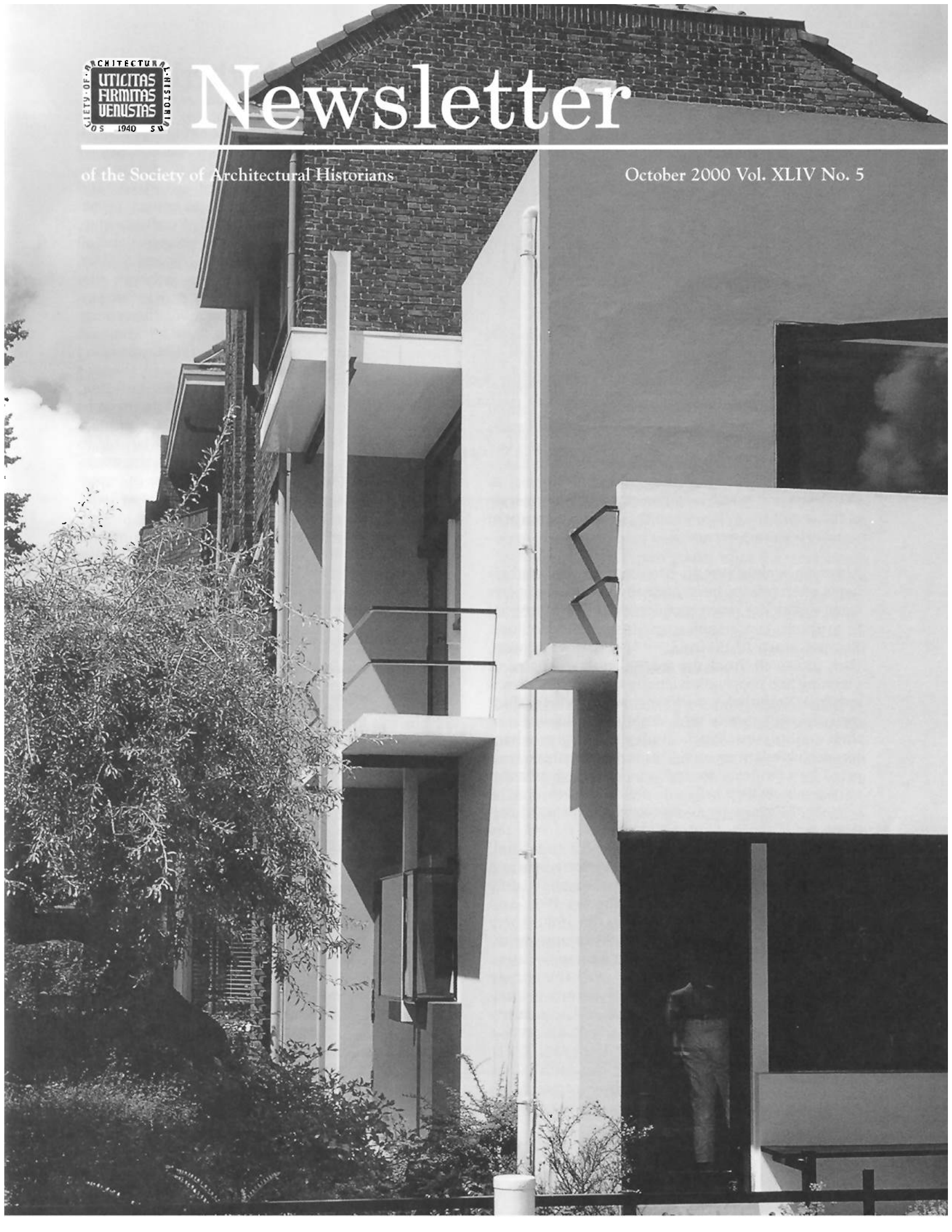




Newsletter

of the Society of Architectural Historians

October 2000 Vol. XLIV No. 5



Foreign Study Tour 2001 to Explore the Netherlands

In the summer of 2001, the Netherlands will be the focus of an SAH foreign study tour. For two weeks, from July 13 to 26, we will immerse ourselves in this small country's rich architectural heritage, overnighing in Amsterdam, Rotterdam, Apeldoorn, and Groningen, and visiting Utrecht, Hilversum, The Hague, Hoge Veluwe (Otterlo and Hoenderloo), and the new polder towns north of Amsterdam. The following text summarizes the country's architectural history and notes sites that we will visit. A detailed itinerary will be mailed to the membership in the near future.

There can be few countries which contain such rich resources of twentieth-century architecture within so narrow a geographic compass as the Netherlands. The opening and concluding decades brought forth buildings that attained world renown for their formal inventiveness, fine execution, and social resonance. Even during the fallow period lasting from the late 1930s until the 1970s, individual contributions maintained the spark of ingenuity and commitment to excellence that would re-ignite on a much larger scale at the end of the 1980s, when the geographic range of notable buildings expanded.

Although architecture in twentieth-century Netherlands often reflects international currents, it displays some distinctive, even paradoxical, features derived from special topographical and historical conditions. Because much of the country had first to be won, then protected, from the sea, an unusual degree of planning and cooperation among the inhabitants was required. Nevertheless a strong strain of individualism runs through society and, despite the smallness of their country, the Dutch display a strong penchant for ideological divergence. This in turn has been tempered by a tendency for individuals to forge alliances to disseminate their beliefs. In architecture this can be seen in the consistent formation of polemical factions, such as the Amsterdam School, *De Stijl*, the *Nieuwe Bouwen* (the Dutch version of Functionalism, centered around the groups *Opbouw* in Rotterdam and *De 8* in Amsterdam), and the conservative and mainly Roman Catholic Delft School. During the 1960s and 1970s there was a vacuum, but in the 1980s there coalesced a movement calling for "Modernism without Dogma," which fostered a renewed appreciation for the heroic period associated with the *Nieuwe Bouwen*. Today it is more difficult to identify a dominant strain, and in our examination of the architecture of the last fifteen years, we will discover a tremendous variety of expression.

The figure most responsible for renewing Dutch architecture after two centuries of decline was H.P. Berlage (1856-1934). A committed socialist of the Fabian variety, he denounced the prevailing historicism and sought a universal language, based on rational principles of construction and the revival of craftsmanship, appropriate for new and traditional programs and all social levels. Influenced by Viollet-le-Duc and Semper, he was one of a group of fin-de-siècle architects who sought harmony through geometric systems of proportion, a practice that has throughout the century been employed by architects who share few common goals. The Amsterdam Beurs (1898-1903), consisting of three exchanges and the offices and services required in this municipally-sponsored building, brought him international acclaim. While the corn and stock exchanges have been altered, the produce exchange has been restored, and we will be able to examine the ingenious ferrovitreous roof, the extensive decorative program executed by a cadre of important Dutch designers (representative of *Nieuwe Kunst*, the Dutch version of Art Nouveau), and the majestically proportioned spaces. We will compare it with its smaller cousin, ironically the opposite in intent, the headquarters of the Diamond Workers Union (1899). Other buildings that illustrate Berlage's ability to face new challenges include the housing around the

SAH Calendar

2000 Domestic Study Tour:
Living in Chicago
October 10-15, 2000

**Deadline for session proposals for the
55th Annual Meeting (2002)**
January 5, 2001

54th Annual Meeting
Toronto, Canada
April 18-22, 2001

2001 Foreign Study Tour:
The Netherlands
July 13-26, 2001

55th Annual Meeting
Richmond, Virginia
April 17-21, 2002

Cover: *The Schröder house in Utrecht (1924), by Gerrit Rietveld (1888-1964) and Mrs. Truus Schröder is one of the monuments of modern architecture to be visited by the 2001 SAH Foreign Study Tour to the Netherlands. Photograph by Roberta Moudry.*

Mercatorplein (1925-27), where he joined forces with the Amsterdam School, the Berlage Bridge (1926-32), both in Amsterdam, the Hunting Lodge at Hoenderloo (1915), and one of his last and most magnificent works, the Municipal Museum (Gemeentemuseum, 1931-35) in The Hague. In addition to the splendidly restored building, we will enjoy the fine collection of decorative arts, including a complete room of 1896 by G.W. Dijsselhof (1866-1924) representing *Nieuwe Kunst*, and many examples of furniture by Berlage himself.



The Aesthetics of Housing: Amsterdam School architect Michel de Klerk designed for the housing association "Eigen Haard" in Amsterdam (portion of the Spaarndammerbuurt, 1917-20) with the intention of bringing art and individuality to worker housing. Photograph by Roberta Moudry.

K.P.C. de Bazel (1869-1923) and Willem Kromhout (1864-1940) share characteristics with Berlage (including designing according to a geometric system), but each has his own approach. de Bazel did municipal housing in the Spaarndammerbuurt (1918-23), where we will also find the first work of the Amsterdam School, but his major building in Amsterdam is the office building for the Dutch Trade Society. It reflects de Bazel's engagement with theosophy through its complement of decorative sculpture, metal- and tile-work by noted *Nieuwe Kunst* artists. Kromhout is the most playful of the trio, melding references to medieval and Arabic architecture with original imagery that was important for the future members of the Amsterdam School. Kromhout's American Hotel (1898-1901) in Amsterdam (we will dine in its *Nieuwe Kunst* café) and his offices for the shipowner's society 'Zuid' in Rotterdam (1921) are excellent examples of his personal interpretation of Berlage's principles. Another important mentor to the Amsterdam School is Eduard Cuypers (1859-1927); many of its future members passed through his office, and we will observe the exteriors of a number of his villas in the Vondelpark area.

The building that put the Amsterdam School on the map is the seat of a consortium of shipping companies: The Scheepvaarthuis (1913-1916), where Joan van der Meij (1878-1949) worked with Michel de Klerk (1884-1923) and Piet Kramer (1881-1961) to create a dynamic image resembling a ship straining at its anchor. The decoration both inside and out is lavish and iconographically appropriate to the program. But the bulk of the Amsterdam School's work is for the municipality and the partially subsidized workers' housing societies. The fantasies and virtuoso construction techniques embedded in *Eigen Haard* in the Spaarndammerbuurt and *De Dageraad* in Amsterdam

Zuid (laid out by Berlage, 1917) will be on our pilgrimage, which includes the bridges designed by Kramer and communal buildings like bathhouses and schools. We will also visit the privately constructed housing, which received grants from the municipality, in South and West, developed in the early 1920s by Kramer, T.Th. Wijdeveld (1885-1987), Margaret Staal-Kropholler (1891-1966), and her husband J.F. Staal (1879-1940); the latter was responsible also for the first 'skyscraper' in Amsterdam, the apartment tower on the Victorieplein (1929-31).

In Rotterdam, the housing from this immediate post-war era is more sober though it also is based on the perimeter block. Justly celebrated is the four-story complex (1919-20) in Spangen by Michiel Brinkman (1872-1925), comprised of two levels of flats below and maisonettes on the top stories; the latter are served by a gallery broad enough to allow deliveries and to serve as a children's playground. The first municipal housing by J.J.P. Oud (1890-1963) is also in Spangen; though the budget was severely restricted, Oud did reveal his connection to *De Stijl* in the details. *De Stijl* is the counter-movement to the Amsterdam School, favoring abstraction and universality over figuration and subjectivity, but there are some connections. Berlage, though for different reasons, was important for each and both groups believed that architecture was an art form. The building that most thoroughly conveys the tenets of the group is the Schröder house in Utrecht (1924), by Gerrit Rietveld (1888-1964) and Mrs. Truus Schröder. Famously the upper floor can be completely open or subdivided according to need; the restoration has brought back the wonderful furniture and fittings designed for the

house. This *Gesamtkunstwerk* functions simultaneously as painting, sculpture, and architecture.

Although Oud felt obliged to leave *De Stijl* when he became municipal architect in Rotterdam, it left its traces, most notably on the temporary superintendent's office of 1923 for the semi-permanent housing village in Oud-Matheneses. The houses, which were used until the 1980s, are gone but the red/blue/yellow hut has been rebuilt; it is a tiny but serious *De Stijl* essay. In his Kiefhoek housing (1925-29), Oud has assimilated the tenets of Dutch functionalism (*Nieuwe Bouwen*) which follows the stylistic prescriptions of the International Style.

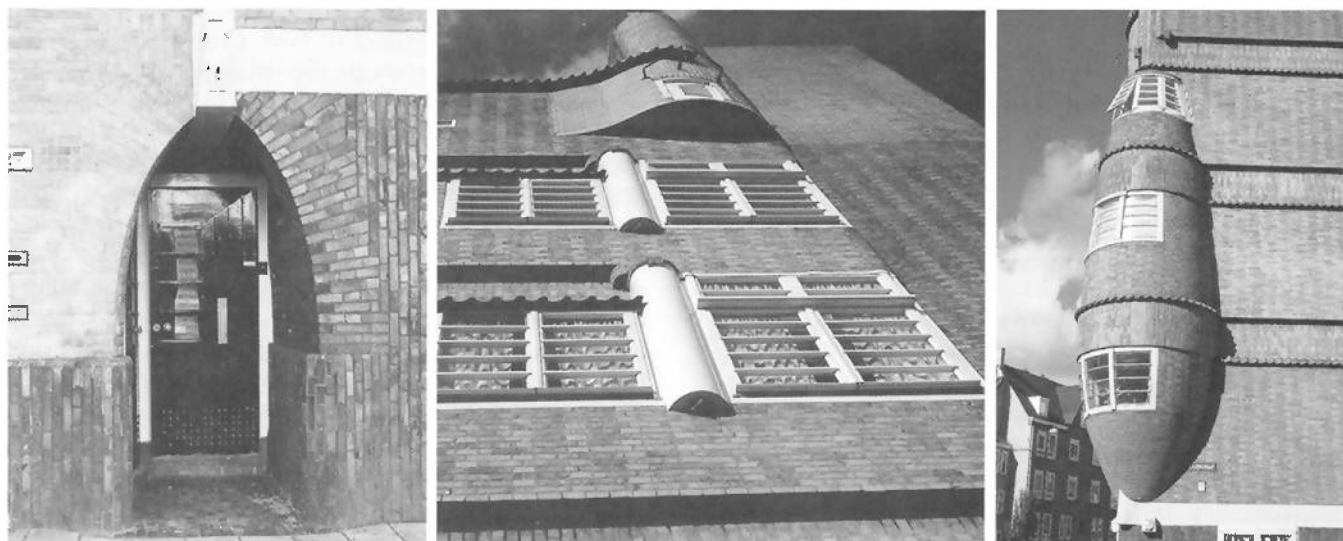
A singular figure who synthesized features of *De Stijl*, the Amsterdam School, and Frank Lloyd Wright, was Willem Marinus Dudok (1884-1974). While he worked at various places within and outside the Netherlands, his major works are in Hilversum (not far from Amsterdam) where he was director of public works from 1915-1927. The Town Hall (1924-30) is a stunning yellow brick structure that now houses the Dudok Center, so as we savor his masterpiece we can also get a very good picture of his career before we explore the schools and housing that he built there. A lesser known architect whose work resembles Dudok's, except that it is more transparent and avant-garde, is Jan Buijs (1889-1961), whose remarkable offices for the cooperative society De Volharding (1927-28; 1933-38) we will see in The Hague.

While in Hilversum we will visit Zonnestraal sanatorium (what is left of it) by Johannes Duiker (1890-1935), and the altered Hotel Gooiland (1934-36, completed by his former partner Bernard Bijvoet), work which introduces us, along with Oud's, to the most

internationally based movement to yet appear in the Netherlands, *Nieuwe Bouwen* or *Nieuwe Zakelijkheid*. Duiker is the most lyrical representative and we shall see in Amsterdam two works in far better condition: the Open Air School (1929-30) and the newsreel theatre Cineac (1934; it will form an interesting contrast to our visit to the Tuschinski Cinema of 1918, an Amsterdam School extravaganza by H. de Jong). Duiker, Bijvoet and the engineer Wiebenga experimented with tall buildings and we will see the one executed product of their obsession with "Hoogbouw" in The Hague, Nirwana apartment house (1927-29).

Besides Duiker and Oud, the firm of Brinkman and van der Vlugt provide excellent examples of *Nieuwe Bouwen*. In the Van Nelle Tobacco, Tea and Coffee Factory and Administration building in Rotterdam (1925-31), they employed the Marxist Mart Stam (1899-1986), whose knowledge of Russian Constructivism may have contributed to aspects of the complex building's dynamism. No longer in use, the Van Nelle factory has worried preservationists; it is undergoing restoration, which should be complete by the time of our visit in 2001. The firm cooperated with W. van Tijen on the first housing slab in a park in the Netherlands: the elegant Bergpolder (1932-43), which updates the gallery idea of Spangen via its steel skeleton and 10 story height.

Although it no longer has the cachet it once had, the conservative architecture of the Delft School must be acknowledged because it was so ubiquitous from the 1920s through the 1950s. It is associated with Roman Catholicism and with nationalism, because its leaders rejected what they considered the materialism of modernist architecture for the spiritual values of the vernacular Dutch tradition. In Rotterdam the garden



Details: Ornamental brickwork and innovative window treatments offer visual delight at this *de Klerk* project (Housing association "Eigen Haard," Amsterdam, 1917-20). Photographs by Roberta Moudry.

suburb Vreewijk (1919) by Granpré Molière, and the Boymans Museum (1928-35) by A. van der Steur (1893-1953), belong to the Delft School.

Much of the reconstruction after the war was first dominated by the Delft School, and even when the more progressive architects were in charge, the results were rather dreary if socially worthy. The rarely acknowledged success from this period was the Lijnbaan shopping center (1951-56) by Van den Broek and Bakema, with housing and offices behind, by H. Maaskant and others, in Rotterdam. While we will see some exceptional work by Aldo van Eyck (home for single mothers, Amsterdam, 1973-78), Herman Hertzberger (Centraal Beheer, Apeldoorn, 1967-79) and Piet Blom (Pole dwellings, Rotterdam, 1978-84), the years before the mid-1980s did not call forth the best efforts in Dutch architecture. But subsequently the blossoming of so much original and individual talent will keep us busily engaged. The housing on the newly developed Eastern Docklands in Amsterdam, and the Kop van 't Zuid in Rotterdam, provide an exciting taste of what is in store, by architects like Rudi Uytenhaak, Wiel Arets, Sjoerd Soeters, Atelier Pro, and others. The Dutch Architectural Institute (1988-92) by Jo Coenen and the Kunsthal (1987-92) by Rem Koolhaas, both in Rotterdam's Museum park, repay close attention, as does the new Erasmus Bridge by van Berkel & Bos. The University of Utrecht has suddenly made itself an architectural mecca, with new buildings by Rem Koolhaas, W.J. Neutelings, Mecanoo, and Koen van Velsen; each one is dramatically different. When we are at the Kröller-Müller Museum in Otterlo (original building by the Belgian Henri van de Velde), we will see additions by Wim Quist, and 3 porters' lodges (1995-97) by MVRDV. In the polder town of Lelystad there are the Polder Museum (1991-94) by Benthem Crouwel and the Sport Museum (1993-96) by Victor Mani, a Koolhaas disciple.

While fortunately much of the best architecture from the pre-World War II period survives (although some of it has been altered beyond recognition, like the experimental concrete village, Betondorp, in Amsterdam, of the early 1920s, or has fallen into disrepair, like Zonnestraal), one's historical allegiances are powerfully tested by the pull of contemporary Dutch architecture, which once again is claiming the world's attention. We will be in a country where architecture has, during many periods of its existence, and most of all in the twentieth century, been at the forefront of attention, claiming social and philosophical power. In one of the most man-made nations on earth, where communal good has been a powerful stimulus, good architecture is considered a right more than a privilege, and we shall most luxuriously be deluged in it.

Helen Searing
Study Tour Leader

Call for Session Proposals

Society of Architectural Historians
55th Annual Meeting
Richmond, Virginia
April 17-21, 2002

Members of the Society and representatives of affiliated societies who wish to chair a session at the 2002 Annual Meeting in Richmond, Virginia are invited to submit proposals by January 5, 2001 to the SAH General Chair, 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.

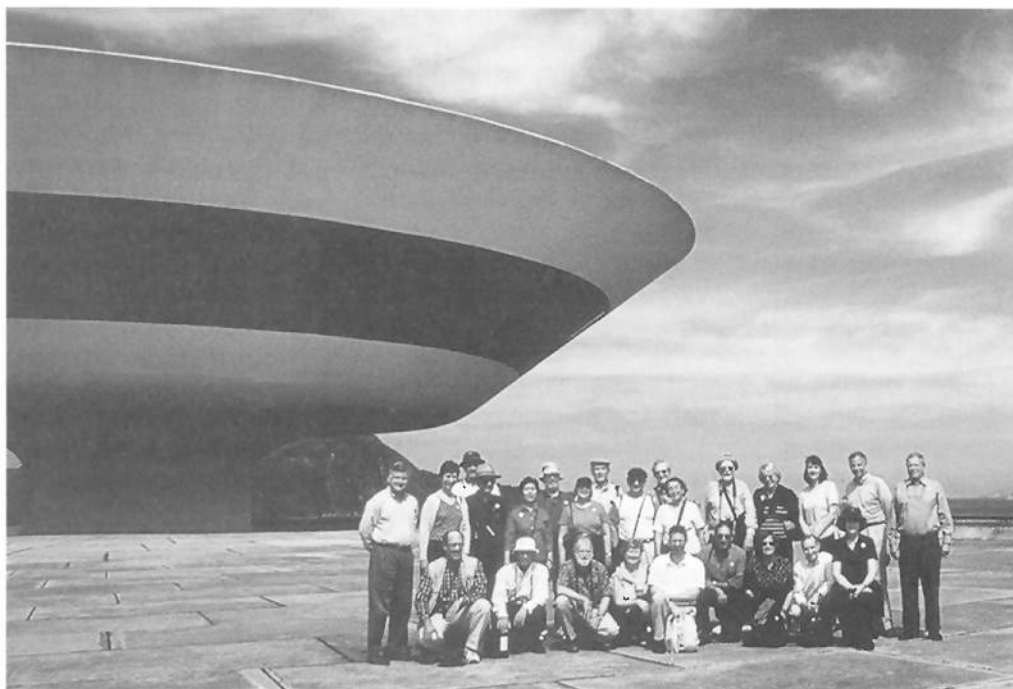
Since the principal purpose of the annual meeting remains that of informing the Society's members of the general state of research in their discipline, session proposals covering every period in the history of architecture and all aspects of the built environment are encouraged. Sessions may be theoretical, 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 the premise. Include name, professional affiliation, address, telephone and fax numbers, email and a current cv. For examples of content, consult the Call for Papers for the 2001 Annual Meeting in Toronto published in the April 2000 issue of the SAH *Newsletter*, or available at the SAH website <http://www.sah.org>.

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 or 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.

From Colonial Transpositions to Modernist Visions: Brazil Study Tour, August 7-20, 2000

August 7, 2000 saw the beginning of an unusual, yet annual, migration as 24 SAH members traveled south for the long journey that would begin the next day in Brazil, that far away and otherworldly place where few, not long before, would ever have imagined finding themselves. Fortunately this was not beyond the plans of SAH, which had spent the last three years organizing this twelve-day tour led by Roberto Segre and Humberto Rodríguez Camilloni. Within Brazil, our travels by plane and bus includ-



Site-seers: SAH group in front of Niterói Museum of Contemporary Art (Oscar Niemeyer, 1997) with Rio in background. Photograph by Sinéad Walshe.



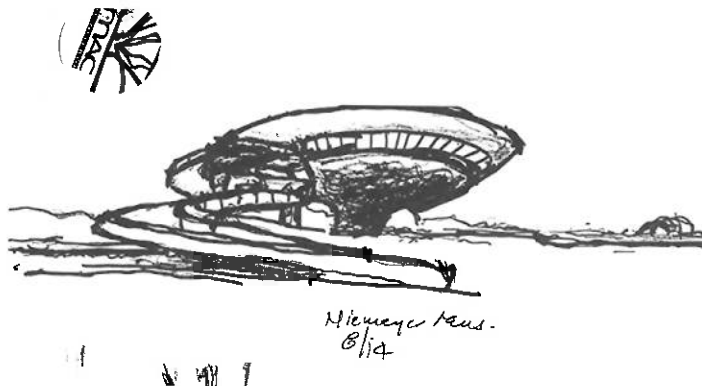
Architecture and Landscape: A view of the Pampuhla, Dance Hall (Oscar Niemeyer, 1940). Photograph by Stephen Harby.

ed Brasilia, Belo Horizonte, Minas Gerais state (where we stopped for two nights in the stunning Ouro Preto), Rio de Janeiro, and finally São Paulo.

SAH tours have long been noted for their enterprising nature and for blazing new trails where individual members might fear to tread. This year many firsts were accomplished. This was SAH's first tour to the southern hemisphere as well as to Latin America south of Mexico, and for most of the participants it was a first foray into a vast terra incognita. The tour drew our typically diverse collection of historians, architects, preservationists, and those whose livelihood or passion link them to the study and appreciation of architecture, cities, and landscapes. The group was also gratifyingly composed of a good cross section of SAH travel veterans, including several of our most dedicated who had returned from the India tour earlier this year, as well as several who were making their first trip with us.

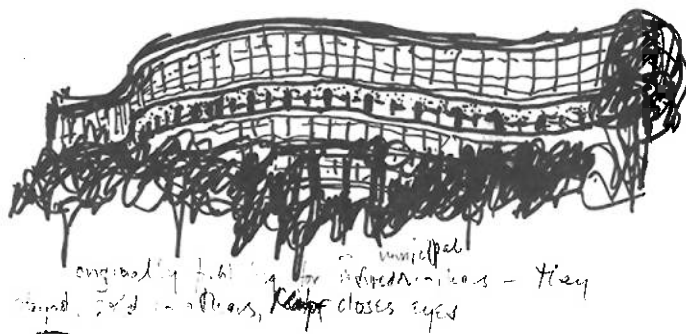
Although potentially off the radar screen of many of us whose education and specialties too narrowly draw us primarily to European and North American traditions of architecture, the wealth and importance of the architecture to be seen in Brazil completely justified the trip. For those whose inter-

ests lie in the architecture of modernism, it was a dream come true. The chance to see Brasilia, which ranks along with Chandigarh and Dacca as one of the few twentieth-century capital cities planned entirely from scratch, was for some worth the price of admission. There was also much to be seen from earlier periods of Brazil's history, so that enthusiasts of eighteenth- and nineteenth-century architecture were richly rewarded as well. Indeed, perhaps most remarkable was the bipolar thematic focus of the tour. Our two leaders, Roberto Segre and Humberto Rodríguez Camilloni, did very well in covering this broad stylistic and historical spectrum of Baroque to Modern. In their debates and repartee about the relative and contrasting virtues of each, they were also able to inform us about how integrally connected Brazil's two architectural traditions are.



This became most vivid to us only following our respective visits to Pampuhla, site of Oscar Niemeyer's earliest independent work, and Congonhas do Campo in Minas Gerai where we saw the magnum opus of Antônio Francisco Lisbôa, a.k.a. El Aleijadinho (the Cripple). Like our two leaders, Roberto and Bert, these two artists can be held up as representative of the stylistic and theoretical span of our experience. Yet at the same time what they represent is also rather convergent.

Congonhas do Campo is the site of the Church of Bom Jesus de Matozinhos (1777-1785 predating Aleijadinho) and of the sculptural groupings of prophets on the church terrace and scenes of the Passion arranged in a series of chapels forming a kind of via Dolorosa, all carved by Aleijadinho between 1800 and 1805. Thanks to our readings of George Kubler, provided by Prof. Camilloni (himself a Kubler student) and on-site explanations, we learned how layered Baroque space is characteristic of the architecture of Portuguese Colonial



Brazil. The volumes of the church sanctuary consist of a series of telescoping enclosures that focus down on the altar and provide stunning effects of concealed light introduced through the layers. The layers also facilitate the accommodation of movement and circulation, both ceremonial (of worshipers) and practical (of clergy behind the scenes). Similarly, the hilltop site outside of the church was imbued with its own rich patterns of movement as one climbed up the hill from one chapel to another. These were not

arranged linearly or symmetrically, but rather in a diagonally-composed layout, so that upon reaching the steps of the church the composition of the 12 prophets seemed all the more formal and important.

Complex layered spaces mysteriously lit and structured axial movement, contrasting with the freely-flowing movement of a dance were qualities that we found as well in Oscar Niemeyer's work in Pampuhla—according to some, the architect's best work. Pampuhla is a garden suburb of Belo Horizonte where, in the 1940s, Brazil's future president, then mayor Juscelino Kubitschek, commissioned Niemeyer to design a series of public buildings. Perhaps the most stunning example of the style which came to be known as Carioca (associated with Rio de Janeiro) was the small 1940 dance pavilion beside the lake. Even though now

closed up and abandoned, it still evokes the atmosphere of a balmy moonlit evening with elegant guests emerging from the circular hall to stroll under the undulating canopy which suggested continuing the swirling samba and tango steps of the dancers. Across the water, the casino, now a museum, combines a series of orthogonal ramped spaces (originally the gaming room) with a deliciously contrasting layered and curvilinear complex that housed the bar, restaurant, and dance hall to the rear. The São Francisco de Assis Church instead imposes the voluptuous curves

Sketches by Peter Ambler. Top: Niteroi Museum of Contemporary Art (Oscar Niemeyer, 1977); Bottom: Rio de Janeiro: Pedregulho Residential Complex (Affonso Eduardo Reidy, 1947-52).

in the form of a series of roofs that float down upon an orthogonal T-shaped plan, so we are back to the layered telescope of indirectly-lit space focusing on the altar that we would see at Congonhas do Campo. Much like the Baroque imports from Portugal of two centuries earlier, European rationalism had come to Brazil and been transformed. Could it have been this way without the Colonial period as a precedent?

Our days were filled with the works of other equally great if lesser-known designers like Affonso Eduardo Reidy, Lucio Costa, M.M.M. Roberto in Rio de Janeiro, and in São Paulo, Ruy Ohtake, Lina Bo Bardi, and Paolo Mendes de Rocha. Certainly none of the most stunning effects of the integration of built form with nature would have been possible without the magnificent work of Roberto Burle Marx. His country house south of Rio, El Sitio, was a high point, despite the fact that our visit coincided with the trip's one rainy day.

It was a daunting challenge to tackle in 12 days a country whose population is fourth in the world, whose land area is only slightly smaller than that of the United States, and about which we had all recently read such dire warnings. But for those of us who were visiting for the first time, the most surprising thing was perhaps, contrary to expectation, how smoothly and efficiently the country received us. Although many of us expected conditions akin to those found in other of the world's most populous places, the infrastructure of Brazilian cities, roads, and airports actually proved to

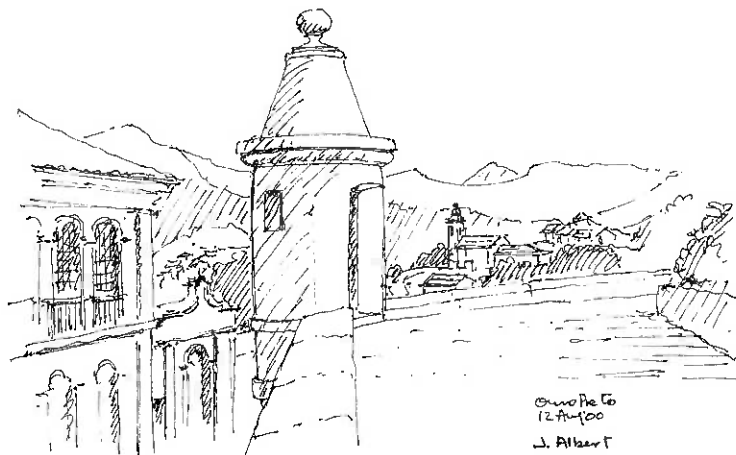
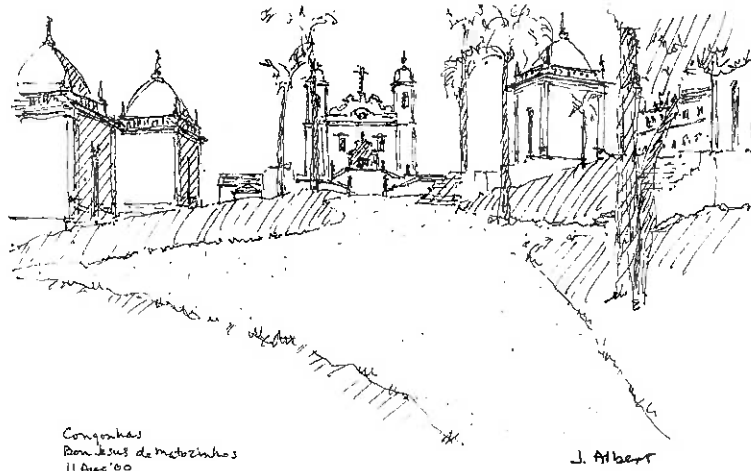
be gleaming and efficient. Save for some inconsequential encounters in downtown Rio, deserted on a Sunday afternoon (one failed attempt of pickpocketing, which only netted the perpetrator a Wash & Dry towelette), there was no sign of the rampant crime we had been warned to expect. For many of us, the cities we visited seemed freer of socioeconomic blight than our own downtowns at home.

Food was always plentiful, usually varied, and surprisingly wholesome, fresh and sanitary, and most of us consumed more meat in a week than we would normally consume in a year! While many of the restaurants we frequented were clearly for foreign tourists like us, just as often we were surrounded by locals living it up. Shopping

centers bursting with the high-end chains familiar at home seemed omnipresent and similarly bursting with patrons, so just as we were asking ourselves how the other half lived, we had two interesting opportunities to find out. The first was a visit to the public housing complex for civil servants in Pedregulho, a sinuously curving building designed by Affonso Eduardo Reidy (1947-52) and reminiscent of Le Corbusier's scheme for Algiers. Despite evidence of half a century of intensive use and change by residents, the building fabric was essentially intact, the community social fabric healthy, and the units so desirable that the illegal sale of the units by residents has become a problem. Later, we were taken to a favela, one

of the ad-hoc hillside squatters' settlements that have grown up on unclaimed and "unbuildable"

Continued on page 10



Sketches by Jacob Albert. Top: Congonhas do Campo: Bom Jesus de Matozinhos Church, 1758-c. 1777; Bottom: Ouro Preto.

New Additions to the Production Line-Up

With the September release of *Buildings of Nevada*, there are currently six BUS volumes in print. This fall, *Buildings of Virginia: Tidewater & Piedmont* (by Richard Guy Wilson, Professor and Chair of Architectural History at the University of Virginia) will be sent to Oxford University Press, with its publication date scheduled to coincide with the 2002 SAH Annual Meeting in Richmond, Virginia. Thirteen other volumes are currently in various stages of research, writing and editing and BUS is thrilled to announce the addition of nine new states to the production line-up.

The newly-commissioned volumes and their authors are: *Buildings of Alabama* (Robert Gamble, Senior Architectural Historian at the Alabama Department of Historic Preservation); *Buildings of Florida* (Donald Curl, Professor of History at Florida Atlantic University); *Buildings of Georgia* (Robert Craig, Associate Professor of Architectural History at Georgia Institute of Technology); *Buildings of Hawaii* (Don Hibbard, Administrator at the State Historic Preservation Office of Hawaii); *Buildings of New Hampshire* (James Garvin, State Architectural Historian at the New Hampshire Division of Historical Resources, and Bryant Tolles, Associate Professor of History and Art History at the University of Delaware); *Buildings of North Dakota* (Steve Martens and Ronald Ramsay, Associate Professors of Architecture and Landscape Architecture at the North Dakota State University); *Buildings of Oklahoma* (Arn Henderson, Professor of Architecture at the University of Oklahoma); *Buildings of Washington* (Jeffery Ochsner, Professor of Architecture at the University of Washington); and *Buildings of Wyoming* (Mary Humstone, preservation consultant and former Assistant Director, Mountains/ Plains Regional Office, The National Trust for Historic Preservation).

The success of the BUS series to date has been made possible in large part by the steadfast commitment of the National Endowment for the Humanities (NEH). Four generous grants have provided essential support for all published volumes and those presently underway. BUS hopes to continue its partnership with the NEH through a new grant to help underwrite the nine new volumes in the series. More than \$2.5 million has been raised as required matches for the NEH grants, underscoring the vital role of the Endowment not only in supplying vital project funds but also in allowing BUS to leverage support from the private sector.

All SAH members are urged to join in the effort to secure funding for BUS, and any information about potential donors to the volumes would be deeply appreciated. The development office in Chicago welcomes your ideas and suggestions and encourages you to contact us at 312-337-4294 or bus@sah.org.

Also of note, BUS is pleased to report that *Buildings of New Jersey*, by Princeton-based preservation consultant Constance Greiff, is soon to re-enter the publication schedule. Additionally, the Editorial Board has appointed Stephen Sennott (Lecturer in Art and American Studies at Lake Forest College and editor of the *Encyclopedia of Twentieth Century Architecture*, Fitzroy Dearborn Publishers) to be author for *Buildings of Illinois*. BUS welcomes these volumes into the series and looks forward to beginning work on them in the near future.

Recent Gifts and Grants to BUS

- \$10,000 for *Buildings of Louisiana* from the Louisiana Endowment for the Humanities (The Louisiana volume is now fully funded!)
- \$10,000 for *Buildings of Massachusetts: Metropolitan Boston*, from an anonymous donor
- \$10,000 for *Buildings of Massachusetts* (both volumes), from the Barr Foundation
- \$10,000 for *Buildings of Massachusetts* (both volumes), from the Orchard Foundation
- \$10,000 for *Buildings of Missouri* from the Allen P. and Josephine B. Green Foundation
- \$8,000 for *Buildings of Vermont* as in-kind support from Middlebury College
- \$1,000 for the Founders Fund in honor of William H. Pierson, Jr., by Janaan Strand

Also, BUS gratefully acknowledges a significant pledge for *Buildings of Massachusetts* (both volumes), from Elisabeth Blair MacDougall.

The following persons contributed gifts to the Founders Fund in memory of Adolf Placzek:

- Ian Anstruther
- Christiane Collins
- Katrina Maxtone-Graham
- Hans Schindler
- David F. M. Todd

Please Consider a Gift to BUS

Your SAH membership packet will be arriving in October and we hope you will include a gift to BUS along with your renewal.

BUS is your series and your support is critical to carrying out a project *The New York Times* has called "one of the most ambitious in publishing history."

Thank you for giving as generously as you can.

Gay, Lesbian Issues in Architectural History: Report from the Annual Meeting

A small group of SAH conference attendees met for a roundtable discussion on Gay, Lesbian, etc. issues in Architectural History over lunch on Thursday, June 15. The Thursday meeting generated lively discussion about the future of the group and the role it could play at future meetings and in the Society, in general. Some matters discussed were:

- Several people had attended or taken part in a double session on Queer Space at the annual meeting in Los Angeles in April 1998. Queer Space, the way in which, historically, G/L/B/T/Q people have shaped or appropriated built and natural environments, has been a popular topic of scholarship during the 1990s (e.g., Aaron Betsky's *Queer Space* and *Queers in Space*, edited by Gordon Brent Ingram et al., are two examples). The need to continue and extend that discussion was stressed. Toward this end, the prospects for an academic session at the 2002 annual conference and for contributions to an open session at Toronto in 2001 were considered.

- The need for a bibliography of resources on the topic of G/L/B/T/Q issues in Architectural History was discussed. It was observed that in the early days of feminist studies of literature, art & architecture, this was often a first step. Such material that is related to gay issues is scattered far and wide through the literature, apart from a few recent, concentrated studies. The whole matter of bibliography and historiography deserves our early attention.

- Although the conference program for Toronto is largely established, the possibility of mounting a tour of G/L/B/T/Q sites and landmarks was discussed, considering that Toronto has historically been a center of queer culture for English Canada. The possibility of a social event in Toronto was also considered, and Ex-Torontonian Chris Thomas volunteered to look into these matters.

- It was noted that an informal listserv of interested and prospective members of a roundtable is already up and running. Ongoing discussion is weak, however, and ways to increase participation should be considered. The group is NOT limited to members of the G/L/B/T/Q community, because others in the Society are interested as well, and there is no desire to fragment or ghettoize SAH. Members of local chapters of the Society who do not attend annual meetings may also be interested in the existence of the listserv. Anyone interested in joining in the evolution of a promising group and direction in scholarship, or simply in having more information, is invited to contact Chris

Thomas at cthomas@finearts.uvic.ca. There is much work to be done to further these ambitious goals, and all volunteers are welcome!

Martin A. Conover

Chris Thomas
University of Victoria

Call for Nominations to the SAH Board

The 2000 SAH Nominating Committee seeks your suggestions for new SAH Board members who would begin their terms in April 2001. The final slate of nominees should provide representation of the diversity of the SAH's membership. Self-nominations are welcome. Please send nominations to Fikret Yegul, Chair, SAH Nominating Committee via email: Yegul@humanitas.ucsb.edu as soon as possible.

Nominations should include reasons for proposing nominee, as well as individual's name, address, telephone number, and title or affiliation.

Brazil Study Tour *Continued from page 8*

land. Admittedly, we were taken to a "showcase" example, but once again we were surprised by paved streets, functioning drainage and gutter systems, well-stocked shops and people purposefully bustling about with a minimum of the telltale grouping of idle young men that are a frequent urban street corner embellishment.

Our trip, like this account, was perhaps too limited in duration, resulting in a somewhat impressionistic and fleeting smorgasbord of experiences. While every participant carried away different memories, all who participated would agree that not only were they the happy beneficiaries of Christopher Mead's initial inspiration and of his perseverance and determination not only to see the vision through but by his help along the way as the SAH representative. The tour was the successful outcome of the extensive labors and dedication of many, including staff member Angela FitzSimmons, tour leaders Roberto Segre and Humberto Rodríguez Camilloni, Sinéad Walshe of International Seminar Design, and our numerous local guides, agents and drivers.

Stephen Harby, Architect
Santa Monica, California

Focus on the Chapters: The Latrobe Chapter, Washington, D.C.

This is the first of an occasional series featuring the history and activities of SAH chapters and affiliated societies. If your Chapter or Society would like to participate in this series, please contact the Newsletter editor (see back page for contact information).

Named for Benjamin Henry Latrobe (1764-1820), America's first professional architect, the Latrobe Chapter serves the metropolitan Washington area. The chapter was founded in 1967 by members of the national SAH who lived and worked in Washington and saw a need for a local group to "further the purposes of the National Society, to provide an opportunity for interested people in the Washington area to meet one another and to hear papers in the area." This steering committee included men and women from the Smithsonian Institution, the National Park Service's Historic American Buildings Survey, the National Trust for Historic Preservation, and the American Institute of Architects. Once the national SAH approved their petition for chapter status, the members began meeting regularly for lectures and tours. Almost 35 years later they still do, although the membership has grown over these years from about 50 to over 180.

Since its inception, the Latrobe Chapter has served both professional architectural historians and architects and the many people of all backgrounds who study, enjoy, and appreciate architecture and the built environment. Each year, the chapter sponsors lectures given by local and visiting scholars on topics of interest to all who study, enjoy, and appreciate architecture and the built environment. Many of these lectures are cosponsored with other organizations such as the American Architectural Foundation, the Art Deco Society of Washington, foreign embassies, and the local chapter of the Victorian Society of America. Selecting topics which involve urban as well as architectural history and discussing issues of preservation close to home as well as far away have helped attract an increasingly diverse audience. Recent lectures have included Jane Loeffler speaking on the architecture of American embassies, Helen Tangires on the public market as theater in 19th century America, Etta Saunders on new insights on ancient Greek urban planning, Robert Fishman on "Cities After the End of Cities," an analysis of recent suburban development, and Eve Blau on public housing in "Red Vienna."

The 2000-2001 season began with a talk by Antoinette Lee, former president of the Latrobe Chapter and co-author of the District of Columbia volume of the SAH Buildings of the United States series, on "Architects to the Nation: The Rise and Decline of the Supervising Architect's Office." In October, historian William Seale led a tour of Alexandria, Virginia, and in November, Michael Lewis will lecture on "Frank Furness: Architecture and the Violent Mind." Spring lectures will include discussions of modernism in two very different parts of Europe. Norma Evenson will speak on architecture in the urban context of post-World War II Paris and Steven Mansbach on nationalism and internationalism in Eastern European architecture. In May the chapter will visit Robert Mills' historic Treasury Building.

The Latrobe Chapter sponsored its first scholarly meeting on a topic relating to the architectural history of Washington, D.C., in 1972. Since 1995, the chapter has organized three biennial symposia on the historic development of metropolitan Washington, D.C.: "Beyond the Mall," "Who Built Washington?," and "The French Connection in Washington." The fourth symposium will take place on March 31 - April 1, 2001. "John Joseph Earley: Expanding the Art and Science of Concrete" will be an exciting opportunity for scholars, craftspeople, and others interested in the work of "the man who made concrete beautiful" to share their knowledge. On Sunday morning, April 1, the conference will conclude with a bus tour of some of Earley's important projects in the Washington, D.C., area.

In connection with the University of Maryland, the Latrobe Chapter also maintains a web site, "Research Materials for Architecture and the Built Environment Located in Metropolitan Washington, D.C.," located at <http://www.lib.umd.edu/Guests/DCARCHres>. A list of current activities can be found on the chapter's web site at <http://www.artnouveau.org/latrobe/>.

For membership information, contact: Linda Lyons, Secretary, 3922 Oliver Street, Chevy Chase, MD 20815; tel. 301-654-3924; email: lblami@aol.com. For additional information on chapter activities, contact Marilyn Harper, President, tel. 202-343-9546; email: marilyn_harper@nps.gov.

*Marilyn Harper, President
Latrobe Chapter, SAH*

MEMBER NEWS

Sheila Blair and **Jonathan Bloom** have been appointed the Norma Jean Calderwood University Professors of Islamic and Asian art at Boston College.

Dale Allen Gyure, a Ph.D candidate at the University of Virginia, is the 2000 recipient of the Graham Foundation's Carter Manny Award. The award will support the completion of his dissertation, "From Schoolhouse to School Plant: Architectural Transformation and Educational Reform in American Secondary Schools, 1890-1930."

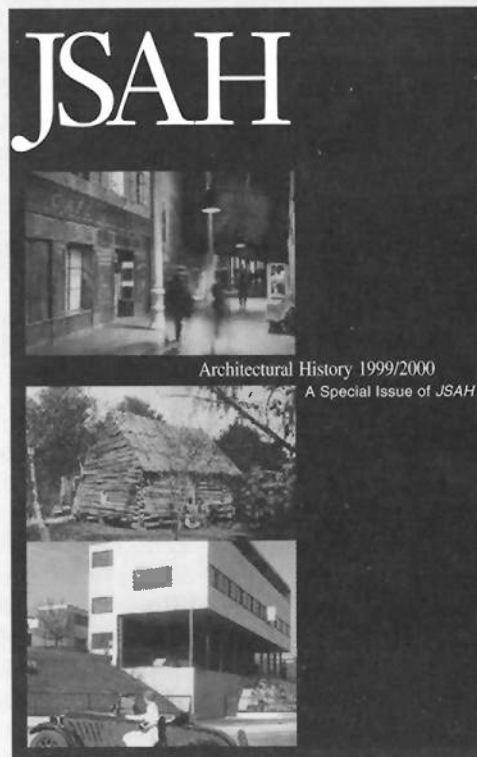
Mary Louise Lobsinger, a Ph.D. candidate at Harvard University, is a 2000 recipient of a Trustees' Merit Citation in the Graham Foundation's Carter Manny Award competition. The award will assist in the completion of her dissertation, "Antinomies of Realism: Italian Architecture and Urbanism, 1956-1968."

Stephanie C. Leone, a Ph.D. candidate at Rutgers University, is a 2000 recipient of a Trustees' Merit Citation in the Graham Foundation's Carter

Manny Award competition. The award will assist in the completion of her dissertation, "The Palazzo Pamphili in Rome: Its Architecture and Seventeenth-Century Palace Building."

Charles E. Peterson was honored with the 2000 Thomas Jefferson Award for Public Architecture by the American Institute of Architects. The award recognized him for "defining the discipline of historic architecture for two-thirds of the twentieth century," for his many accomplishments in public service, and for his role in the evolution of architectural practices.

Robin B. Williams, Savannah College of Art and Design, has received a \$50,200 Planning Grant from the National Endowment for the Humanities, Division of Public Programs, and a \$9,800 Public Programs grant from the Georgia Humanities Council for the completion of a prototype of his Virtual Historic Savannah Project. The full project will document and reconstruct the evolution of Savannah's downtown historic district in every year from 1733 to the present in an online, interactive 3D model. The website for this project is located at <http://www.scad.edu/virtualsavannah>.



Volume 58, Number 3 / September 1999

Architectural History 1999/2000

A Special Issue of *JSAH*

To mark the turn of the century and millennium *JSAH* published a special issue on changes in the discipline and practice of architectural history over the last three decades. The first part, "Institutional Frameworks," focuses on the principal institutional structures within which architectural history operates. The second and third parts, "Sites of Research" and "Perspectives and Parameters," focus on the intellectual and methodological frameworks of the discipline.

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OBITUARIES

John Hejduk, a prominent figure in American architecture and architectural education, died of cancer on July 3, 2000. He was 71.

Hejduk began teaching in 1954 as a studio instructor at the University of Texas in Austin. He returned to New York in 1956 to work at I. M. Pei and Partners, and later taught at Cornell. He began teaching at Cooper Union in 1964 and was appointed head of the architecture department in 1965. He became Dean of the newly formed Irwin S. Chanin School of Architecture at Cooper Union in 1975, and retained that position until his retirement in June 2000.

Although his best known works are theoretical projects, rendered as drawings and poetic narratives, he left a body of built work, including the Berlin Tower and Garden Apartments, a housing complex in Berlin (completed 1998) and a civic center in Santiago de Compostela, Spain, designed in collaboration with Antonio San Martin G. de Azcon, which is scheduled for completion later this year.

He is survived by his wife Gloria, a son and a daughter.

Lawrence R. Hoey (1951-2000), Professor of Art History at the University of Wisconsin, Milwaukee, died July 27 near Niort in western France, of injuries suffered in a car crash while traveling with friends after the annual conference of the British Archaeological Association. He had just given one of his engaging and provocative papers. His many friends are devastated by the loss of one, just several months short of age fifty, who lived so fully and vibrantly. He was not only an active scholar of medieval architecture, but also a classical pianist, an avid folk-dancer, and arts devoté, fond especially of ballet and opera.

In a variety of journals both here and in England, Larry had published many articles on Romanesque and Gothic architecture, particularly English Gothic, based on intensive field research and vast archive of his own photographs. He had written long pieces for the *Journal of the Society of Architectural Historians* in 1984, 1987, and 1989, including his first article on Beverley Minster, and two reviews in 1997 and 1998. This past year on sabbatical he had drafted a book entitled, *Presence, Embellish or Replace? Attitudes toward Earlier Architecture in*

Later Medieval England. He has four articles and one review still in press, one co-authored with Malcolm Thurlby, on the Romanesque vaults of England. For the SAH he had organized and chaired a session on medieval architecture for the 1992 meeting in Albuquerque, given papers at SAH meetings in 1985 and 1994, and served on the Rosann Berry/Spiro Kostof Fellowship Committee in 1998-99.

Larry loved visiting cities, not only for their cultural pleasures, but also for all their buildings; he had taught a course on the architecture of Chicago and New York, which he was scheduled to give again this fall. He was renowned as an energetic personal guide for friends visiting Chicago or Milwaukee and had lectured for Historic Milwaukee. For the tours we will now never have as well as for the joyous hours we had expected to spend in his delightful, buoyant, and generous company, we mourn his painful loss.

Virginia Jansen
University of California, Santa Cruz

John Charles Poppeliers, 64, an architectural historian, died September 1 at Sibley Memorial Hospital in Washington, D.C., of a gastrointestinal disorder.

In 1959, Dr. Poppeliers joined the Historic American Building Survey (HABS), National Park Service, U.S. Department of the Interior, in Philadelphia, Pennsylvania. In 1966, he was reassigned to Washington, D.C. where from 1971 to 1980 he served as Chief of HABS. He was responsible for the national administration of the program in collaboration with the Library of Congress and the American Institute of Architects. Founded in 1933, HABS is the oldest and most respected national architectural survey in the United States. The measured drawings, written documentation, photographs, and photogrammetry are ultimately deposited in the Prints and Photographs Collection of the Library of Congress, where they are among the most widely used collections. He also developed a number of travelling exhibits and was the principal author of the book *What Style Is It?* For his career contributions to HABS, he was recognized as a Fellow of HABS in 1996. He lectured throughout the United States at local, state, regional and national conferences on the subjects of architectural history and historic preservation. He taught a number of undergraduate and graduate university courses in architectural

history at Mary Washington College and American University.

In 1968-1969, as a Fulbright Fellow, he spent a year in Vienna, Austria specializing in the research and study of European influences of architectural history on the theory and practice of architectural preservation.

From 1980 to 1986 he was the Chief of the Operating Program, Cultural Heritage Division of the United Nations Educational and Scientific Organization (UNESCO) in Paris, France. The focus of his work was on the implementation of an array of UNESCO International Conventions concerning cultural heritage, especially in Latin America, Africa, the Arab States, Asia and the Pacific. He undertook a number of special missions throughout the world to assist governments in the use of these conventions and to evaluate cultural sites threatened in military conflicts, such as in Tyre, Lebanon.

Prior to his retirement from the National Park Service in 1998, he coordinated all of the international activities for the Cultural Resources Directorate.

He was born in Binghamton, New York and received his Bachelor of Arts degree from Hamilton College in Clinton, New York. He received an M.A. in architectural history studies from the University of Pennsylvania, and a Ph.D., also in architectural history, from Catholic University in Washington, D.C. In his capacity as a lay member of the Third Franciscan Order, he served as the rector of the Order's national environmental committee.

He is survived by his wife of 33 years, Julia Tatnell Poppeliers of Washington, D.C., and a brother, Edward Poppeliers, of Orlando, Florida. A memorial was held on September 6 at St. Aloysius Church in Washington, DC. A private burial will be held in Binghamton, New York. Memorial contributions may be made to the Missionaries of Charity, 2800 Otis Street, NE, Washington, DC 20018.

*Russell V. Keune, FAIA
Arlington, Virginia*

Attention SAH Members

If you have ever taught grades 4-12, please contact Barbara Reed at tel. 312-337-4294, or email: breed@sah.org. Thank you.

CHAPTER NEWS

The Southeast Chapter, Society of Architectural Historians (SESAH) will hold its annual meeting at Washington and Lee University on October 12 – 14, 2000. The meeting includes paper sessions, tours, an evening keynote address and a panel of experts on Thomas Jefferson. For additional information, contact Pam Simpson, Art Department, Washington and Lee University, Lexington, VA 24450.

Frank Furness: Architecture and the Violent Mind is the subject of a lecture by Michael J. Lewis, Williams College, on November 14, 2000 at the American Institute of Architects. The lecture is sponsored by the Latrobe Chapter of the SAH. Admission is \$5 for members; \$8 for nonmembers. For additional information, tel. 202-332-2446.

GRANTS, FELLOWSHIPS, OPPORTUNITIES

The American Academy in Rome announces its annual competition for fellowships in up to 18 disciplines, including architecture, history of art, historic preservation, urban design and planning and landscape architecture. Rome Prize winners receive a stipend, room and board, and work space at the Academy, which occupies 12 buildings and 11 acres atop the Janiculum hill. Fellowships are offered for periods ranging from six months to two years. For additional information and application, contact the Academy's Programs Department at 7 East 60th St., New York, NY 10022-1001; tel. 212-751-7200; or visit the website at <http://www.aarome.org>. *Deadline: November 15, 2000.*

The Wolfsonian – Florida International University, a museum of art and design from the period 1885–1945, invites applications for its 2001 fellowships, which are offered for full-time research, typically for a period of four weeks. Fellows are expected to reside in the Greater Miami area during the fellowship period and to participate in the activities of The Wolfsonian and other divisions of Florida International University. Support includes a stipend, round-trip travel and an allowance for reproductions. These fellowships are offered every two years and are limited to scholars with a minimum of a master's degree. Ph.D. candidates are

CALLS FOR PAPERS

eligible to apply for dissertation research related to the museum's holdings. For additional information and application, contact The Wolfsonian's Programs and Research Officer at tel. 305-535-2632; email: research@thewolf.fiu.edu. *Deadline: December 31, 2000.*

The **Theatre Historical Society of America** is accepting submissions for the 16th Annual Jeffery Weiss Award Competition. Papers are invited which reflect original research on aspects of American theatres (architecture, history, decoration, operation, or equipment), relevant to the Society's specific areas of interest. Papers which include historic photographs and/or illustrations are particularly encouraged. Awards are \$500 (1st prize), \$300 (2nd prize) and \$100 (3rd prize). Winning entries are submitted for publication in *Marquee*, the Society's quarterly journal. For competition rules or additional information, contact Richard Sklenar, Executive Director, Theatre Historical Society of America, 152 North York Road, 2nd floor, Elmhurst, IL 60126-2806; tel. 630-782-1800; fax: 630-782-1802; email: execdir@historictheatres.org; or visit the website at <http://www.historictheatres.org>. *Deadline: December 31, 2000.*

Winterthur Museum, Garden & Library encourages applications for its 2001-2002 residential Research Fellowship Program. Approximately 25 fellowships will be awarded: NEH appointments, 4-12 months at \$2500 per month; dissertation fellowships, \$6500 per semester; and general grants, one to three months at \$1500 per month. Library resources support research in American history, culture, art and architectural history and material culture through the 1930s; museum collections include objects made or used in colonial America to 1860. For more information, contact Advanced Studies, Winterthur Museum, Garden & Library, Winterthur, DE 19735, 302.888.4649; email: pelliott@winterthur.org; or visit the website at <http://www.winterthur.org> and follow links to the library. *Deadline: January 15, 2001.*

The **American School of Classical Studies at Athens** offers a wide range of fellowship and study opportunities for study in Greece. For information and application, contact The American School of Classical Studies at Athens, 6-8 Charlton Street, Princeton, NJ 08540-5232; tel. 609-683-0800; fax: 609-924-0578; email: ascsa@ascsa.org; or visit the website at <http://www.ascsa.org>. *Deadlines: various.*

Deco: Where Did it Go? is the theme of the Sixth World Congress on Art Deco, hosted by the Tulsa Historical Society, and scheduled for April 18-22, 2001 in Tulsa, Oklahoma. Papers (30 minutes) are sought that focus on aspects of Art Deco's evolution from World War II to the present, and that explore economics, politics and all aspects of social history, as well as art, movies and architecture. Send a one-page abstract, with a cover letter including name, address, phone/fax numbers and email address, and detailing author's qualifications, to the Tulsa Historical Society, P.O. Box 521145, Tulsa, Oklahoma 74152-1145; fax: 918-712-1939; email: deco@tulsahistory.org. *Deadline: October 31, 2000.*

The Journal of the New England Garden History Society, an annual scholarly publication of the Massachusetts Horticultural Society, is now accepting proposals for articles for Volume 9 (2001). Subjects are not restricted to New England and may include all facets and time periods of the field of North American landscape history: gardens and parks, horticulture, literature, individual landscape architects and designers, preservation, or any interdisciplinary topic. The *Journal* welcomes proposals from members of the academic and museum communities, independent scholars, practitioners, and interested laypersons. Please visit us online for the contents of back issues: <http://www.masshort.org/neghs.htm>. Proposals should be one page (no more than 250 words) and include a brief biography of the author. Send proposals to Editor, NEGHS, Massachusetts Horticultural Society, 300 Massachusetts Avenue, Boston, MA 02115; fax: 617-262-8780. Address email queries to judith@tankard.net. *Deadline: October 31, 2000.*

The City Evoked: Representations of Urban Space is the theme of the 17th annual Graduate Students of Art History Colloquium, scheduled for February 10, 2001. Graduate student papers are sought that explore representations of urban space (be it in the forms of images, descriptions, or rituals). Submissions from all fields relevant to this theme, including all periods, cultures, and media, are welcome. Possible topics may include: representations of cities in domestic and public spaces; imaginary visions of urban space; the ideology of mapmaking; influence of popular culture on conceptions of urban space; simulated urban spaces:

models, videos, virtual reality; and the exhibition of urban spaces in museums. Send one-page, typed, double-spaced abstracts for 20-minute papers, a cv and a self-addressed, stamped postcard to: GSAH Symposium Coordinator, Art History, University of Washington, Box 353440, Seattle, WA 98195-3440. For additional information, contact Eun-Boo Kim at email: gsah2001@hotmail.com. *Deadline: November 10, 2000.*

East European Art and Architecture in the Twentieth Century, hosted by the History, Theory, Criticism Section at M.I.T. on April 6-7, 2001, will raise critical questions about the status of the aesthetic practices during the 20th century in the former communist block countries, both before and after the Cold War designation of an "Eastern Europe." Proposals are welcomed on issues such as the relationship of the artistic and architectural production in Eastern Europe to Western, canonical modernism; on the definition of the political nature of East European aesthetic practices; on the ways in which East-European artists and architects worked to achieve an identity of their own. Send abstract of 1-2 pages for a 30-minute paper and cv to Prof. Mark Jarzombek / Juliana Maxim, Co-chairs, History, Theory and Criticism Section, Department of Architecture, M.I.T., Room 10-303, 77 Mass. Ave., Cambridge, MA 02139-4307; fax: 617-258-9455. *Deadline: November 15, 2000.*

The Society for American City and Regional Planning History invites proposals for individual papers or thematic sessions to be presented at its Ninth Biennial Conference on Planning History. The conference, cosponsored by the Urban History Association and the International Planning History Society, will be held Nov. 1-4, 2001, at the Philadelphia Doubletree Hotel and on the Camden campus of Rutgers University. Papers are sought on all aspects of the history of urban, regional, or community planning. Papers and complete sessions of two or three papers that deal with the Philadelphia Metropolitan area, cities or areas grappling with economic decline, heritage area planning, comparative studies in planning history, new towns and communities, and issues of race, class, and gender in planning are especially welcome. Send six copies of abstracts and one-page cvs to: Prof. John F. Bauman, Edmund Muskie School of Public Affairs, 96 Falmouth Street, P.O. Box 9300, Portland, Maine 04104-9300; tel. 207-633-3964; fax: 207-780-4953; email: jbauman@usm.maine.edu. *Deadline: February 15, 2001.*

Commodifying Everything: Consumption and Capitalist Enterprise, a conference planned by the Hagley Museum and Library, Wilmington, Delaware, scheduled for October 12-13, 2001, invites paper proposals that focus on historical processes of commodification since 1700, especially the spread of the market to new areas of social and material life and the spatial dispersion of consumption on a market model throughout the world. Proposals may consider themes such as identity, performance, and design if they connect to issues of market relations. Submissions should include an abstract of no more than 500 words and a brief cv. Funds may be available to support speakers' travel. Send submissions or inquiries to Dr. Roger Horowitz, Associate Director, Center for the History of Business, Technology and Society, Hagley Museum and Library, P.O. Box 3630, Wilmington, DE 19807; email: rh@udel.edu. *Deadline: February 16, 2001.*

The Italian City is the topic of a projected three-volume publication. The editors seek submissions for three thematic volumes: Vol. I. The City as Artistic Form; Vol. 2. The City as Ritual Space; and Vol. 3. The City as the Common Good. The volumes comprise periods from antiquity to the present. For further information, please contact: Barbara Deimling and Alick McLean, Syracuse University in Florence, Piazza Savonarola 15, 50132 Florence, Italy; fax: 011-39-055.5000531; email: bbdeimli@syr.fi.it and ammclean@syr.fi.it.

A Biographical Dictionary of African-American Architects, 1865-1945, to be published by Routledge Press in 2002, seeks contributors. This reference work will profile approximately 250 black architects who practiced throughout the U.S. from the Civil War through the end of WWII. The editor welcomes recommendations of subjects to be covered. To be included, architects need not have been licensed; they may have trained through a correspondence course, apprenticed with an architect, or attended an art school, vocational institute, college or university. Contributors must be willing to undertake primary research and write individual biographies 250-1,000 words in length. Contributing authors will receive attribution for their entries and a free dictionary. If you would like to suggest architects for inclusion or if you are interested in contributing, please contact: Dreck Wilson, Editor, 505 Dahlia Street, NW, Washington, DC 20012; tel. 202-726-2101; email: DWi5928417@aol.com.

CONFERENCES

Treading Sacred Ground: Parallels in Jewish and Christian Art and Architecture, a conference scheduled for October 26 and 27, 2000 at Case Western Reserve University, Cleveland, Ohio, will focus on the artistic and cultural borrowings between the communities of church and synagogue and explore topics ranging from the gendering of sacred spaces to the iconography of suffering. The conference complements the exhibition, "Jewish Ritual Art," on view at Cleveland University from September 7–November 4, 2000. For information and registration materials, contact Dr. Stanton Thomas, Conference Coordinator, Department of Art History and Art, Case Western Reserve University, Cleveland, OH 44106-7110, tel. 216-368-3015; email: jst3@po.cwru.edu; or visit the website at <http://www.cwru.edu/artsci/arth/ground.html>.

East Meets West, Virginia Commonwealth University's Eighth Annual Symposium on Architectural History, will take place in collaboration with Virginia Polytechnic Institute and State University's College of Architecture and Urban Studies, on November 4, 2000 at the Lyceum in Alexandria, Virginia. Topics covered include oriental influence in the work of Claude Bragdon; modern architecture in Taiwan after 1949; relationship of geometrical bodies in Eastern and Western architecture; and Chinese and Japanese influences on Art Deco furniture and ceramics. For information and registration, tel. 540-231-5582; email: edp@vt.edu.

Transforming Providence: A Civic Discussion on Design, a conference organized by the Rhode Island Chapter of the American Institute of Architects, will take place on November 4, 2000 in the Rhode Island School of Design Auditorium. Focusing on contemporary urban design in Providence, the conference aspires to foster a vigorous public discussion to encourage high quality innovative design in the city, and seeks to involve the general public in the process of city building. For additional information, tel. 401-245-5561. Registration information is available on the conference's website at <http://www.transprov.org>.

Preserving Small Cities: Historic Identities and Contemporary Living is a preservation forum scheduled for November 10 and 11, 2000 in Newport, Rhode Island. This conference will compare practical and theoretical challenges confronting small cities with significant architectural and cul-

tural legacies in North America and Europe. How can cities maintain historic identity while managing their roles as vital centres of modern life? Are all these cities as genuine as they appear or have they been in some way contrived to serve as sites of historical memory? Case studies will include such masterpieces of architectural planning as Vicenza, Italy; Edinburgh, Scotland; and Charleston, South Carolina. Subjects will range from rebuilding the past in Germany's bombed cities to the recreation of Colonial Williamsburg and the role of open space preservation in retaining the identities of places of historic and cultural value. The forum is organized by The Preservation Society of Newport County and Boston University Art History Department and Preservation Studies Program. For further details of the program and of scholarships for graduate students and young professionals working in the field please contact: Patricia Toomey, The Preservation Society of Newport County, 424 Belle Vue Avenue, Newport, Rhode Island 02840; email: ptoomey@newportmansions.org; or contact Melanie Hall, Art History Department, Boston University, 725 Commonwealth Avenue, Boston, Massachusetts 02215; email: hallmj@bu.edu.

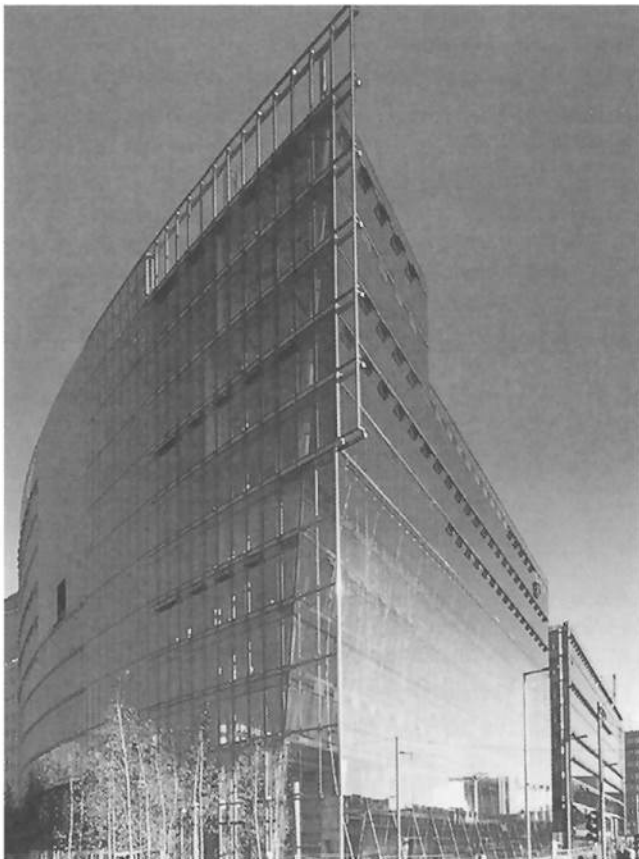
National Conference on Colonial Revival will be held November 16–18, 2000 in Charlottesville, Virginia. Sponsored by the Departments of Architectural History and Landscape Architecture at the University of Virginia and the National Park Service, the conference will include over 50 papers on a range of topics including architecture, landscape architecture, historic preservation, decorative arts, painting and sculpture and the intellectual and cultural background of the phenomena popularly identified as the "Colonial Revival." Field trips are included. For information and registration, tel. 1-800-346-3882; or visit the website at <http://arch.virginia.edu/colonial>.

Architectural Draughtsmanship is a conference sponsored by the University of Oxford, scheduled for May 11–13, 2001 at Rewley House, Oxford, England. Papers will cover the period from the Renaissance to the twentieth century; topics will range from discussions of draughtsmanship as part of the architectural profession, the drawing as art and as historical document; and methods of identifying, dating and preserving these beautiful and important documents. For information and registration, contact the Administrative Assistant, Day and Weekend Schools, OUDCE, 1 Wellington Square, Oxford, OX1 2JA; tel. 01865-270368.

EXHIBITIONS

Open Ends is the third and final cycle of MoMA 2000 exhibitions, and shows the museum's rich holdings in post-1960 art. Work on display will reaffirm MoMA's commitment to contemporary art, an emphasis that will be reiterated in the installation of the museum's new building, scheduled for completion in 2004. Themes examined in the exhibition include "Pop and After," "Innocence and Experience," "Dreams of Reality," "Sets and Situations," and "The Vanishing Monument and the Archive of Memory." The Museum of Modern Art, New York. For information, tel. 212-708-9400 or visit the website at <http://www.moma.org>. *Open Ends opens in stages: September 28, October 19 and November 5, 2000 and closes in January 2001.*

Jewels in the Crown: The Architecture of the Savannah Plan explores the sophisticated urban character of historic Savannah through a series of 45 original large-format black-and-white pho-



Building Tall: The SONY Centre at Berlin's Potsdamer Platz (Helmut Jahn of Murphy Jahn, completed 2000) is one of a group of recently-completed skyscrapers examined in the exhibition "Skyscrapers: The New Millennium" at The Art Institute of Chicago. See listing under Exhibitions.

tographs and interpretative text panels. The exhibition focuses on the principal components of Savannah's celebrated urban plan – its squares, trust lots and tything lots – and reveals the remarkably diverse yet harmonious relationships between buildings and public space that have developed since the city's founding in 1733. Organized by the Savannah College of Art and Design. Prof. Robin Williams will deliver a lecture, "Oglethorpe's Legacy: The Architecture of the Savannah Plan," at the opening on November 9. The Octagon, Washington, D.C. For information, tel. 202-626-7372. *November 10, 2000-January 5, 2001.*

Skyscrapers: The New Millennium examines more than 70 high-rise buildings that have been completed in the past five or six years, or are currently under construction. Architectural drawings, plans, photographs and models illustrate the worldwide race to construct the world's tallest building, as well as specific investigations in technology, aesthetics and environmental design. A catalogue accompanies the exhibition. The Art Institute of Chicago. For information, tel. 312-443-3600 or visit the website at <http://www.artic.edu>. *Through January 15, 2001.*

ELECTRONIC NEWS

<http://www.urban.uiuc.edu/sacrph/> is the location of the Society of American City and Regional Planning History's new newsletter. The newsletter is also mailed in paper form to the group's membership.

<http://www.victoriansociety.org> is the website of the Victorian Society in America. Details of their 2000–2001 calendar of events are posted there, as well as information concerning their summer school programs in Newport, Rhode Island and London, England.

<http://www.neh.gov/exhibits/online.html> provides access to more than 100 online versions of NEH-funded museum exhibitions.

NEH Outlook is a monthly email newsletter of the National Endowment for the Humanities (<http://www.neh.gov>). To subscribe, send an email to newsletter@neh.gov with the word "subscribe" typed in the body of the message. To view past issues, go to <http://www.neh.gov/news/outlook/index.html>.

NEWS FROM...

The Society of Architectural Historians of Great Britain, an affiliate society of the SAH, has published a special millennial volume entitled *Twentieth-Century Architecture and Its Histories*. Edited by Louise Campell, the volume comprises 12 articles arranged in three sections. Section I, "British Architecture in the Twentieth Century," explores the architectural scene in Britain from Aston Webb to Erno Goldfinger. Section II, "Architecture and History: Interpreting the Twentieth Century," considers four writers whose work have shaped our understanding of the architecture of the past century—John Summerson, Peter Collins, Reyner Banham and Charles Jencks. Section III, "Architecture, Nation, Modernity," analyses the relationship between architecture and national identity in the very different contexts of early twentieth-century China, Poland during the struggle for independence and Palestine under the British Mandate. The articles seek to expand the traditional canon of architectural history and the ways in which it has been constructed. Each considers the circumstances in which different concepts of a modern architecture emerged and examines the inter-relationship between theoretical concerns, historical understanding and architectural practice in the twentieth century. For ordering information, contact SAHGB secretary, Andrew Martindale, fax: 00 44 0207 387 1721; email: office@georgian-group.org.uk; or see the Society's website at <http://www.sahgb.org.uk>.

The Skyscraper Museum has initiated a 3-D computer model project that will map the form and deformation of Manhattan's skyscraper districts through time. "Manhattan Transformations" is the work of architect Brian McGrath and Mark Watkins. The project is supported by a Technology Initiative Grant from the New York State Council on the Arts. For more information, check the museum's website at <http://www.skyscraper.org>. The website is also the location of a virtual archive of over 200 historic photographs of skyscraper demolition and construction.

The Frank Lloyd Wright Home and Studio Foundation has changed its name to The Frank Lloyd Wright Preservation Trust, effective September 2000. The group's mission remains to preserve the Wright Home and Studio and the Frederick C. Robie House for future generations and to educate the public about the architecture and the work of Frank Lloyd Wright. The Trust may be contacted at 932 Chicago Avenue, Oak Park, IL 60302.

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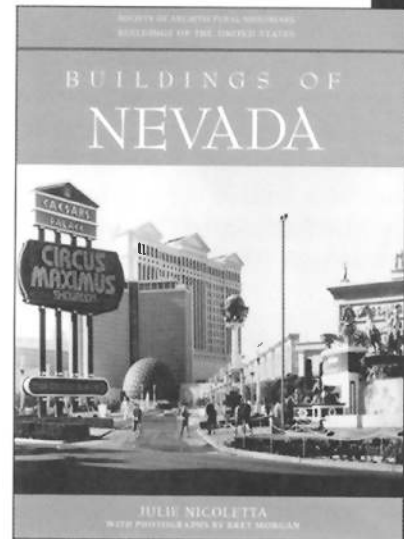
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CLASSIFIEDS

Yale University, Architectural History. Assistant professor. Starting July 1, 2001. Architectural historian with expertise in modern architecture (ca.1850 to the present), either American or European. Include letter of application, vita, and names of three references. A/D Jan. 15, 2001. AA/EOE. Chair of Architectural History Search Committee, History of Art Department, P.O. Box 208272, New Haven, CT 06520-8272.

Syracuse University. The School of Architecture at Syracuse University seeks candidates for a tenure track appointment at the rank of Assistant Professor. The focus of expertise is 18-19th century American Architecture with a sub-expertise in urban history or 18-19th century European Architecture. The appointment is to teach and advise at the undergraduate and graduate levels in a professional architecture degree program. Ph.D. required. Salary and benefits are competitive. AA/EOE. Letter of application, curriculum vitae, and the names of three references should be sent to the Chair of the Faculty Search Committee, 103 Slocum Hall, School of Architecture, Syracuse University, Syracuse, New York, 13244-1250. Deadline for application is December 29, 2000.

Canadian Centre for Architecture, Library. Historiographer. The Canadian Centre for Architecture is a study centre and museum devoted to the art of architecture and its history. The CCA Library seeks a Historiographer who will apply a knowledge of architectural history, theory and practice to the Library's strategy for current and retrospective acquisitions; and who will develop a publications programme and specific publication proposals based on Library holdings. Reporting to the Head Librarian, the Historiographer will strengthen the Library's links to advanced research and academic communities, and function as an intellectual liaison with other CCA research programmes. A broad knowledge of the field is required and a specialization in 20th-century and contemporary architecture is preferred. Applicants should have a PhD or equivalent in architectural history or history/theory. This is a 3-year appointment. A letter of application may be sent to the Head Librarian, Centre Canadien d'Architecture/Canadian Centre for Architecture, 1920 Baile Street, Montréal, Québec, H3H 2S6 (or by fax at 514-939-7020; or electronically at rh@cca.qc.ca). The deadline for applications is 1 November 2000. The salary level is competitive; the CCA is an equal opportunity employer.

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Chicago, IL 60610-2144

Non-Profit Org.
U. S. Postage
PAID
Kansas City, Mo.
Permit No. 4085

October 2000

Vol. XLIV No. 5



The *Newsletter* is published every even month by the Society of Architectural Historians (phone: 312-573-1365). Deadline for submission of material is six weeks prior to publication.

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