. Qualifications are the same as for Visiting Senior Fellows. Deadlines for Visiting Senior Fellowships and Associate Appointments (maximum 60 days) in the period September 1, 2000–February 28, 2001: March 28, 2000; and in the period March 1, 2001–August 31, 2001: September 21, 2000. For information and application forms, write to the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; tel. 202-842-6482; fax: 202-842-6733; email: advstudy@nga.gov; or visit the website at <http://www.nga.gov/resources/casva.htm>. *Deadlines: Various (noted above).*

New York University. The Project on Cities and Urban Knowledges, International Center for Advanced Studies invites applications for a variety of residential fellowships for 2000–2001, the theme of which is “Metropolitan Life and Contemporary Culture.” Postdoctoral fellowships are available for younger scholars not more than three years past the completion of the Ph.D. Postdoctoral fellows will teach one course during their residency. Center fellowships, for candidates at all stages of their careers, are also available. Applications from candidates in all fields of the humanities and social sciences will be considered. Writers, artists, and urban professionals are also urged to apply. All fellowship applicants must have a Ph.D. or the professional equivalent in their field. The annual stipend is \$35,000 for the academic year. Fellows will be provided with office space and faculty privileges at New York University, and every effort will be made to secure low-cost university housing for them. The International Center for Advanced Studies is a research center that brings together an international community of scholars. The Project on Cities and Urban Knowledges seeks to explore urban experience and understanding (disciplinary and popular) in an international and comparative context. Women, members of minority groups, and foreign scholars and intellectuals are especially invited to apply. For information and application materials, contact Fellowships, International Center for Advanced Studies, 53 Washington Square South, Room 401, New York, N.Y. 10012; fax: 212-995-4546; email: icas.cities@nyu.edu; or visit the website at <http://www.nyu.edu/institutes.nyu> *Deadline: January 14, 2000.*

The Abbott Lowell Cummings Award is awarded annually by the Vernacular Architecture Forum for the best book in North American Vernacular Architecture Studies. Nominations of books published during 1998 and 1999 are invited. The award is granted annually to the publication deemed by a jury of VAF members to have made the most significant contribution to the study of North American vernacular architecture and cultural landscapes. The jurors look for a publication

that is based on primary research, particularly fieldwork, that breaks new ground in interpretation or methodology, and that contributes to the intellectual vitality of vernacular studies. The winning book will be announced at the 2000 VAF Conference in Duluth, Minnesota. Send nominations or requests for information to: Gabrielle M. Lanier, Department of History, MSC 2001, James Madison University, Harrisonburg, VA 22807; tel. 540-568-3615; email: laniergm@jmu.edu. *Deadline: January 15, 2000.*

Winterthur Museum, Garden and Library offers residential research fellowships in American Art, Material Culture and Design and American History. Fellowships are offered to professors, museum and public history professionals, doctoral students and independent scholars, and range in duration from one month to two semesters. Hagley-Winterthur Fellowships are offered to scholars pursuing research at both institutions. Winterthur also welcomes applications for non-stipendiary Visiting Scholar status. For information and applications, contact the Research Fellowship Program, Advanced Studies Office, Winterthur Museum, Garden and Library, Winterthur, DE 19735; tel. 302-888-4649; email: pelliott@winterthur.org; or visit the website at <http://www.winterthur.org>. *Deadline: January 15, 2000.*

The Camargo Foundation Fellowship Program supports the creative projects of visual artists, photographers, composers and writers through a residential program. The Foundation maintains a center in Cassis, France, for the benefit of scholars who wish to pursue studies in the humanities and social sciences related to French and francophone cultures. The Foundation offers, at no cost, 11 furnished apartments, a reference library, an artist studio, a composer's studio, and a photographer's darkroom. The Camargo award is strictly a residential grant; no stipends are available. The normal term of residence is one semester (early September to mid-December or mid-January to May 31st), precise dates being announced each year. Applicants may include university and college faculty, including professors emeriti, who intend to pursue special studies while on leave from their institutions; secondary school teachers benefiting from a leave of absence in order to work on some pedagogical or scholarly project; advanced graduate students for whom a stay in France would be beneficial in completing the dissertation; writers, photographers, visual artists, and composers with specific projects to complete. Because of the limited number of studios, only one artist, one photographer, and one composer can be accepted each semester. Applicants from all countries are welcome. For informational brochure and application form write to: The Camargo Foundation, Mr. William Reichard, 125 Park Square Court, 400 Sibley Street, Saint Paul, MN 55101-1928. *Deadline: February 1, 2000.*

Book List

DECEMBER 1999

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

- Agustín Hernández : *arquitecto*. Mexico, D.F.: Noriega Editores, 1998. 288 p. 968-18-4924-8
- Aldo Rossi : *dessins, 1990-1997*. Arles: Actes Sud, 1999. 191 p. F250. 2-7427-2221-1
- Architekten Schweger + Partner : *Zentrum für Kunst und Medientechnologie Karlsruhe*. Stuttgart: Edition Axel Menges, 1999. 53 p. (Opus; 34) DM68. 3-930698-34-X
- Las artes y la arquitectura italiana en la Argentina : siglos XVIII-XIX. Buenos Aires: Proa Fundación, 1998. 59 p.
- Beck, Marijke and Marinus Kooiman. *Bouwen aan de dijk : ontwerpen voor het rivierdijklandschap*. Rotterdam: Uitgeverij 010, 1998. 143 p. 90-6450-340-0
- Bekaert, Geert. *Charles Vandenhove : art and architecture = art et architecture = kunst en architectuur*. Tournai: Renaissance du Livre, 1998. 314 p. 2-804-60012-2
- Benedetti, Sandro, ed. *La Cappella della "divina sapienza" nella città universitaria di Roma*. Rome: Gangemi, 1998. 197 p. L36.000. 88-7448-828-9
- Calvi, Fabio and Silvana Ghigino. *Villa Pallavicini a Pegli : l'opera romantica di Michele Canzio*. Genoa: Sagep, 1998. 175 p. L90.000. 88-7058-703-7
- Capon, David Smith. *Architectural theory*. New York : Wiley, 1999, 2 vols. \$124.50. 0-471-97946-5
- Carlo Scarpa, architect : *intervening with history*. New York: Canadian Centre for Architecture, 1999. 253 p. \$40.00. 1-58093-035-2
- Caygill, Marjorie and Christopher Date. *Building the British Museum*. London: British Museum Press, 1999. 80 p. £8.50. 0-7141-2164-9
- Chakrabarti, Vibhuti. *Indian architectural theory : contemporary uses of Vastu Vidya*. Richmond, Surrey: Curzon, 1998. 212 p. £40.00. 0-7007-1113-9
- Colini, Antonio Maria. *Stadium Domitiani*. Facs. reprint of the 1943 ed. with additions. Rome: Edizioni Quasar, 1998. 110 p. (I monumenti romani; 1) L150.000. 88-7140-128-X
- Collins, Brad and Elizabeth Zimmermann, eds. *Antoine Predock, architect 2*. New York: Rizzoli, 1998. 224 p. \$60.00. 0-8478-2138-2
- Colvin, Howard Montagu. *Essays in English architectural history*. New Haven: Yale Univ. Press, 1999. 310 p. \$60.00. 0-300-07034-9
- Corradi, Corradino. *Wien Michaelerplatz : Stadtarchitektur und Kulturgeschichte*. Vienna: Passagen Verlag, 1999. 263 p. 3-85165-329-7
- Cueille, Sophie. *Maisons-Laffitte : parc, paysage et villégiature 1630-1930*. Paris: Inventaire général, 1999. 238 p. (Cahiers du patrimoine; no. 53) F230. 2-905913-28-2
- Damluji, Salma Samar. *The architecture of Oman*. Reading: Garnet, 1998. 499 p. £120.00. 1-85964-083-4
- Davidson, Cynthia C., ed. *Legacies for the future : contemporary architecture in Islamic societies*. New York: Thames and Hudson, 1999. 175 p. \$27.50. 0-500-28087-8
- Di Stefano, Cristina and Donatella Scatena, eds. *Paolo Portoghesi : designer*. Rome: Diagonale, 1998. 191 p. L28.000. 88-8263-011-1
- Dixon, Peter Morris, ed. *Robert A.M. Stern : buildings and projects, 1993-1998*. New York: Monacelli Press, 1998. 400 p. \$40.00. 1-58093-017-4
- Dovey, Kim. *Framing places : mediating power in built form*. New York : E & FN Spon, 1999. 218 p. \$85.00. 0-415-17367-1
- Dunlop, Beth. *A house for my mother : architects build for their families*. New York: Princeton Architectural Press, 1999. 191 p. \$34.95. 1-56898-173-2
- Fara, Giovanni Maria. *Albrecht Dürer teorico dell'architettura : una storia italiana*. Florence: Olschki, 1999. 223 p. (Accademia Toscana di scienze e lettere 'La Colombaria'; Studi 181)
- Farinato, Salvatore, ed. *Per Aldo Rossi*. Venice: Marsilio, 1998. 112 p. (Ricerche) L22.000. 88-317-7112-4
- Francis, Mark and Andreas Reimann. *The California landscape garden : ecology, culture, and design*. Berkeley: Univ. of California Press, 1999. 234 p. \$50.00. 0-520-21450-1
- Frantz, Douglas and Catherine Collins. *Celebration U.S.A. : living in Disney's brave new town*. New York: Holt, 1999. 342 p. \$25.00. 0-8050-5560-6
- Gelernter, Mark. *A history of American architecture : buildings in their cultural and technological context*. Hanover, NH: Univ. Press of New England, 1999. 346 p. \$50.00. 0-87451-940-3
- Gothic revival : *architecture et arts décoratifs de l'Angleterre victorienne*. Paris: Réunion des Musées Nationaux, 1999. 125 p. F180. 2-7118-3857-9
- Gruber, Samuel D. *Synagogues*. New York: Metro Books, 1999. 120 p. \$16.98. 1-56799-742-2
- Harris, Michaels G. *Professional architectural photography*. 2nd ed. Boston : Focal Press, 1998. 184 p. \$32.95. 0-240-51532-3
- Hayward, Mary Ellen and Charles Belfoure. *The Baltimore rowhouse*. New York: Princeton Architectural Press, 1999. 211 p. \$30.00. 1-56898-177-6
- Hersey, George L. *The monumental impulse : architecture's biological roots*. Cambridge, MA: MIT Press, 1999. 244 p. \$40.00. 0-262-08274-8
- Hunter, Christine M. *Ranches, rowhouses & railroad flats : American homes : how they shape our landscapes and neighborhoods*. New York : Norton, 1999. 336 p. \$29.95. 0-393-73025-5
- Irish, Sharon. *Cass Gilbert, architect : modern traditionalist*. New York: Monacelli Press, 1999. 194 p. (Sources of American architecture) \$45.00. 1-885254-90-3
- Jean Nouvel : *concert hall = Konzertsall = Salle de concert*. Boston: Birkhäuser, 1998. 111 p. 0-8176-5995-1
- Johannesen, Eric. *A Cleveland legacy : the architecture of Walker and Weeks*. Kent, Ohio : Kent State Univ. Press, 1999. 200 p. \$45.00. 0-87338-589-6
- Jokinen, Teppo and Bruno Maurer, eds. *"Der Magus des Nordens" : Alvar Aalto und die Schweiz*. Zurich: gta, 1998. 207 p. 3-84676-086-5
- Kaiser, Kay. *Gunnar Birkerts : metafore ed espansioni sotterranee*. Turin: Testo & imagine, 1998. 92 p. (Universale di architettura; 33) L14.000. 88-86498-40-3
- Karn, Georg Peter. *Die Projekte Filippo Juvarras für den Duomo Nuovo in Turin : Dombau in Zeitalter des Absolutismus*. Hildesheim: Olms, 1999. 626 p. (Studien zur Kunstgeschichte; Bd. 132) 3-487-10957-3
- Kultermann, Udo. *Contemporary architecture in the Arab states : renaissance of a region*. New York: McGraw-Hill, 1999. 262 p. \$49.95. 0-07-036831-7
- Landau, Sarah Bradford. *George B. Post, architect : picturesque designer and determined realist*. New York: Monacelli Press, 1998. 192 p. (Sources of American architecture) \$45.00. 1-885254-92-X

- Langmead, Donald. *J.J.P. Oud and the international style : a bio-bibliography*. Westport, CT : Greenwood Press, 1999. 261 p. (Bio-bibliographies in art and architecture; no. 5) \$79.50. 0-313-30100-X
- Leach, Neil. *The anaesthetics of architecture*. Cambridge, MA: MIT Press, 1999. 101 p. \$16.50. 0-262-62126-6
- Lowe, David Garrard. *Beaux arts New York*. New York : Whitney Library of Design, 1998. 128 p. \$19.95. 0-8230-0481-3
- Machedon, Luminita and Ernie Scoffham. *Romanian modernism : the architecture of Bucharest 1920-40*. Cambridge, MA: MIT Press, 1999. 407 p. \$50.00. 0-262-13348-2
- Manfredi Nicoletti : *architettura, simbolo, contesto = Architecture, symbol, context*. Rome: Gangemi, 1998. 279 p. L50.000. 88-7448-840-8
- Marrey, Bernard and Franck Hammoutene. *Le béton à Paris*. Paris: Éditions du Pavillon du l'Arsenal, 1999. 221 p. F280. 3-907513-63-X
- Meacham, Standish. *Regaining paradise : Englishness and the early garden city movement*. New Haven: Yale Univ. Press, 1999. 210 p. \$35.00. 0-300-07572-3
- Mirco Ravanne : *architecte-designer*. Lausanne : Presses Polytechniques et Universitaires Romandes, 1998. 92 p. 2-88074-381-8
- Mumtaz, Kamil Khan. *Modernity and tradition : contemporary architecture in Pakistan*. New York: Oxford Univ. Press, 1999. 132 p. \$35.00. 0-19-577853-7
- Musson, Jeremy. *The English manor house : from the archives of Country Life*. London: Aurum, 1999. 192 p. £35.00. 1-85410-619-8
- Nerdinger, Winfried, ed. *Alvar Aalto : towards a human modernism*. New York: Prestel, 1999. 168 p. \$29.95. 3-7913-2049-1
- Oechslin, Werner and Flora Ruchat-Roncati, eds. *Alberto Camenzind : Architekt, Chefarchitekt Expo 64, Lehrer*. Zurich: Gta, 1998. 189 p. 3-85676-078-4
- Oswald Mathias Ungers : *Bauten und Projekte, 1991-1998*. Stuttgart: Deutsche Verlags-Anstalt, 1998. 358 p. DM180. 3-421-03137-1
- Pavia, Carlo. *Guida di Roma sotterranea*. Rome: Gangemi, 1998. 379 p. L30.000. 88-7448-829-7
- Piranomonte, Marina. *Terme di Caracall*. Milan: Electa, 1998. 59 p. (Guide Electa per la Soprintendenza archeologica di Roma) L15.000. 88-435-6551-6
- Pirker, Sasha and Jaime Salazar, eds. *Architecture in Austria : a survey of the 20th century*. Boston: Birkhäuser, 1999. 333 p. \$49.95. 0-8176-6031-3
- The Pritzker Architecture Prize : the first twenty years*. New York : Abrams, 1999. 207 p. \$49.50. 0-8109-2910-4
- Protestou, Errica. *Athens : a guide to recent architecture*. London: Ellipsis, 1998. 278 p. 1-899858-55-5
- Ralph Johnson, Perkins & Will : *normative modernism*. Milan: L'Arca, 1998. 143 p. L60.000. 88-7838-043-1
- Randall, Catharine. *Building codes : the aesthetics of Calvinism in early modern Europe*. Philadelphia: Univ. of Pennsylvania Press, 1999. 288 p. (New cultural studies) \$36.50. 0-8122-3490-1
- The restoration of the west central front of the United States Capitol and terrace repairs and restoration and courtyard infill*. Washington, D.C.: U.S.G.P.O., 1998. 86 p. 0-16-058099-4
- Rüegg, Arthur, ed. *Le Corbusier : photographs by René Burri : moments in the life of a great architect*. Boston: Birkhäuser, 1999. 181 p. \$80.00. 0-8176-5999-4
- Schezen, Roberto. *Private architecture : masterpieces of the twentieth century*. New York: Monacelli Press, 1998. 354 p. \$75.00. 1-58093-008-5
- Schneider, Bernhard. *Daniel Libeskind : Jewish Museum Berlin : between the lines*. New York: Prestel, 1999. 64 p. \$16.95. 3-7913-2075-0
- Schumann, Ulrich Maximilian. *Busse & Geitner : Bauten und Projekte = Buildings and projects*. Wiesbaden: Nelte, 1998. 109 p. (Monographien; 6) DM58. 3-932509-01-3
- Spennemann, Dirk H.R. and David W. Look, eds. *Disaster management for historic sites*. San Francisco: U.S. National Park Service : Assoc. for Preservation Technology, Western Chapter, 1998. 195 p. 1-893076-00-8
- Steely, James Wright. *Parks for Texas : enduring landscapes of the New Deal*. Austin: Univ. of Texas Press, 1999. 274 p. \$29.95. 0-292-77734-5
- Tagliamonte, Gainluca. *Terme di Diocleziano con le sculture dell'Aula ottagonale*. Milan: Electa, 1998. 61 p. (Guide Electa per la soprintendenza archeologica di Roma) L15.000. 88-435-6660-1
- Templ, Stephan. *Baba : the Werkbund housing estate near Prague, 1932 = Die Werkbundsiedlung Prag, 1932*. Boston: Birkhäuser, 1999. 142 p. \$35.00. 0-8176-5991-9
- Tinniswood, Adrian. *The arts and crafts house*. New York: Watson-Guption, 1999 (Oct.) 0-8230-0364-7
- Tinniswood, Adrian. *Visions of power : ambition and architecture from ancient times to the present*. New York : Stewart, Tabori & Chang, 1998. 192 p. \$40.00. 1-55670-650-2
- Tonet Sunyer. Almería: Colegio oficial de Arquitectos de Andalucía Oriental, 1998. 70 p. (Documentos de arquitectura; 40)
- Tournikiotis, Panayotis. *The historiography of modern architecture*. Cambridge, MA: MIT Press, 1999. 344 p. \$45.00. 0-262-20117-8
- Toy, Maggie. *Ecstatic architecture : the surprising link : from a debate of the Academy International Forum at the Royal Academy*. New York: Wiley, 1998. 176 p. \$57.50. 0-471-98398-5
- Tsui, Eugene. *Evolutionary architecture : nature as a basis for design*. New York : Wiley, 1999. 342 p. \$54.95. 0-471-11726-9
- Uhlfelder, Eric, ed. *The origins of modern architecture : selected essays from "The architectural record"*. New York : Dover, 1998. 299 p. \$12.95. 0-486-29188-X
- The United Nations / photographs by Ezra Stoller*. New York: Princeton Architectural Press, 1999. 95 p. (The Building blocks series) \$19.95. 1-56898-183-X
- Vignola. *Canon of the five orders of architecture / transl. with a new introd. and commentary by Branko Mitrovic*. New York: Acanthus Press, 1999. 118 p. 0-926494-16-3
- Wefing, Heinrich, ed. *"Dem Deutschen Volke" : der Bundestag im Berliner Reichstagsgebäude*. Bonn: Bouvier Verlag, 1999. 309 p. 3-416-02839-2
- Wigley, Mark. *Constant's New Babylon : the hyper-architecture of desire*. Rotterdam: 010 Publishers, 1998. 252 p. 90-6450-343-5
- Wilson, Marie. *Arcosanti archetype : the rebirth of cities by Renaissance thinker Paolo Soleri*. Fountain Hill, AZ: Freedom Editions, 1999. 64 p. \$19.95. 0-9668086-0-6
- Yeomans, Richard. *The story of Islamic architecture*. Reading: Garnet, 1999. 240 p. 1-85964-108-3
- Zevi, Bruno. *Erich Mendelsohn : the complete works*. Boston: Birkhäuser, 1999. 461 p. \$135.00. 0-8176-5975-7
- Zietz, Peer. *Franz Heinrich Schwechten : ein Architekt zwischen Historismus und Moderne*. Stuttgart: Edition Axel Menges, 1999. 119 p. 3-930698-72-2

CALLS FOR PAPERS

American Culture Abroad, 1800-2000 is the theme of Studies in American Culture: The Frank R. Veale Symposium, scheduled for April 15, 2000 at the Pennsylvania Academy of the Fine Arts. Co-sponsored by the Pennsylvania Academy of the Fine Arts, Temple University and The University of Pennsylvania, the symposium will be held in conjunction with the exhibition "Paris 1900: The 'American School' at the Universal Exposition." Proposals are welcome that address any aspect of American culture abroad, including travel and tourism, imperialism, the expatriate experience and the exportation of American culture, from a disciplinary or interdisciplinary perspective. Graduate students from Mid-Atlantic and neighboring regions are invited to submit a 250-word abstract to PAFA Museum Education Department, 118 North Broad Street, Philadelphia, PA 19102. For information, contact the Museum Education Department at PAFA at tel. 215-972-2068 or email: gtom@pafa.org. *Deadline: December 10, 1999.*

The Ritual of Religious Observance in Europe and the Americas is a symposium scheduled for April 7, 2000 in New York City. The symposium will be held in conjunction with the exhibition "Images in Procession: Testimonies to the Spanish Faith" at The Gallery at the American Bible Society. Papers are invited that investigate any aspect of Christian religious ritual from the Middle Ages through the 20th century, including the liturgy, theater, processions, festivals, and secular rituals with religious overtones. Theoretical inquiries into the socio-cultural importance and symbolism of ritual are also welcome. Send a 2-3 page abstract to Ena Heller, Director, The Gallery at the American Bible Society, 1865 Broadway, New York, NY 10023; tel. 212-408-1236; email: eheller@americabible.org. *Deadline: December 22, 1999.*

Connections: Rethinking our Audience is the theme of the Organization of American Historians' Annual Meeting, scheduled for April 26-29, 2001 in Los Angeles, California. The program committee invites proposals for sessions and individual papers, particularly those which assess the links American historians are forging with colleagues in commerce, government, historical museums, the internet, journalism and the mass media. In addition to the traditional format of papers and commentators, proposals for roundtables, discussions, poster sessions and field-based sessions, drawing on the cultural resources of metropolitan Los Angeles, are welcomed. For additional information, contact the 2001 Program Committee, Organization of American Historians, 112 North Bryan Avenue, Bloomington, IN 47408-4199; or visit the website at <http://www.indiana.edu/~oah/meetings>. *Deadline: January 12, 2000.*

Scientific Innovation in Structure and Construction with Traditional Materials: The Eladio Dieste

Symposium is scheduled for September 26-27, 2000 in Uruguay (preceded by a two-day tour of Dieste's work) and at MIT on September 29-30, 2000. This event is inspired by the path-breaking structures of Dieste in reinforced brick. This work will be probed in its own right, and as a model of how traditional building materials open new worlds when explored inventively and rigorously. Architects, engineers, and historians will explore work in construction employing engineered timber, stone, and other materials. A parallel issue is the impact of such construction on the quantity and type of labor involved, and the consequent social and economic effects. We solicit abstracts for papers (less than 30 minutes) for either or both sites (English in the U.S.; English or Spanish in Montevideo). Local accommodations will be provided. Submit abstracts to: Stanford Anderson, Head, Department of Architecture, Massachusetts Institute of Technology, Cambridge, MA 02139; tel: 617-253-4411; fax: 617-258-7530; email: soa@MIT.edu. *Deadline: January 15, 2000.*

The Society of Historians of the Early American Republic's 22nd Annual Meeting will take place in Buffalo, New York, July 20-23, 2000. The featured theme of the meeting will be "Cultivating the Republic." The Program Committee invites proposals for papers and sessions (at least two papers per session) that examine how people in the period between the Revolution and the Civil War sought to improve society, identify American cultures, shape republican sensibilities, and cultivate the natural world, as well as how these activities may have operated to exclude certain peoples from the Republic. As always, the Program Committee will give equal consideration to proposals in other areas of research that reflect the diversity and vitality of scholarship on the early republic. Proposals should include a one-page prospectus for each paper and a brief cv for all participants. Scholars who would like to serve as chairs or commentators are invited to write the Program Chair as well. Unless affiliated with disciplines other than history, panelists are required to be members of SHEAR. Send proposals to Joyce Chaplin, SHEAR Program Chair, Department of History, Vanderbilt University, Nashville, TN 37235; tel: 615-322-3388; fax: 615-343-6002. *Deadline: January 15, 2000.*

The End of Tradition? is the theme of the Seventh Conference of the International Association for the Study of Traditional Environments (IASTE) to be held in Trani, Italy from October 12-15, 2000. The conference will investigate the following sub-themes: Deterritorialization/Globalization, Tradition as a Call to Arms, and Practice and the New Technologies of Place. Scholars are invited to submit a 500-word abstract and a one-page cv. Inquiries should be directed to IASTE 2000 Conference, Center for Environmental Design Research, 390 Wurster Hall, University of California, Berkeley, CA 94720-1839; tel: 510-642-6801; fax: 510-643-5571; email: iaste@uclink4.berkeley.edu; or visit the website at <http://www-arch.ced.berkeley.edu/research/iaste>. *Deadline: January 15, 2000.*

Mirrors of Infinity is the theme of the Sixth Annual Meeting of the International Society of Phenomenology, Aesthetics and the Fine Arts, scheduled for April 28 - 30, 2000 in Cambridge, Massachusetts. Abstracts are invited for the conference: topics may include the microcosm reflecting the macrocosm in gardens; the four elements; the role of mythology in gardens; the expansion of time and space; metamorphoses; from a closed to an open universe; shifting perspectives; geometric perspectives; the obsession with labyrinths; the relation of man to nature as perceived in tapestries, porcelain, etchings, paintings, operas; life's unity as perceived in gardens; the significance of gardens in Anna Teresa Tymieniecka's philosophy; mirrors of self-deceit. Send abstracts to Professor Marlies Kronegger, President of ISPAFA, Old Horticulture Bldg 313, Michigan State University, East Lansing, Michigan 48824 - 1112 U. S. A.; fax: 517-432-3844; email: kronegge@pilot.msu.edu. *Deadline: February 15, 2000.*

Aurora is the title of a new art history journal, edited by the co-chairs and organizers of the "Women Art Patrons and Collectors: Past and Present Conference" held last March at the New York Public Library. This journal will be inaugurated in late 2000 and will publish articles dealing with all time periods, cultures, media, and/or methodologies within the field of art history. Copies of manuscripts to be considered for the first issue should be sent to each co-editor: Lilian H. Zirpolo, 255 Glen Road, Woodcliff Lake, NJ 07675; email: lzirpolo@worldnet.att.net; and Joanna Gardner-Huggett, Art Department, DePaul University, 1150 W. Fullerton Ave., Chicago, IL 60614-2204; email: joannagh@hotmail.com.

The Association for Art History is pleased to announce its first cybercongress, to be held in May 2000. Further information and a call for papers are to be found at the Association's website at <http://www.indiana.edu/~aah/>

CONFERENCES

The Ph.D. Program in Art History at the Graduate Center of the City University of New York will hold a one-day symposium on February 23, 2000 to celebrate its move to new quarters in the former B. Altman Department Store, 365 Fifth Avenue, in New York City. The symposium will immediately precede the opening of the annual College Art Association meeting in New York. A series of panel discussions will address such themes as "The Object of Photography," "Art and Identity in the Americas," and "The Exhibition and the Critical Eye." For further information please contact Kevin D. Murphy, Associate Professor of Art History, CUNY Graduate Center, at kmurphy@gc.cuny.edu.

SUMMER OPPORTUNITIES

The 49th Annual Attingham Summer School for the study of the country house in Britain will meet from July 7-25, 2000. The course will be based in three locations: West Dean, Sussex; the University of Nottingham; and Manchester University, and will include lectures on architecture, decorative and fine arts, landscape and interior design, preservation and social history. The major focus of the course is to observe *in situ* the varied collections of the British country house. The Attingham Study Week is a nine-day program to be held June 5-13, 2000 in Ireland, and will visit private country houses and their collections, as well as some open to the public. For information and applications, contact Mrs. Sybil Bruel, 285 Central Park West, New York, NY 10024; tel. 212-362-0701; fax: 212-580-9352. *Deadlines: January 31, 2000 for the Summer School, and January 15, 2000 for the Study Week.*

US/ICOMOS (the United States Committee, International Council on Monuments and Sites) seeks U.S.-citizen graduate students or young professionals for paid internships in Argentina, Australia, Bulgaria, Croatia, Cuba, France, Ghana, Great Britain, India, Lithuania, Malta, Norway, Poland, Slovak Republic, Spain, Transylvania, Turkey and other countries for paid three-month internships in Summer 2000. Participants will work for public and private nonprofit historic preservation organizations and agencies, under the direction of professionals. Backgrounds may include architecture and architectural history, landscape architecture, conservation, archaeology and museum studies. Speaking ability in the national language is desirable. For information and applications, contact Ellen Delage, Director of Programs, US/ICOMOS, 401 F Street NW, Room 331, Washington, DC 20001-2728; tel. 202-842-1862; fax: 202-842-1861; email: edelage@usicomos.org, or visit the website at <http://www.icomos.org/usicomos>. *Deadline: February 15, 2000.*

EXHIBITIONS

Los Mayas offers an extensive collection of art documenting over 3,000 years of Mayan civilization. Drawn from museums and private collections in the countries where the Mayan civilization flourished from 1800 BCE to the 16th century ACE, the exhibition features altars, frescoes, religious objects, jade masks, alabaster heads, conch jewelry and everyday utensils. Antiguo Colegio de San Ildefonso, Mexico City. For information, tel. 011-525-702-4507. *Through December 31, 1999.*

A Voyage of Discovery: The Nile Journal of Richard Morris Hunt traces the trip that architect Hunt made up the Nile in 1853, featuring rare photographs and photographic equipment, original sketches and watercolors, and period maps. Much of the material in the exhibition is drawn directly from the Octagon's own

Prints & Drawings Collection, which contains over 15,000 of Hunt's original drawings and records, and dozens of sketchbooks and scrapbooks. The Octagon, The Museum of the American Architectural Foundation, Washington, DC. For information, tel. 202-638-3221. *Through January 2, 2000.*

Egyptian Art in the Age of the Pyramids collects 250 works borrowed from over 30 museums in Egypt, Europe and North America that detail the art and architecture of Egyptian Dynasties Three through Six (ca. 2650–2150 BCE). Sculptures, decorative objects, tools used in the construction of the pyramids, and several scale models of the period's architecture will be on view. The Metropolitan Museum of Art, New York. For information, tel. 212-535-7710 or visit the website at <http://www.metmuseum.org>. *Through January 9, 2000.*

The Work of Charles and Ray Eames: A Legacy of Invention is the first posthumous retrospective of the work of the American husband-and-wife team considered among the greatest designers of the 20th century. This exhibition of their furniture, buildings, films, photographs and toys dating from the 1940s through the 1970s was organized by The Library of Congress in partnership with the Vitra Design Museum, Weil am Rhein, Germany. Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York. For information, tel. 212-849-8400, or visit the website at <http://www.si.edu.ndm>. *Through January 9, 2000.*

The Panama Canal and the Art of Construction will look backward in time to show approximately 20 paintings, prints and photographs by North American artists and engineers of the work linking the Atlantic and Pacific oceans. Complementing artistic representations, drawings and photographs by the Army Corps of Engineers, dating from 1910–1913, and stereoptic photographs and viewers will provide factual and 3-D materials relating to the canal. Williams College Museum of Art, Williamstown, MA. For information, tel. 413-597-2429 or visit the website at <http://www.williams.edu/wcma/>. *Through January 23, 2000.*

ModernStarts: Places is the second of three overlapping exhibitions (**People, Places, Things**). These presentations of work intend to suggest fresh ways of looking and thinking about modern art. **Places** focuses on sites, real and imagined, in the period 1880 to 1920. The Museum of Modern Art, New York. For information, tel. 212-708-9400 or visit the website at <http://www.moma.org>. **People:** *Through February 1, 2000;* **Places:** *Through March 14, 2000;* **Things:** *opens November 21, 1999.*

The Pritzker Architecture Prize 1979–1999 celebrates the first 20 years of the prize, established in 1979 to recognize a living architect's commitment to humanity and the environment through the art of architecture. Organized by The Art Institute of Chicago, the exhibition collects original drawings, photographs, plans and models of projects by each of the winners. The Heinz

Architectural Center, Carnegie Museum of Art, Pittsburgh, PA. For information, tel. 412-622-3131. *Through February 27, 2000.*

E.W. Godwin: Aesthetic Movement Architect and Designer examines the prolific career of a leading figure in the Aesthetic Movement in Great Britain. As architect, designer, interior decorator, antiquary, theatrical producer and prominent writer and critic, Godwin served as Britain's leading design reformers between 1865 and 1885. The exhibition, consisting of over 150 examples of Godwin's work, will be accompanied by a range of educational programs and a catalogue. The Bard Graduate Center for Studies in the Decorative Arts, New York. For information, tel. 212-501-3072, or visit the website at <http://www.bard.edu/graduate/BGC/index.html>. *Through February 27, 2000.*

Cedric Price: Mean Time shows both the work of the British architect as well as a selection of objects and images chosen by Price from the CCA's collection to develop the complex idea of the relationships between time, movement and space, and to observe how they act in the built environment. The Canadian Centre for Architecture, Montréal, Canada. For information, tel. 514-939-7000 or visit the website at <http://www.cca.qc.ca>. *Through February 27, 2000.*

Material Evidence: Chicago Architecture at 2000 investigates the use of materials as a defining element in contemporary architecture, focusing on current work in Chicago. Museum of Contemporary Art, Chicago. For information, tel. 312-280-2660 or visit the website at <http://www.mcachicago.org>. *December 11, 1999–March 5, 2000.*

At the End of the Century: One Hundred Years of Architecture is a monumental exhibition exploring the history of architecture and urbanism in the 20th century. Its 21 thematic sections are chronologically organized and use original and newly-commissioned scale models, photographs, drawings, architects' sketches, furniture, artifacts and three-dimensional objects to explore such topics as manifestos; the Bauhaus; transportation; the home; skyscrapers; and theory. Extensive related programming includes a lecture and film series. Museum of Contemporary Art, Chicago. For information, tel. 312-280-2660 or visit the website at <http://www.mcachicago.org>. *December 18, 1999–March 12, 2000.*

Orders of Architecture/ Origins of Ornament explores the 2,500 year-old, classical symbols and forms of the five orders of architecture: Doric, Ionic, Corinthian, Composite and Tuscan. Drawn from a rare book collection, the exhibition will include digitally-reproduced illustrations from the works of Palladio, Piranesi, Robert Adam, Inigo Jones and Colen Campbell's *Vitruvius Britannicus*, all of which inspired American Classicism. The exhibition is accompanied by a lecture series. New York School of Interior Design, New York. For information, tel. 212-472-1500. *Through March 25, 2000.*

En chantier: The Collections of the CCA, 1989–1999 focuses on a decade of growth to show — through more than 300 prints, drawings, photographs, rare books, manuscripts, toys and models dating from the 15th century to the present — the breadth and meanings of a constantly growing and changing collection. The Canadian Centre for Architecture, Montréal, Canada. For information, tel. 514-939-7000 or visit the website at <http://www.cca.qc.ca>. *Through April 30, 2000.*

“The Simple Life”: The Arts and Crafts Movement in Britain, 1880–1910 focuses on the turn-of-the-century British Arts and Crafts movement, featuring over 100 pieces from the Wolfsonian’s collections. The exhibition explores how a group of reformers, committed to righting the ills of an industrial and urban society, chose the arts as their medium. The Wolfsonian, Florida International University, Miami Beach, Florida. For information, tel. 305-531-1001. *Through August 2000.*

The Coincidence of Opposing Extremities uses photographs and essays to investigate the relationships linking Central European Baroque ecclesiastical architecture and mathematics. The exhibit catalog includes contributions by Karsten Harries and Werner Müller. Ashikaga Institute of Technology, Department of Architecture, Ashikaga, Japan. For information or a listing of subsequent venues, contact the Center for Ecumenical Research in the Arts and Sciences, 2708 Amboy Road, Staten Island, NY 10306-2140. tel. 718-667-8106. Carnegie Mellon University, Hunt Library, Pittsburgh, PA. *February 16–April 7, 2000.*

ELECTRONIC NEWS

<http://www.loc.gov/exhibits/african/intro.html> is the location of The African-American Mosaic: A Library of Congress Resource Guide for the Study of Black History and Culture.

<http://www.hermitagemuseum.org> is the address of the IBM-generated website of The Hermitage Museum in St. Petersburg, Russia. A searchable IBM Digital Library database provides access to more than 2,000 of the museum’s masterpieces and treasures.

<http://memory.loc.gov/ammem/award97/icuhtml/> is the location of “American Environmental Photographs, 1891–1936: Images from the University of Chicago Library.” This is among the most recent digital collections created as part of the LC/Ameritech National Digital Library Competition. The American Environmental Photographs collection consists of 4500 photographs produced between 1897 and 1931, documenting natural environments and ecologies throughout the United States.

CLASSIFIEDS

Architectural Historian/ Historian. Garcia and Associates (GANDA) anticipates hiring an individual meeting the U.S. Secretary of the Interior’s Proposed Historic Preservation Professional Qualification Standards for both Architectural History and History. Individuals with experience in environmental compliance and the cultural resources of western North America and the Pacific will be preferred. Individuals seeking part-time employment also will be considered. GANDA is a natural and cultural resources consulting firm with offices in California, Hawaii, and Montana. Send a letter of interest, resume, list of references (with email addresses), and employment requirements to Dr. Christopher Dore, Cultural Resources Manager, Garcia and Associates, 1 Saunders Avenue, San Anselmo, CA 94960.

Massachusetts Institute of Technology. Architectural Historian, 19th/20th Centuries. Department of Architecture, Program in History, Theory and Criticism of Art and Architecture. A full-time tenure-track faculty position (Assistant to Associate Professor without tenure) of Architectural History (19th/20th centuries) starting in the fall term 2000. Minimum requirements: Ph.D., publications, teaching experience. We seek colleagues able to contribute to a program that includes undergraduate education but emphasizes professional design degree students and a doctoral program in the history of art and architecture. Attention to the theoretical positions of contemporary scholarship is expected. MIT is an Equal Opportunity/Affirmative Action Employer. Candidate should include in their letter a cv, sample publication(s), and a list of possible recommenders by January 14, 2000 to: Mark Jarzombek, Chairman, Architectural History Search, Room 10-303, MIT, 77 Massachusetts Avenue, Cambridge, MA 02139-4307.

Oberlin College. Associate/Assistant Professor of Art History. Full time, tenure track position in History of Architecture with emphasis on the nineteenth and twentieth centuries in the Art Department at Oberlin College. Incumbent would teach five courses per year; an introductory course, two or three intermediate courses in architectural history, and one undergraduate seminar. Qualifications include the Ph.D. degree and demonstrated interest and potential excellence in undergraduate teaching. Letters of application, including a Curriculum Vitae, graduate academic transcripts, and three letters of reference should be sent to Professor Daniel J. Goulding, Chair, Art Department, Oberlin, Ohio 44074, by 1/15/00. AA/EOE.

**University of California, Santa Cruz
Architectural Studies**

The Department of Art History seeks to assemble a pool of candidates to teach undergraduates, on a part-time, temporary basis, during a three-year period, beginning with academic year 1999-2000, in the following courses: introduction to architecture and modern architecture. Applicants may suggest other courses on architectural topics which they could teach in the Department of Art History. The Department of Art History is committed to the investigation of architecture and architectural history from a wide range of perspectives. We look for colleagues who have a secure knowledge of visual materials and demonstrated interest in examining such materials and related issues within rich contexts of culture and history.

MINIMUM QUALIFICATIONS: ABD (PhD preferred), M Arch, MFA, or equivalent professional experience; prior college or university teaching experience preferred.

RANK: Lecturer or Visiting Professor (appropriate rank). A lecturer's duties are primarily teaching and advising students. Candidates being considered for the lecturer title will be evaluated on their potential to teach and advise students. A visiting professorial title would be appropriate for someone currently employed in a professorial title at another institution. A visiting professor would be expected to teach, pursue research, and perform some departmental service. Candidates being considered for the visiting professorial title will be evaluated on their teaching, research, and service record.

SALARY: Commensurate with qualifications and experience. Likely range per course is \$4,389-\$6,175.

EFFECTIVE: 1999-00 through 2001-02 academic years, contingent upon funding.

SUBMIT: curriculum vitae, statement of qualifications and perspectives in teaching architecture and its history, course proposals (full syllabi not required) that get to the conceptual crux of the course as well as describe its basic organization and informational content, representative teaching evaluations (if available), addresses and telephone numbers of three referees. (Candidates chosen for this pool will be asked to submit confidential letters of recommendation prior to any appointment.)

Questions may be addressed to Professor Virginia Jansen, goth@cats.ucsc.edu or 831-459-2055.

Send To:
Art History Department (#T99-07)
D201 Porter College
University of California
Santa Cruz, CA 95064.

Closing Date: Materials should be postmarked by January 10, 2000.



University of Cincinnati

DEAN—College of Design, Architecture, Art and Planning

The University of Cincinnati invites applications and nominations for the position of Dean of the College of Design, Architecture, Art and Planning (DAAP). The College is seeking a Dean to lead it into the twenty-first century by strengthening its undergraduate and graduate programs and the research and creative efforts of its faculty and students.

The new Dean of the College should have a terminal degree in one of the disciplines studied in the College, and must have broad knowledge of the visual arts and design. The individual must have achieved professional distinction at the national and/or international levels through any combination of teaching, research, or creative work; and should have a record of demonstrated leadership, fund-raising, and academic administrative experience. Strong commitment to quality in teaching and research, to technological innovation, and to diversity in students, faculty and staff is required.

As a persuasive advocate for the unique role of the visual arts in society, the Dean will represent the College nationally and in the regional and university communities, as well as provide vision and leadership to the faculty, students, alumni/alumnae, and other supporters of the College. Building on the strengths of the College, the Dean will identify and analyze emerging research directions, and work with the faculty to define, focus and strengthen the academic missions, particularly in interdisciplinary fields and in relation to the University's widely-renowned co-operative education program. The Dean is also expected to take a leadership role in cultivating ties to industry and to other academic and cultural institutions regionally, nationally and internationally, as well as with other programs and disciplines within the university. Although the College has strong undergraduate and master's programs, and continues to be a national leader in several of its disciplines, the Dean would ideally seek development of new initiatives in graduate education. The new Dean will be involved in the hiring of a substantial number of faculty in the College over the next few years. The Dean reports to the Senior Vice President and Provost for Baccalaureate and Graduate Education.

The University of Cincinnati is a state-supported "Research I" university and is one of the two comprehensive state universities in Ohio. DAAP has a long and distinguished history. The College, with 95 full-time faculty positions, currently enrolls 1600 undergraduate and 200 graduate students pursuing degrees in eighteen programs of study, each accredited by its respective professional body. The College has continued to grow in size and reputation, and in 1996 moved into an award-winning new addition designed by Peter Eisenman. Situated in the scenic and historic Ohio River Valley, Cincinnati is one of America's "most livable" cities, with a diverse and active economic and cultural life.

The search committee will begin screening applications no later than November 1, 1999, but applications and nominations will be considered until a suitable candidate is appointed. For more information, please see www.daap.uc.edu/. Applications, including a resume and a list of three references (to be contacted later with the permission of the candidate), as well as nominations, should be forwarded to:

Dean Stephen T. Kowel, Chair
DAAP Decanal Search Committee
College of Engineering
University of Cincinnati
P.O. Box 210018
Cincinnati, OH 45221-0018

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an Affirmative Action/Equal
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FACULTY POSITIONS IN ARCHITECTURE

Qualifications for Faculty Positions: The Department of Architecture at the State University of New York at Buffalo is seeking applicants for three positions at either the Assistant or Associate level with excellent records of teaching, research and/or creative practice in each of three areas. Candidates should hold terminal degrees in their respective fields, and professional registration is desired. The School of Architecture and Planning at Buffalo is the only unit in the SUNY system to offer accredited professional programs in architecture and planning. The Architecture department maintains close ties to related units on campus, including Comparative Literature, Media Studies, Planning, Art History, Studio Art and Engineering. Applicants who can continue to foster these and other relationships are encouraged to apply.

History/Theory of Architecture: The candidate will teach survey courses, supervise thesis students, and conduct seminars in the area of his/her specialization. A demonstrated ability to interact with related disciplines and areas engaged in the study and production of visual culture is desired.

Design/Construction Technology: The candidate will teach undergraduate and graduate design studios, supervise thesis students, conduct courses in construction and building technologies, and offer advanced seminars in his/her area of specialization.

Design/Digital Media: The candidate will teach undergraduate and graduate design studios, supervise thesis students, and conduct seminars in his/her area of specialization. A demonstrated ability to critically engage the discourse on new media is required.

FELLOWSHIPS IN ARCHITECTURE

The Department of Architecture announces two Fellowships in Architectural Design. These fellowships are intended to bring exceptional individuals to the University for one year to teach design studios and conduct research and/or creative work. A distinguished jury will select the Fellows for a year long residency beginning fall, 2000 based on evidence of design excellence and on the merits of a research proposal.

The M. and J. McHale Fellowship: Magda Cordell McHale (SUNY Buffalo, 1978-99) and John McHale were among the founders of the Independent Group, the British movement that grew out of a fascination with American mass culture and post-WWII technologies. In celebration of this legacy, the McHale Fellowship is intended to support design work that involves speculation on the impact of new technologies on architecture.

The Reyner Banham Fellowship: Reyner Banham (SUNY Buffalo, 1976-80) produced a foundational body of scholarship on material/visual culture as both a reflection of and a mold for contemporary social life. The Banham Fellowship in Architecture is intended to support design work that situates architecture within the general field of sociocultural and material critique.

Applicants should include a letter of interest, curriculum vitae, portfolio (not to exceed 9.5"x12"), and names of three references. Fellowship applicants should also send a brief proposal for research/creative work. Send inquiries and applications to:

Chair (fill in appropriate) Search Committee, Department of Architecture, 112 Hayes Hall, University at Buffalo, Buffalo, NY 14214-3087. E-mail address: drs5@ap.buffalo.edu. Review of applicants will begin January 15, 2000.

The University of Buffalo is an affirmative action/equal opportunity employer.

Society of Architectural Historians
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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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