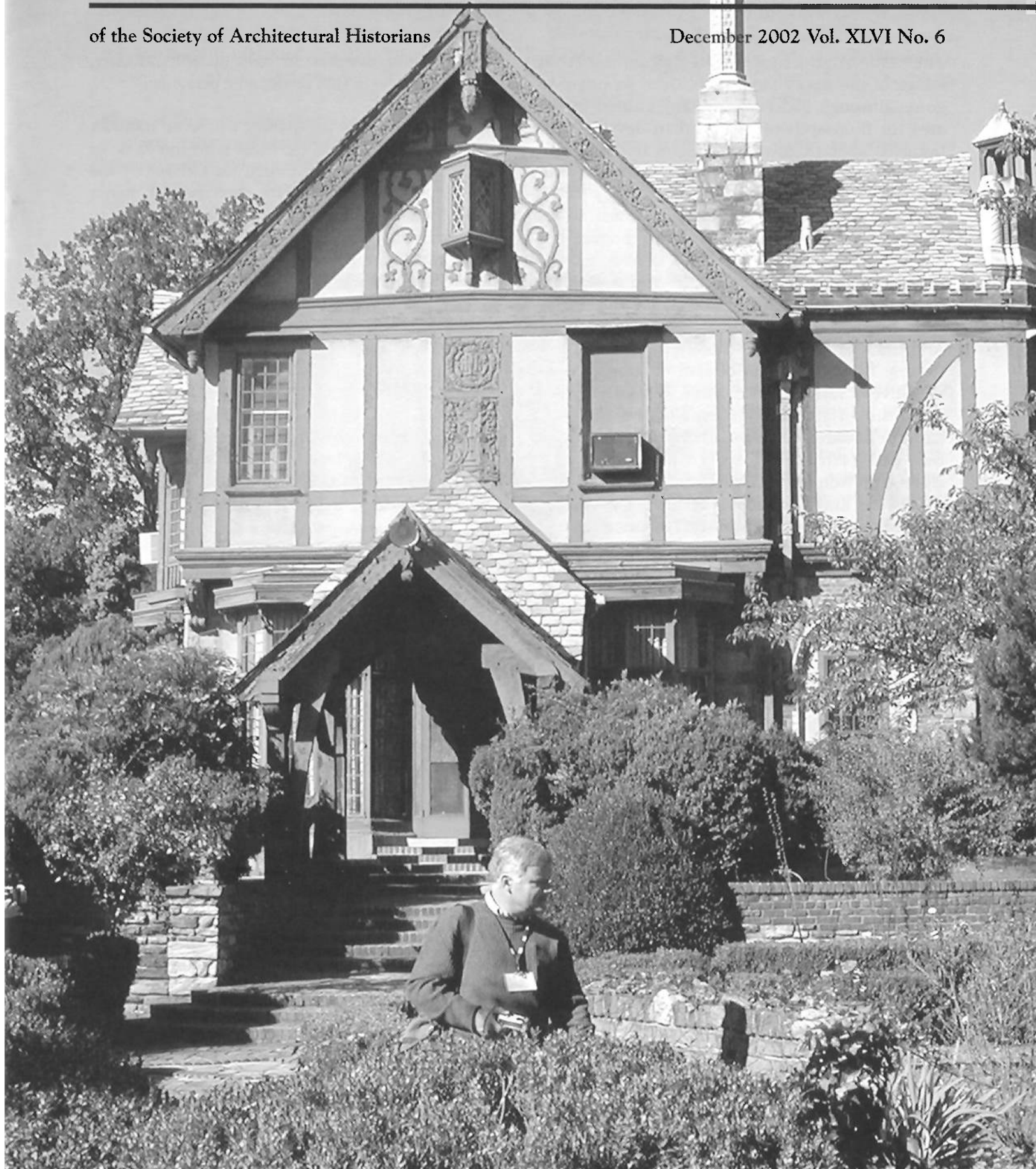




Newsletter

of the Society of Architectural Historians

December 2002 Vol. XLVI No. 6



WELCOME TO DENVER

The “Mile High City,” situated along the Front Range of the Rocky Mountains, owes its origin to gold. Although Native Americans hunted in the area for thousands of years, urban development occurred after 1858, when William Green Russell found gold in the South Platte River. Several mining camps at its confluence with Cherry Creek became Denver, named by William Larimer, Jr. for the Kansas Territorial governor. He platted the original city grid, now downtown Denver, parallel to Cherry Creek, though the later grid is oriented to compass points.

After the Denver Pacific Railway was inaugurated in June 1870, the city’s population boomed until the Silver Crash of 1893. Numerous commercial and residential buildings remain from this era. Larimer Square Historic District (Larimer Street between 14th and 15th) is lined with brick, stone, and iron front commercial structures from the 1870s and 1880s. Market Street’s historic buildings between 14th and 17th once housed the city’s red light district. Fashionable restaurants, shops, and lofts now occupy these structures.

Denver’s first professional architects arrived in the 1870s. Robert Roeschlaub designed schools, churches, and buildings for the University of Denver. In 1892, Frank Edbrooke designed the elegant and fireproof Brown Palace Hotel on 17th Street in emulation of Richardson’s 1885-87 Marshall Wholesale Field Store in Chicago. Similarly scaled downtown buildings that remain from that era include the Kittridge Building (A. Morris Stuckert, 1891), the Boston Building (Andrews, Jacques, and Rantoul, 1890), and the Denver Athletic Club (Varian and Sterner, 1889). Two grand houses from this era are now Historic Denver, Inc. museums. The Byers-Evans House, built in 1883 by the founding editor of the *Rocky Mountain News*, is a two-story Italianate structure. The Queen Anne style Molly

Brown House, designed in 1890 by William Lang, was once home to that unsinkable personage.

By 1890, the city’s population was over 100,000, but the speculative bubble burst with the Panic of 1893, which was compounded for Denver by the repeal of the Sherman Silver Purchase Act. Banks failed, building permits plummeted from 2,338 to 124 in a four-year period, and architects listed in city directories fell from 41 to 23. Colorado’s economic recovery was slow. However, Denver’s public face was improved after 1904 with the election of Mayor Robert W. Speer, who backed a new city charter that provided a legal framework for civic improvement. Among these projects were the Denver Municipal Auditorium (1908) and the improvement of Cherry Creek. The Civic Center was initially planned by Charles Mulford Robinson (1906), Frederick Law Olmsted, Jr. (1912), and Edward H. Bennett (1917). It focuses on the State Capitol Building by Elijah E. Myers (1886-1908) and the City and County Building (Allied Architects, 1932).

Constructing a Beaux-Arts-style centerpiece for Denver’s Union Station in 1912 gave tourism a boost. Downtown visitors would see such landmarks as the Daniels and Fisher Tower (Frederick Sterner and George Williamson, 1911) and the light bulb-studded Insurance Exchange Building (Harry Edbrooke, 1910). Among Denver’s most important churches of the era are St. Andrew’s Episcopal Church (Ralph Adams Cram, 1908), St. John’s Episcopal Cathedral (Gordon, Tracy and Swartwout, 1911), and the Basilica of the Immaculate Conception (Leon Coquard, Gove and Walsh, 1912). Near the Basilica on Capitol Hill lived Denver’s millionaires. The neoclassical Grant-Humphries Mansion (Boal and Harnois, 1902) and the Governor’s Mansion (Marean and Norton, 1908) are the grandest. Among the 1,000-plus buildings in the 7th Avenue Parkway Historic Dis-

Cover: Molly Brown House, Denver, 1889-90. William Lang, architect. Photo by Peter Dulin. Courtesy of University of Colorado, Electronic Library of Colorado Architecture, Landscape Architecture, and Planning.

trict are elegant houses by Jules Jacques Benedict, Denver's society architect. They date from the 'teens and 'twenties. Benedict also designed the Cullen-Thompson Motor Company (now Gart Brothers, 1926), a Gothic Revival Chrysler showroom near the Civic Center. More up-to-date was the Art Deco Paramount Theater (Temple Hoyne Buell, 1930) on Glenarm near 16th Street.

Many of Denver's older downtown buildings fell to post-war urban renewal. Notable new structures here include Colorado National Bank Tower (now U. S. Bank Tower, Minoru Yamasaki, 1972), Mile High Center (I. M. Pei, 1956; addition by Johnson/Burgee, 1981) and Zeckendorf Plaza (I. M. Pei 1958-60), winner of a 1959 AIA Honor Award. Later, Pei turned down the Denver Art Museum commission, but returned to Colorado to design

the National Center for Atmospheric Research in Boulder (1967) and Denver's 16th Street Mall. Meanwhile, Italian architect Gio Ponti accepted the Art Museum commission; this distinctive building, completed in 1971, sits in the Civic Center. Among the city's other cultural landmarks are the Denver Center for the Performing Arts (Roche/Dinkeloo, 1978-79) and the Denver Central Library (Burnham Hoyt and Fisher and Fisher, 1955).

Several important Denver public buildings were completed in 1995. Michael Graves and Klipp Colussy Jenks DuBois won the competition for the Central Library addition. The same year, the first of Denver's new sports facilities, Coors Field (HOK), was finished. Denver International Airport's terminal building (Fentress Bradburn) is perhaps Colorado's most iconic new structure.



Historic preservation efforts in Denver like elsewhere were helped by the 1966 National Historic Preservation Act, which created state historic preservation offices. In 1971, Larimer Square, which had been targeted as part of the 1960s Skyline Urban Renewal Project of the Denver Urban Renewal Authority, was designated Denver's first historic district. A year earlier, Historic Denver, Inc. was founded. Its offices are located in the Lower Downtown Historic District. Significantly, LoDo is also the site of some of Denver's swankiest new buildings.

As 2003 Co-Chairs, we urge all of you to attend this exciting meeting in the Mile High City next April. Both its Rocky Mountain setting and architecture will leave an indelible impression.

*Joan Draper and Robert Nauman
Local Co-Chairs, SAH Fifty-Sixth Annual Meeting, Denver*

*Denver Central Library Addition, 1995.
Michael Graves and Klipp Colussy Jenks
Dubois Architects. Photo by Carole Cardon.
Courtesy of University of Colorado,
Electronic Library of Colorado Architecture,
Landscape Architecture, and Planning.*

LETTER FROM THE SAH PRESIDENT

Dear SAH Members:

With 2002 quickly drawing to a close, I want to take this opportunity to wish you all a very happy and productive New Year and to ask for your special consideration.

Last month, you received an Annual Appeal letter from me that addressed BUS's central role in bringing the humanistic work of the Society and its members to the wider public and the pivotal role that all of us have been asked to play to help the series meet the serious fiscal challenge it now faces. This was the first time that a letter of this kind was sent to the entire membership and the only time since the project began that BUS has found itself with an operating shortfall, but we know well that these are not typical times.

As my letter urged you to consider, a gift or pledge of \$50 or more from every member to the Society's Annual Appeal and/or the BUS Founders Fund (which could be paid out over the next six months), could raise \$125,000 and significantly reduce the projected BUS operating deficit while ensuring the continued advancement of SAH's diverse agenda.

The erosion of the securities markets and economy compounded by the effects of September 11 have an impact on all of us, but it is in these most difficult periods that your personal support—at whatever level—becomes even more important.

To those who have already made a gift or pledge, please accept my deepest appreciation. I hope every SAH member will give as generously as possible and enable the Society to continue to provide the programs that have earned it, to quote NEH Chairman Dr. Bruce Cole, "a place of prestige in the humanities and extended its sphere of influence well beyond the ivory tower."

Thank you for your consideration and my very best to you in 2003.

Sincerely,

Diane Favro
President

Call for Session Proposals Society of Architectural Historians

57th Annual Meeting • Providence, Rhode Island
April 14-18, 2004

Members of the Society and representatives of affiliated societies who wish to chair a session at the 2004 Annual Meeting in Providence, Rhode Island are invited to submit proposals by January 3, 2003 to Dr. Therese O'Malley, General Chair of the SAH 57th Annual Meeting, National Gallery of Art, 2000B South Club Drive, Landover, MD 20785, t-omalley@nga.gov, 202-842-6481.

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 2003 Annual Meeting in Denver published in the April 2002 issue of the SAH *Newsletter*, or 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.

SAH TOURS

Enigmatic Long Island: Great Country Houses and the Appearance of European Modernism

The 2002 SAH Domestic Study Tour offered a more profound experience than the title perhaps originally suggested. Much more than a walk through Robin Leach's *Lifestyles of the Rich and Famous*, the tour invited contemplation and conversation about issues of the preservation and adaptive reuse, private versus institutional ownership of historic properties, as well as the roles of American nationalism and European Modernism in the development of the American landscape. Despite three days of rain, the tour successfully visited all but one of its scheduled stops; our leader, Robert MacKay, Director of the Society for the Preservation of Long Island Antiquities (SPLIA) and chair of the New York State Board for Historic Preservation, even managed to *add* an outstanding whirlwind walking tour of the Cold Spring Harbor Laboratory Campus and a drive-by of Robert Meier's Federal Building and U. S. Courthouse in Islip. All-in-all the tour covered 250 years of American architectural history (300 years if you include the courthouse) and provided ample material for future rumination.

Our tour group was headquartered at the Harrison Conference Center in Glen Cove, Long Island, formerly the Charles A. Platt-designed "Manor House" of John T. Pratt (1909-15). Here we experienced being guests invited for a weekend in the Long Island countryside, rolling up the drive to the gracious limestone Georgian portico, albeit in a big green bus instead of a private limousine. After drinks and a superb dinner buffet, Dr. MacKay provided welcoming remarks. Our keynote speaker, *America's Castles'* Richard Guy Wilson (also

known as the Commonwealth Professor and Chair of Architectural History at the University of Virginia), traveled with us for the first two days of the tour. His first evening's remarks, "American Dreams," proved prophetic. The circumstances for which he credited the development of Long Island—proximity to New York City, developing modes of transportation, available fortunes and a relatively unbuilt canvas of farmland on which to build English and European-style country estates—were elements that repeatedly surfaced in discussions of individual properties. Most compelling, however, were his extended remarks on Louis Comfort Tiffany's Laurelton Hall (1902-05) and Clarence Mackay's "Harbor Hill" (McKim, Mead & White, 1899-1902), neither still extant. As we gazed at the photographs of buildings long demolished, Wilson challenged the audience to look upon these structures as architectural fragments or as art objects and as the relics of past obsessions. During the next few days as we drove through the hills and vales of Long Island, it seemed to me that



Gardens at Ormston, Lattingtown, Long Island, (1913-18) by the Olmsted Brothers. Photo by Therese O'Malley.



Cedermere, the home of William Cullen Bryant (1787, 1902) in Roslyn, Long Island. Photo by Therese O'Malley.

what was gone was at least as important as what was extant. Wilson's remarks subtly prepared us for the emotions we would experience: the senses of loss, of succession, and of progression that are unmistakable in the landscape.

Long Island's long history of development as an agricultural region, fishing and whaling center and finally as a locale for sporting and recreational activities reaches back to its settlement in the early 17th century. Unlike resorts such as Newport, Rhode Island, which were organized around short social seasons and whose clientele built extravagant cottages in close proximity to one another, the wealthy New Yorkers who came to Long Island purchased large tracts of land and established shooting clubs and polo teams. Their country estates were frequently used on



Fountain at Box Hill, the country house of Stanford White at St. James, Long Island (1884-1906). Photo by Therese O'Malley.

a year-round basis and featured large homes influenced by English and Continental rural seats. The diverse itinerary planned by Bob MacKay and his staff at SPLIA, including Charla Bolton and Caroline Zaleski, highlighted these aspects. We crisscrossed the North Shore and the western communities of Long Island as we century-hopped from the early 18th to the mid-20th centuries, viewing residences, mills, churches and barns—the experiences of which gave substance to the country houses and estates which formed the backbone of the tour.

A daring dash on the South Ferry brought us to the earliest landed estate on the tour, Sylvester House (reconstruction 1733). This was one of several properties we visited that are still controlled by descendants of the original owners. We were greeted by the gracious owner of the property, Alice Fiske, and by Mac Griswold and members of the Sylvester Manor Project who explained the archeological and architectural analyses currently taking place on the site. Excavated portions of the 18th-century stone courtyard and original outbuildings have enabled the reinterpretation of the house as a shipping and warehousing hub in early 17th- and 18th-century Long Island as well as a compelling country residence. Sylvester Manor was complimented by several other 18th-century properties on the tour: the c. 1795 Sag Harbor Customs House



Long Island tour group at Box Hill. Photo by Samuel White.

built for Henry Packer Dering, the 1730 Van Nosstrand-Starkins house in Roslyn, and a drive-by of the first period Thompson House in Seatauket, inviting comparisons in design, siting, and interpretation of early properties. The multi-century layering of experience was enhanced by walking tours of Roslyn and Sag Harbor which added sites from the mid-19th century to the mix. Sag Harbor's whaling history was exemplified by the Whaling Museum with its unique blubber-spade decoration (formerly the Benjamin Hunting House, 1845 by Lafever) and by the Egyptian Revival First Presbyterian Church (1843, Lafever). Later we enjoyed a leisurely Sunday lunch at the renowned American Hotel. In Roslyn we visited the Warren Wilkey House (1864), former residence of the late Roger and Peggy Gerry, well-known preservationists and members of SAH.

The 18th- and early 19th-century properties provided the historical underpinnings for the houses which formed the preponderance of the tour: country houses and gardens constructed during the last quarter of the 19th and into the 20th centuries. Participants were surprised by the number of privately held estates that opened their doors to us, a circumstance due no doubt to Bob MacKay's esteem and influence in the area, but also to the remarkable sense of historical stewardship with which the owners regard their

homes. We were greeted by descendants of original owners at Box Hill, Stanford White's home in St. James (McKim, Meade & White, 1884-1906), Wawapek Farm, the Robert W. de Forest home in Cold Spring Harbor (Grosvenor Atterbury, 1898-1900), Gertrude Vanderbilt Whitney's marvelous studio in Roslyn (Delano & Aldrich, 1913), and the owner of the 1951 Marcel Breuer-designed Hanson House. More than anything else on the tour, the dynamics between these properties and those managed by commercial establishments and non-profit organizations provoked the most dialogue amongst our study tourists. Personal artifacts, original furnishings (sometimes resulting in almost shrine-like interiors) and the sense of energy resulting from being used for their original purposes made these properties the top picks of the tour. We were certainly grateful for the well cared for interiors and grounds of treasures such as Westbury Gardens (1906) and Rynwood (Roger Bullard, 1928, now the international headquarters for Banfi Vintners), and by the architectural integrity of Oheka, the Otto Kahn estate, now a private center. Their condition only accentuated the sense of urgency and despair experienced at a few of the properties where governmental or institutional ownership has resulted in benign neglect or financial inability to properly maintain or utilize once famed properties. Several heated discussions weighing the pros

and cons of preservation, adaptive reuse or demolition resulted, prompting at least one participant to question what happens when a building or estate outlives its original owner and purpose. Many of these properties retain varying percentages of their original gardens, however, and Cynthia Zaitzevsky and Mark Alan Hewitt, AIA were on hand to give thorough historical and site-specific commentaries. Direct confrontation with the formal or picturesque landscaping of the houses clarified the importance of the siting of all of the properties.

While houses such as Box Hill and the Whitney Studio may have been favorites of the group, the Modernist houses equally delighted participants. Everyone loves a happy ending, and the news that the A. Conger Goodyear House (Edward Durell Stone, 1938) had been saved through the World Monuments Fund boosted everyone's rain-dampened spirits; we were fortunate to have John Stubbs of the WMF join us for his commentary as well as Caroline Zaleski, whose scholarship was instrumental in the preservation of the Goodyear House. Caroline accompanied our group through most of the 5-day tour, and her running commentaries on the Long Island landscape and insights into the modern history of the island were a welcome addition. Although it was originally sited on 100 wooded acres, inviting comparisons with earlier paradigms of the country estate, the Goodyear House is now sadly surrounded by a development of 21st century MacMansions. One tour participant pointed out that the later juxtaposition on the tour of the A. Conger Goodyear House with the budget-sensitive Breuer-designed Hanson House clarified the distinctions between "the early pristine International Style and the later Americanized and domesticated versions" of that style. Kocher and Frey's Aluminaire House (1931) was rescued by Michael Schwarting who has had it reconstructed on the campus of the New York Institute of Technology. It is an evocative restoration work-in-progress and appropriately rounded out the Early Modernism agenda of the tour.

For many of us the developing technologies in the field of transportation seemed to be a key unifying factor between the centuries. Early highways and railroad lines on the island have been well documented. It was easy to imagine nineteenth-century bankers and Standard Oil executives being whisked between their offices in Manhattan and their country houses in their private commuter yachts—espe-

cially as we dined one evening at the incomparable Seawanhaka Corinthian Yacht Club on Centre Island in Oyster Bay, guests of our tour leader, Robert MacKay. The exhibition at the SPLIA Gallery in Cold Spring Harbor, *Remembering 20th Century Long Island*, provided the further expansion of the transit theme with nostalgic photographic views of Robert Moses' parkways and recreational centers such as Jones Beach.

How to sum it up? We managed to laugh about our own transportation issues (did I mention that our bus went off the roadway the first morning or that we were literally lost-at-the-dock at the Shelter Island Ferry late one night?) and about the weather (obligatory three days of rain to one glorious day of October sunshine). Our accommodations were excellent, and the food was delicious and great fun besides—everything from a picnic lunch in the cow barn at Caumsett to an elegant dinner at the Coe House at Planting Fields. Our forty willing and amiable tour participants accompanied by our indefatigable tour leaders and more than a dozen knowledgeable speakers experienced a cross section of landscape and architecture that both reinforced and challenged our ideas about the country estates of Long Island. It was a tour that raised as many questions as it answered. What could be more successful than that?

Anne E. Robinson
Boston University, winner of the Carroll L.V. Meeks
Fellowship, 2002.

BUS NEWS

BUS is pleased to announce that *Buildings of Louisiana* by Karen Kingsley, the Favrot Professor of Architecture, School of Architecture, Tulane University, will be available from Oxford University Press in March. As a special offer to SAH members, the book can be purchased at a one-time-only 25% discount (list price is \$65) when you register for the 2003 Denver Annual Meeting. You also can buy the new paperback edition of *Buildings of Colorado* at the same discounted rate (list price is \$26). And a limited number of hardcover *Buildings of Colorado* also are available for purchase through the Annual Meeting registration brochure at \$30. Both Karen Kingsley and Tom Noel, authors of the Louisiana and Colorado volumes respectively, will

Continued on page 10

Book List

DECEMBER 2002

Recently published architectural books and related works selected by Barbara Opar, Architecture Librarian, Syracuse University

Architects

- Attive, Zone, ed. *-40: The New Generation of International Architecture*. Milan: Skira, 2002. 238p. ISBN 8884911400 \$29.95
- Lewis, Hilary. *The Architecture of Philip Johnson*. Foreword by Philip Johnson; Photography by Richard Payne; Text by Stephen Fox. Boston: Bulfinch Press, 2002. 330p. ISBN 0821227882 \$85.00
- Joy, Rick. *Rick Joy: Desert Works* Foreword by Steven Holl; Introduction by Juhani Pallasmaa. (New Voices in Architecture). Chicago: Graham Foundation for Advanced Studies in the Fine Arts; New York: Princeton Architectural Press, 2002. 166p. ISBN 1568983360 \$40.00
- Pascal, Patrick. *Kesling Modern Structures: Popularizing Modern Design in Southern California, 1934-1962*. Photography by Julius Schulman and David Sadofsky. Los Angeles: Balcony Press, 2002. 102p. ISBN 189044913X \$24.95
- Moos, Staislaus von and Arthur Ruegg, eds. *Le Corbusier Before Le Corbusier: Applied Arts, Architecture, Painting, Photography, 1907-1922*. New Haven: Yale University Press, 2002. 322p. ISBN 0300093578 \$65.00
- Prakash, Vikramaditya. *Chandigarh's Le Corbusier: The Struggle for Modernity in Postcolonial India* (Studies in Modernity & National Identity). Seattle: University of Washington, 2002. 179p. ISBN 0295982071 \$35.00
- Kieran, Stephen. *Manual/Stephen Kieran, James Timberlake*. New York: Princeton Architectural Press, 2002. 216p. ISBN 1568983131 \$45.00
- Carmel-Arthur, Judith. *Carlo Scarpa: Museo Canoviano, Possagno*. Fellbach: Edition Axel Menges, 2002. 59p. ISBN 3930698226 \$36.00
- Blaser, Werner. *Natur im Gebauten=Nature in Buildings: Rudolf Steiner in Dornach*. [Parallel English/German]. Basel: Birkhauser, 2002. 128p. ISBN 3764365412 \$29.95

Masterworks

- Beard, Mary. *The Parthenon*. London: Profile Books, 2002. 209p. ISBN 186197292X \$30.00

Architectural Design

- Rattenbury, Kester, ed. *This is Not Architecture: Media Constructions*. London; New York: Routledge, 2002. 264p. ISBN 0415231809 \$31.95

Architecture-Italy

- Hopkins, Andrew. *Italian Architecture from Michelangelo to Borromini*. London: Thames and Hudson, 2002. 224p. ISBN 050020361X \$14.95

Bungalows

- Schweitzer, Robert. *Bungalow Colors: Exteriors*. Layton, Utah: Gibbs Smith, 2002. 160p. ISBN 1586851306 \$29.95

Contemporary Architecture

- Jencks, Charles. *The New Paradigm in Architecture: The Language of Post-Modernism*. New Haven: Yale University Press, 2002. 279p. ISBN 0300095139 \$35.00
- Lyall, Sutherland. *Remarkable Structures: Engineering Today's Innovative Buildings*. New York: Princeton Architectural Press, 2002. 224p. ISBN 1568983301 \$75.00
- McQuaid, Matilda, ed. *Envisioning Architecture: Drawings From the Museum of Modern Art*. New York: Museum of Modern Art, 2002. 256p. ISBN 0810962217 \$49.95

Historic Preservation

- Frank, Karolin. *Historic Preservation in the USA*. [Tr. from German by Hannah M. Mowat, Jeff Smith, and Karolin Frank]. Berlin: Springer, 2002. 265p. ISBN 3540417354 \$79.95

Housing

- Teige, Karel. *The Minimum Dwelling*. Translated and with an introduction by Eric Dluhosch [Tr. From Czech]. Cambridge, Massachusetts: MIT Press, 2002. 412p. ISBN 0262201364 \$59.95

Landscape Architecture

- Kuitert, Wybe. *Themes in the History of Japanese Garden Art*. Honolulu: University of Hawaii Press, 2002. 283p. ISBN 0824823125 \$50.00
- Treib, Marc, ed. *The Architecture of Landscape*. (Penn Studies in Landscape Architecture). Philadelphia: University of Pennsylvania Press, 2002. 311p. ISBN 0812236238 \$59.95

Portable Architecture

- Hart, John Fraser. *The Unknown World of the Mobile Home*. John Fraser Hart, Michelle J. Rhodes and John T. Morgan, with the cartographic collaboration of Mark B. Lindberg. (Creating the North American Landscape). Baltimore: Johns Hopkins University Press, 2002. 142p. ISBN 0801868998 \$42.00
- Siegal, Jennifer, ed. *Mobile: The Art of Portable Architecture*. New York: Princeton Architectural Press, 2002. ISBN 1568983344 \$19.95

Urban Design

- Eaton, Ruth. *Ideal Cities: Utopianism and (Un)built Environment*. London: Thames & Hudson, 2001. 255p. ISBN 0500341869 \$60.00
- Habel, Dorothy Metzger. *The Urban Development of Rome in the Age of Alexander VII*. New York: Cambridge University Press, 2002. 480p. ISBN 0521772648 \$90.00
- Kelbaugh, Doug. *Repairing the American Metropolis: Common Place Revisited*. Seattle: University of Washington Press, 2002. 221p. ISBN 0295982306 \$50.00
- Klaus, Susan L. *A Modern Arcadia: Frederick Law Olmsted, Jr. & the Plan for Forest Hills*. Amherst: University of Massachusetts Press, 2002. 207p. ISBN 155849314X \$39.95
- Koshalek, Richard. *L.A. Now, v.1*. Berkeley: University of California Press, 2001. 250p. ISBN 0961870567 \$45.00
- L.A. Now, v.2: Shaping a New Vision for Downtown Los Angeles: Seven Proposals*. Berkeley: University of California Press, 2002. 150p. ISBN 0961870575 \$34.95
- Sorensen, Andre. *The Making of Urban Japan: Cities and Planning from Edo to the Twenty-First Century*. (Nissan Institute/Routledge Japanese studies series). New York: Routledge, 2002. 386p. ISBN 0415226511 \$100.00

Vernacular Architecture

- O'Gorman, James F. *Connecticut Valley Vernacular: The Vanishing Landscape and Architecture of the New England Tobacco Fields*. Philadelphia: University of Pennsylvania Press, 2002. 108p. ISBN 081223670X \$34.95

BUS NEWS

Continued from page 8

be on hand to sign copies of their books at the Friday night Exhibitors Reception sponsored by Oxford University Press. *Buildings of Louisiana*, the eighth published volume in the BUS series, follows on the heels of Richard Guy Wilson's *Buildings of Virginia: Tidewater and Piedmont*, released this past March.

CHAPTER NEWS

The **Southern California Chapter** will celebrate the centennial of the birth of renowned Mexican architect Luis Barragan (1902-1988) with a major lecture on December 15, 2002 at the Museum of Latin American Art in Long Beach, California. The featured scholar will be Anibal Figueroa Castrejon, Professor at the Metropolitan Autonomous University (UAM) of Mexico City, where he also coordinates the Graduate Program in Bioclimatic Architecture. He has entitled his slide talk "Luis Barragan: The Function of Emotion." The event is free to members of SAH/SCC and open to others at a nominal charge.

MEMBER NEWS

Paul F. Norton, SAH life member and former editor of the *JSAH*, has received the Award of Merit from the American Association for State and Local History for his book, *Stained Glass in Rhode Island: An Historical Guide*. The awards program, now in its 57th year, is the most prestigious recognition for achievement in the preservation and interpretation of local, state, and regional history in the United States. Professor Norton received the award on September 27, 2002 at a banquet held at the AASLH Annual Meeting in Portland, Oregon.

The Center for Advanced Study in the Visual Arts, National Gallery of Art, announced its annual fellowships at a reception in the West Building on October 3, 2002. Among the winners were SAH members **Carla Yanni** of Rutgers University for *The Architecture of American Insane Asylums: Victorian Psychiatry and the Environmental Cure*; **David Marshall** of the University of Melbourne for *The Villa Patrizi and the Recovery of Roman Rococo: 1710-1740*; **Dennis P. Doordan** of the University of Notre Dame for *Modern Architecture and the Cold*

War: The Curious Case of Frank Lloyd Wright and Post-World War II Italian Architecture; and **Alona Nitzan-Shifan** of the National Gallery of Art Archives (a Postdoctoral Fellow) for *I.M. Pei's East Building and the National Gallery of Art in Context*.

The National Building Museum's Vincent Scully Prize for 2002 will be presented to **Robert Venturi**, FAIA and **Denise Scott Brown**, RIBA on Sunday, December 8 at 4:30 pm in recognition of their continuous contributions to architectural scholarship over a period of several decades. Upon accepting the 2002 Vincent Scully Prize, Scott Brown and Venturi will present a special lecture titled "Context in Context," which will explore the "uses and mis-uses" of context in current architecture—ways in which architects, designers and others respond to the physical, cultural and urbanistic characteristics that affect a given project. The pair will argue for a highly inclusive concept of context, "accommodating unity and disunity, harmony and dissonance."

The Vincent J. Scully Prize recognizes exemplary practice, scholarship, or criticism in architecture, landscape architecture, historic preservation, planning, and urban design. Established in 1999 to honor Vincent Scully, Sterling Professor Emeritus of the History of Art at Yale University and Distinguished Visiting Professor at the University of Miami, the prize carries an honorarium of \$25,000. Professor Scully was the first recipient of the award in 1999, Jane Jacobs was the second recipient in 2000, and Andrés Duany and Elizabeth Plater-Zyberk were presented the Scully Prize in 2001.

OBITUARIES

When **J. Carter Brown** (1934-2002) died on 17 June 2002, architecture and history of architecture lost a conversant, energetic, and imaginative advocate. He transformed the National Gallery of Art where he was director for 32 years into an institution that increased attendance by millions, expanded the exhibition program, revolutionized installation design, amplified and deepened the collections, while developing the holdings of art since World War II. Brown was also charged with development of a program for expansion of the Gallery, and he endorsed with enthusiasm Paul Mellon's choice of I. M. Pei as architect of a new East Building.

Not all critics were kind to the East Building when it was inaugurated in June 1978, but, with time,

the interior, with its Piranesian flying bridge, grand and intimate stairs, escalator carved (with 18th century panache) into a limestone wall, levels that overlook levels and participate in the full height of the structure, has earned a measure of praise as public architecture. The publicity received by the new building and its burgeoning stream of visitors contributed to the flurry of construction of new museums and additions to museums in the U.S., as trustees and directors sought to secure their share of a surging attendance at cultural institutions.

Carolyn S. Brody, Chair, National Building Museum, and seven-year member of the Fine Arts Commission, has written that Brown's chairmanship of the Fine Arts Commission from 1971 until his resignation shortly before his death, together with the vice chairmanship of the Pennsylvania Avenue Development Corporation, and other civic appointments, means that "no individual has had more influence on the architecture and urbanism of modern Washington's monumental core than Carter Brown." His concern for design detail, visual coherence, levels and siting, compositional logic, contextual recognition, and visitor legibility were legendary. Brown's keen appreciation for the contingent strengths of both traditional and contemporary architecture in exacting contexts was coupled with a breadth of knowledge based on having seen and examined many buildings of diverse periods and places. His appetite for architecture was voracious, his tastes omnivorous, and his leadership firm. His appointment to the selection committee for the Pritzker Prize in Architecture was a natural.

This steadfast interest must have begun early. When yet a child he spent summers on Fishers Island in a house of the mid-1930s commissioned by his father from Richard Neutra. The minutia and pleasures of discussion between client and architect were chronicled in a number of Carter Brown's recent lectures and became the subject of an exhibition at the National Building Museum this year. John Nicholas Brown had a persistent interest in history of art and architecture, the classics and the medieval world, which seems to have been nourished at St. George's School, Newport, and at Harvard. To judge by the summer house, and a dozen years earlier having provided funding for a chapel at St. George's, designed by Cram and Ferguson (1921-24), he also had a durable interest in diverse qualities in architecture. Music, the arts, architecture and sailing were family pursuits, and Carter Brown may have already sown the seeds of his passion for architecture in the family environment before attending Harvard.

Some will argue that occasional positions he endorsed as chair of the Fine Arts Commission, and advocated on other boards and committees, were faulty. Others will endorse his stances, praise his accomplishments, and regret the loss of his insightful leadership at a comparatively early age. Few, however, can deny his passionate desire to have admirable architecture receive deserved recognition.

Henry A. Millon
CASVA, National Gallery of Art

Leslie Norman Larson of Boston, a devoted member of the Society of Architectural Historians, died of pneumonia at Brigham and Women's Hospital on April 21, 2002. In recent years he suffered from Alzheimer's disease.

Larson was born on February 28, 1925, in Superior, Wisconsin, the son of a stonemason. Attending public schools, he cultivated an early interest in architecture through correspondence with Frank Lloyd Wright's studio. He served as a navigator and radar operator with the U.S. Air Force in the Pacific Theater during World War II. While stationed in Guam, he designed and built an open-air theater and rose to the rank of first lieutenant. He attended St. Olaf College in Northfield, Minnesota, on the GI Bill, graduating in 1949. Following a master's degree in philosophy from Columbia University in 1951, he studied architecture at Yale.

In 1953 Larson established an architectural practice in New York, designing apartments, offices, houses, lighting and furniture including work for such notable clients as David Rockefeller and Norman Cousins. His work was featured in professional as well as popular magazines, and in *The New York Times*. In 1964 he published *Lighting and Its Design* (Whitney Library of Design).

Relocating to Boston in 1972, Larson designed the Maison Robert restaurant as part of the renovation of Old City Hall, one of Boston's first adaptive reuses of historic buildings. While leading an unsuccessful effort to save downtown Boston's Jordan Marsh department store in 1974, Larson founded the City Conservation League, Boston's first modern grassroots preservation coalition, which influenced the creation of the governmental Boston Landmarks Commission in 1976 and an advocacy group, the Boston Preservation Alliance, in 1978.

Larson served on the Beacon Hill Architectural Commission. Active in the New England Chapter

of the Society of Architectural Historians, he served as president in 1985-86. He provided historical consultation for restorations and renovations of many historically significant buildings, including the restoration of the Burrage Mansion in Back Bay as the Burrage House assisted-living facility for which he won a preservation award from the Massachusetts Historical Commission in 1993.

Larson is survived by Erma, his wife of 53 years, and his son Todd of Brighton, Mass. A memorial service was held on May 1, 2002, at King's Chapel in Boston. Donations in memory of Leslie Larson were and are asked in the name of the New England Chapter of the Society of Architectural Historians Inc., 141 Cambridge Street, Boston, MA 02114-2799.

*Todd Larson and Stanford Anderson
Massachusetts Institute of Technology*

Edwin C. Rae of Champaign, Illinois, one of the founding members of the Society of Architectural Historians, died on April 12, 2002. He was 90 years old. Professor Rae was a respected scholar of the medieval sculpture and architecture of Ireland. He contributed regularly to Irish journals of antiquities and was author of the chapter on medieval architecture and sculpture for Oxford's *A New History of Ireland*. His scholarly contributions to the work of Harold G. Leask, Inspector of National Monuments in Ireland, led Leask to dedicate to him the second volume of his *Irish Churches and Monastic Buildings*.

Edwin Carter Rae was born in New Canaan, Connecticut, on August 31, 1911. A graduate of Harvard College, he received his doctoral degree from Harvard in 1943 under the supervision of Chandler Post and Leask. While working on his doctorate he taught for a year at Brown University, and in 1939 joined the faculty of the University of Illinois in Urbana-Champaign. He completed his dissertation, "Gothic Architecture in Ireland," in 1942, the year he began serving with the armed forces in Europe. When the war ended, he was appointed to the Monuments, Fine Arts, and Archives Section of the U.S. Army of Occupation in Germany, and was eventually made head of its operations in Bavaria. For his service in locating and returning works of art plundered by the Nazis he was awarded the French Legion of Honor.

In 1947 Rae returned to the University of Illinois where he taught until his retirement. He took

charge of the art-history program in 1954 and remained its head through the sixties, the years when it began to expand from a service program with a faculty of four to a full-fledged program with twelve members. Before relinquishing his administrative duties in 1971, he initiated planning for the university's eventual art-history doctoral program. A gentle and modest man, he set a tone for calmness and moderation that was to carry over long after he had stepped down as program head. He is survived by his wife, Dorothy, his two children, Sarah and Thomas, and two grandchildren.

*Marcel Franciscono
University of Illinois, Urbana-Champaign*

EXHIBITIONS, PUBLICATIONS AND CONFERENCES

MID-CENTURY MODERNISM IN WASHINGTON, the fifth biennial Symposium on the Historical Development of Metropolitan Washington, D.C., organized by the **Latrobe Chapter of the Society of Architectural Historians**, will take place on Saturday, March 8, 2003. Noted local and national scholars will describe the important role Modernism played in architecture, urban planning, and landscape design in an area usually regarded as a stronghold of conservatism. Discussions of commercial and government buildings, planning, and the work of Hilyard Robinson, one of the city's most important African American architects, will trace the gradual acceptance of the new style in the 1940s and '50s.

The 1960s were the heyday of International-style Modernism in Washington. Papers on this period will cover important architects working in the city—Marcel Breuer, Philip Johnson, and Charles Goodman—and individual landmarks—the Metro system, the Modern landscape of Reston's Lake Anne Village, and the still debatable designs of L'Enfant Plaza and the Martin Luther King, Jr., Memorial Library. Finally, papers on D.C. public school buildings, speculative suburban residential developments, and institutional and community buildings in the Maryland suburbs will demonstrate how Modern design moved into the architectural mainstream.

The symposium will be held at the University of Maryland School of Architecture Auditorium. An associated tour of selected Modern buildings will take place on the following Sunday, March 9. The

Latrobe Chapter, the metropolitan Washington affiliate of the Society of Architectural Historians, is open to anyone interested in architecture and the built environment. For more information about the Symposium, visit the Chapter's website www.artnouveau.org/latrobe. To register, contact Jere Gibber, Conference Coordinator at 703-768-6987 or jgibber@aol.com.

Austin Powers may be hauling his mojo to Chicago this winter to see the Museum of Contemporary Art's exhibition, **Archigram: Experimental Architecture: 1961-1974**. The exhibition opened with a swinging panel discussion and lecture on October 19, 2002, and will run from then until January 19, 2003 at the MCA at 220 East Chicago Avenue. It features exclusive material from the London archives of the experimental collective, including models, drawings, and multimedia exhibits. Contact the MCA at 312-280-2660 or visit their website at www.mcachicago.org.

The cool Swiss minimalism of Herzog & De Meuron will be on display at the Canadian Centre for Architecture in Montreal throughout the cold Canadian winter. A major retrospective of the firm's architecture, curated by Philip Ursprung, and designed especially by the architects, is on display from October 23, 2002 until April 6, 2003. Entitled **Herzog & De Meuron: Archaeology of the Mind**, the installation is intended to create an "imaginary museum" within the CCA, featuring artifacts created or collected by the designers. "Our models and experiments with materials are not works of art but rather a kind of accumulated waste," says partner Jacques Herzog of the show. "Only in that respect do they have something in common with natural history, the theme of this exhibition." The CCA website, with pertinent information, is at www.cca.qc.ca.

The Chicago Architecture Foundation, which runs extraordinary tours of the Windy City, has extended its educational reach into the schools. In November the CAF published the 500-page book, **Schoolyards to Skylines: Teaching with Chicago's Amazing Architecture**, a resource guide for teacher in kindergarten through 8th grade. The book was written by architectural historian Jennifer Masengarb with Jean Linsner, and uses Chicago buildings and sites as tools for teaching learning units in Social Sciences, Science, Mathematics, Language Arts, and Fine Arts. It is available by mail, in the CAF Shop and Tour Center, and online at www.shopcaf.org. For more information contact Jennifer Masengarb at 312-922-3432, Ext. 246.

Also in Chicago, the Graham Foundation for Advanced Studies in the Fine Arts will present a provocative exhibition entitled **Reclaiming the American West** that poses profound questions about the contemporary landscape of the western United States. Curated by Alan Burger, the exhibition features an array of "graphic agents," including cartographies, mappings, and images, to represent the process of reclaiming land in a post-technological age after mining and Federal land use policies have expired. Opening with a lecture by Professor Burger, the show will run through January 9, 2003 at the foundation's headquarters, 4 West Burton Place, Chicago, 312-787-4071, online at www.grahamfoundation.org.

The Hagley Museum and Library has published an updated guide to its collections in the Center for the History of Business, Technology and Society. Entitled **Consumer Culture: Advertising, Design and Public Relations**, the 16-page pamphlet summarizes Hagley collections pertinent to the study of these topics. Free copies may be obtained by emailing Carol Lockman at crl@udel.edu or writing to the center, PO Box 3630, Wilmington, DE 19807.

The American Academy in Rome is pleased to announce the 2003 International Conference to be held at the Studium Urbis Research Center in Rome, Italy from May 31-June 2, entitled **GIAMBATTISTA NOLLI, IMAGO URBIS, AND ROME**. The conference is organized by Dr. Allan Ceen and Michelle R. LaFoe, co-ordinated by the Studium Urbis Rome, and co-sponsored by the American Academy in Rome. Conference information is available at <http://www.studiumurbis.org/menu/conferences.html>. Printed materials will soon be available and may be requested. Any questions may be directed to Dr. Allan Ceen (a.ceen@flashnet.it) or Michelle R. LaFoe (mlafoe@mindspring.com).

AWARDS, PROGRAMS AND FELLOWSHIPS

The Society of Architectural Historians is pleased to announce a gift from David M. Maxfield, Washington D.C., to support half the cost of one Society member's participation in the 2003 Foreign Study Tour to Peru. The other half of the cost will be supported by the Society. The **David M. Maxfield/SAH Scholarship** will be open to SAH members in their early career, that is, those who have completed a terminal degree such as an

M.Arch, Ph.D. or M.L.A. within the previous six years. Applications for the scholarship will be available through the Society at the time the Peru study tour is announced. The Society is grateful to Mr. Maxfield for his generous support of its programs.

The New England Chapter, Society of Architectural Historians invites applications for student fellowships supported by the chapter's **John Coolidge Educational Fund. Fellowships** will be awarded to a graduate or undergraduate student at a New England college or university engaged in the study of architectural history or a closely allied field such as urban planning, landscape architecture, decorative arts, or historic preservation. The Coolidge Educational Fund supports two fellowships.

The John Coolidge Student Fellowship assists students in architectural history and related fields through support for their research. Applicants should submit a research proposal (not to exceed four pages, typed and double-spaced) that describes the project, its relevance to the study of architecture or a related field, and the timetable for its completion. Applicants should also submit a budget outlining their proposed expenditures for the project, a curriculum vitae, and the name and telephone number of their faculty advisor. The recipient will be required to report the results of his or her research.

The **Robert Rettig Student Travel Fellowship** helps students in architectural history and related fields to attend the Annual Meeting of the Society of Architectural Historians. For support to attend the April 23-27, 2003 Annual Meeting of the Society of Architectural Historians in Denver, Colorado, applicants should submit a statement (not to exceed one page, typed and double-spaced) explaining how their studies will be enhanced by attendance at the Annual Meeting and indicating the source and amount of any other funding the applicant may receive. Applicants should also include a curriculum vitae and the name and telephone number of their faculty advisor. Send three copies of the completed application materials to: Aimee Taberner, 41 Wellington Street, Arlington, MA 02476. E-mail: aimtaberner@yahoo.com Applications must be postmarked no later than January 20, 2003.

The Western European Architectural Foundation is pleased to announce the fourteenth annual **Gabriel Prize Competition**, named in honor of the French baroque master, Ange-Jacques Gabriel (1698-1782). The prize is awarded annually to a jury-

selected candidate, who must be an American citizen, in accordance with requirements intended to provoke investigation and critical response to architectural compositions in France between 1630 and 1930. The studies are to be presented in sketches and other graphic representations by the winner, and executed under the supervision of the European representative of the foundation. The award includes a \$15,000 stipend for travel and study between May 1 and August 1, 2003. Applications may be obtained through the foundation's website or by contacting the Foundation at 306 West Sunset Road, Suite 119, San Antonio, Texas 78209; 210-829-4040; on the web at www.gabriel-prize.org. The deadline for receipt of completed applications is DECEMBER 31, 2002.

The 52nd annual **Attingham Summer School on the English Country House** will meet from July 4 through July 22, 2003 at West Dean, Sussex, the University of Nottingham, and County Durham in Northumberland. Among the houses to be visited are Petworth, Uppark, Raby Castle, Alnwick Castle, Wallington, and Craggyde. Headed by Giles Waterfield and Annabel Westman, the school provides an excellent opportunity for historians, preservationists, garden designers, architects and museum curators to study the enormously varied collections of the British country houses. Applications, due January 31, 2003, may be obtained from Sybil Bruel, 285 Central Park West, New York, NY 10024, telephone 212-362-0701.

The **American Research Center in Egypt** announces its 2003-04 fellowship program, supporting study from three to twelve months for advanced scholarship in Architecture, Archaeology, Art, and Islamic Studies. The application deadline for next year's awards is January 5, 2003. For further information and applications contact the ARCE at Emory University Briarcliff Campus, 1256 Briarcliff Road, NE, Building A, Suite 423W, Atlanta, GA 30306, telephone 404-712-9854, or on the web at www.arce.org.

Also offering advanced study fellowships for 2003-04 is the **American School of Classical Studies** in Athens. A wide variety of funded awards for undergraduates, graduate students and Ph.D. researchers are available, ranging from six weeks to one year in duration. Students and postdoctoral scholars in classical studies, ancient Mediterranean studies and related fields in art history, architectural history and archeology are invited to apply by the deadline of January 15, 2003. For information and applications contact: ASCSA, 6-8 Charlton Street,

Princeton, NJ 08540-5232, telephone 609-683-0800, or email at ascsa@ascsa.org.

ELECTRONIC NEWS

Marion Weiss of Tulane University has brought to our attention two illustrated "books" about New Orleans now on the web—free access: "The Rivergate (1968-1995)—Architecture and Politics: No Strangers in Pair-A-Dice," which is at www.rivergate.tulane.edu. Eight authors, including architects Nathaniel Curtis and Arthur Q. Davis, detail the design and construction of this thin-shell concrete convention center as well as the preservation battle preceding its destruction for a much unloved PoMo casino. Appendices include archival materials. "Nathaniel Curtis FAIA, My Life in Modern Architecture," is at www.curtis.uno.edu. Curtis earned a national reputation for his regionally specific modernism and for work outside the South and the country.

CLASSIFIEDS

School of Architecture and Construction Management, Washington State University
Assistant Professor Full-time, tenure track
faculty position in Architectural History/Theory

The School of Architecture and Construction Management, Washington State University seeks applications for a full-time 9-month tenure track position at the Pullman Campus, beginning August 16, 2003. The position includes teaching a two-semester sequence of architectural history, as well as one additional course and/or design studio (per year). Minimum requirements for the position are a Master's degree in architecture or architectural history and demonstrated commitment to teaching and research. A Ph.D. and/or professional licensing are preferred. Successful teaching experience is desirable. The successful candidate must be able to produce significant research and scholarly work.

The initial closing date for applications is February 14, 2003, and review will begin February 16, 2003 and continue until the position is filled. Application must include a letter of interest describing qualifications, pertinent experience, and research/scholarly activities. In addition, provide a curriculum vitae, and the names, addresses, and phone numbers of five references. Rank and salary commensurate with

experience. Address all applications and nominations to: Professor David Wang, Chair, Architecture History Search Committee, School of Architecture and Construction Management, Washington State University, P.O. Box 642220, Pullman, WA 99164-2220. <http://www.arch.wsu.edu>.

Washington State University is an equal opportunity/affirmative action employer. Members of ethnic minorities, women, Vietnam-era or disabled veterans, persons of disability and/or persons 40 and above are encouraged to apply.

**University of California,
Berkeley, Department of Architecture**
Faculty Position in History of Architecture

The Department of Architecture, U.C. Berkeley, is searching for an architectural historian for a tenure track (assistant professor) position starting fall 2003. Exceptional applicants with considerable experience may also be considered for a higher rank and offered tenure at appointment. Applicants should have a Ph.D. in architecture, architectural history or a closely related discipline and must specialize in modern 20th century architecture and urban history, preferably with a specific focus on North America. Applicants with transnational interests and those who can cover specific parts of North America or other related world regions (such as the Pacific Rim, Latin America, Canada, Mexico, or the Western United States including California) will be looked upon favorably.

The successful candidate will be expected to teach lectures and seminars in their specialty, possibly participate in a two-semester intensive survey of world architecture and urbanism, and work with and advise undergraduate, M.Arch, and Ph.D. students.

Completed applications should include a letter of interest specifying relevance of the applicant's work to the position and the department, a detailed C.V., a list of publications, and names, phone numbers, e-mail and street addresses of three references. The application must be post-marked no later than December 31, 2002.

Address applications to: Chair, Architectural History Search Committee

Department of Architecture
232 Wurster Hall #1800
University of California
Berkeley, California 94720-1800
Email crisp@socrates.berkeley.edu

The University of California is an Equal Opportunity, Affirmative Action Employer.

**Frank Lloyd Wright's Darwin D. Martin House
Associate Curator (Position Restated)**

The Martin House Restoration Corporation (MHRC) seeks applicants for the position of Associate Curator. This non-profit organization is dedicated to restoring Frank Lloyd Wright's Darwin D. Martin House (1903-05) in Buffalo, New York. Once restored, this National Historic Landmark will become a New York State Historic Site.

The Associate Curator will work closely with the MHRC Curator and the New York State Department of Parks, Recreation and Historic Preservation and will assist the MHRC in identifying, locating and obtaining missing artifacts from the Darwin D. Martin House, as well as take responsibility for computerized collections cataloguing, intellectual control, storage, and research.

The Associate Curator will also work closely with the museum planning and design team (including an architect, exhibition designers, MHRC staff, and volunteers) in the development of a new Visitors Center and the entire visitor experience at the historic site. The successful candidate will perform

extensive content research and will work with the team in integration of archival material into a coherent exhibition plan.

Applicants should be self-motivated, resourceful individuals who are comfortable working in a collaborative environment; should possess excellent written and verbal communication skills, as well as the capacity to establish and maintain excellent relationships with board members, donors and volunteers. An advanced degree in Museum Studies, Architectural History or Art History with an emphasis on 20th century architecture and/or decorative arts, and experience with curatorial duties is required. Knowledge and experience with regard to Frank Lloyd Wright architecture would be an asset. The successful candidate will have a minimum of five year's experience. High level skills in grant writing and public speaking are also desirable.

Salary (range \$32,000 to \$36,000) commensurate with experience, with excellent benefits (medical and pension). The committee will begin reviewing applications in mid-November. To apply, send resume, cover letter and professional references to Mary F. Roberts, Director of Human Resources, Martin House Restoration Corporation, 617 Main Street, Buffalo, New York 14203 or email robertsm@darwinmartinhouse.org. EOE.

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Send editorial correspondence and submissions for publication to Mark Alan Hewitt, AIA, 104 Mine Brook Road, P. O. Box 289, Bernardsville, NJ 07924; tel. 908.630.9416; fax: 908.630.9417; e-mail: mahewitt@mindspring.com. Material on disk or e-mail is preferable: all formats acceptable.

Editor: Mark Alan Hewitt, AIA

SAH Officers

President: Diane Favro, 310-825-5374
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